

FIAF 1991
Athinai

FIAF 1991 - ATHINAI

The reports contained in this volume have been classified and bound in alphabetical 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.

Amsterdam	NEDERLANDS FILMMUSEUM
Athinai	TAINIOTHIKI TIS ELLADOS
Beijing	ZHONGGUO DIANYING ZILIAOGUAN
Beograd	JUGOSLOVENSKA KINOTEKA
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Bogota	FUNDACION PATRIMONIO FILMICO COLOMBIANO
Bogota	CINEMATECA DISTRITAL
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM / CNC
Bruxelles	CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK FILMARCHIEF
Budapest	MAGYAR FILMINTEZET / FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVES
Den Haag	AUDIOVISUAL ARCHIVE / RIJKSVORLICHTINGSDIENST
Dhaka	BANGLADESH FILM ARCHIVE
Dublin	THE IRISH FILM INSTITUTE / ARCHIVE SECTION
Frankfurt	DEUTSCHES INSTITUT FÜR FILMKUNDE
Frankfurt	DEUTSCHES FILMMUSEUM
Gemona	CINETECA DEL FRIULI
Glasgow	SCOTTISH FILM ARCHIVE
Hanoi	VIENTU LIEN PHIM VIET NAM
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITÜSÜ
Jakarta	SINEMATEK INDONESIA
Jerusalem	ARCHION ISRAELI LESERATIM
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
Kobenhavn	DET DANSKE FILMMUSEUM
Koblenz	BUNDESARCHIV-FILMARCHIV
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINEMATHEQUE SUISSE
Lima	FILMOTECA DE LIMA / MUSEO DE ARTE-EDUBANCO
London	NATIONAL FILM ARCHIVE
London	DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luanda	CINEMATECA NACIONAL DE ANGOLA
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG
Lyon	MUSEE DU CINEMA DE LYON
Madison	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
Managua	CINEMATECA DE NICARAGUA
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA

Montevideo	CINETECA URUGUAYA
Montréal	LA CINEMATHEQUE QUEBECOISE
München	FILMMUSEUM / MÜNCHNER STADTMUSEUM
New York	DEPARTMENT OF FILM / THE MUSEUM OF MODERN ART
New York	ANTHOLOGY FILM ARCHIVES
Oslo	NORSK FILMINSTITUTT
Paris	LA CINEMATHEQUE FRANCAISE
Paris	CINEMATHEQUE UNIVERSITAIRE
Perth	STATE FILM ARCHIVES OF WESTERN AUSTRALIA
Poona	NATIONAL FILM ARCHIVE OF INDIA
Praha	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
Quito	CINEMATECA NACIONAL DEL ECUADOR
Reykjavik	KVIKMYNDASAFN ISLANDS
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	FILM DEPARTMENT - INTERNATIONAL MUSEUM OF PHOTOGRAPHY at GEH
São Paulo	CINEMATECA BRASILEIRA
Seoul	KOREAN FILM ARCHIVE
Sofia	BULGARSKA NACIONALNA FILMOTeka
Tokyo	NATIONAL FILM CENTER / ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Valencia	FILMOTeka / GENERALITAT DE VALENCIA
Vaticano	FILMOTeka VATICANA
Washington	HUMAN STUDIES FILM ARCHIVES
Washington	MOTION PICTURE, SOUND AND VIDEO BRANCH / NATIONAL ARCHIVES
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM

Amsterdam

Annual Report of the Nederlands Filmmuseum 1990

This is the continuing story of a Filmarchive in movement; we are almost beginning to look like a perpetuum mobile.

The year 1990 was marked by three major events of different, but all positive nature.

In spring we could move our library and the offices to our new building. All who have ever moved a large library will know what this means in terms of preparation and work - it's terrifying. Anyway, all went well and the new library, having much more space for its users, functions splendidly.

Having moved we could start with the alterations of the old building, a process which would take almost a year. Main thing we do is remove the many false walls and restore the big spaces in their old glory. Sometimes we have pleasant surprises, like for instance the discovery, in the old library that will become the new screening-room, of the original, heavily decorated ceiling. It was still in a pretty good state, so we decided to restore it.

During the building process the screenings had to take place elsewhere. Fortunately we could make a deal with a sympathetic theatre, run by students on a non-profit basis, where we could use (from September 1990 to September 1991) the smaller screening-room. At the end of September 1991 we will re-open the old building and resume all our activities there.

The best news of all comes last. In May we finally got a reply from the Ministry of Culture to our request for extra money for film-preservation, that we had sent in August 1989. Although we did not get what we asked, we were granted a total of 8 million guilders, to be spent over the years 1990, 1991 and 1992; we still hope the rest will follow after that.

Naturally we had to increase our speed in preservation considerably, so we contracted quite a number of people to assist us a couple of years. Right now we work like a genuine factory; a number of people view the material and do the pre-cataloguing, then, on that basis, decisions are taken to either having the material viewed by curators to decide on any action (preservation or notifying colleagues etc.), or store it again for later decisions; then, in case of preservation, the films go to the repair-group (4 girls, busy like modinettes, repairing perforations or renewing splices) or, if necessary, to a curator who first reconstructs or corrects the order of shots, whereafter the material goes to the repair group.

The laboratory, Haghefilm, also had to adapt to the new speed by contracting new people for their preservation-unit.

After a short period of trial and error the system works smoothly and we make an average of 4000 meters a week.

It's a refreshing change to temporarily run a factory and a building company; we all love the feverish activity although sometimes, when the turmoil reaches intolerable heights, we have visions of our premises turned into flowering meadows and little picturesque lakes at which borders we can lie down to just rest and sunbathe forever after.

Maybe the near future will bring such miracle, or will it bring even more earthquakes?

Stay with us till the next episode and you will know.

Hoos Blotkamp

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Athinai

TAINIOΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHEQUE DE GRECE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 3612.046 - TELEGRAMMES TAINIOTHIKI

ATHÈNES

CINEMATHEQUE DE GRECE-MUSEE DU CINEMA

RAPPORT 1990

1) Acquisitions

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

- 7 Films Grecs de long métrage
- 63 Films Etrangers de long métrage
- 2 Films Etrangers de court métrage
- 3 Films Grecs de court métrage
- 400 mètres de films documentaires
- 72 Affiches
- 154 Photos du Cinéma International

Les négatifs du Film " AVENTURE DANS LA NUIT" (1954) de Angelos Terzakis, donation du fils Terzakis à la Cinémathèque de Grèce.

Une collection de Livres et de Revues de Cinéma très riche donation de Mme. Natalie Kotsikas, qui appartenait à son mari.

- 2) Nos techniciens ont continué le travail de restauration de plusieurs court-métrages et comédies du Cinéma Grec des années '20, '30 ainsi que des films de l'Archive Michel Dorizas.

Le manque de fonds n'a pas permis à la Cinémathèque de Grèce de continuer son travail de restauration au rythme désiré et nous attendons toujours les fonds nécessaires pour le transfert en safety de 50.000 mètres env. de films nitrate qui constituent une partie considérable du patrimoine du Cinéma Grec. La Cinémathèque ne cesse pas ses efforts pour ces fonds tant de la part de l'Etat que de la part du Marché Commun.

3) Catalogues-Documentation-Recherches

En 1990 a continué le cataloguage des films de sa collection. Ainsi que la recherche pour identifier le reste de films de l'Archive Dorizas.

La Cinémathèque de Grèce a aussi commencé le travail et la recherche sur l'inventaire de ses collections destinées à être exposées dans son Musée du Cinéma.

4) Projections de Films-Exhibitions-Publications

- a) La Cinémathèque de Grèce a continué l'Hommage a Victor Sjöstrom et Maurice Stiller et a présenté des films Suedois dont certains pour la première fois en Grèce (10 films comme TERJE VIGGEN, LA CAROSSE FANTOME etc.)

Un programme dédié au FREE CINEMA Anglais (5 Films comme THE SERVANT, SATURDAY NIGHT SUNDAY MORNING etc.)

Ainsi qu'un Hommage à JEAN RENOIR (6 Films comme LA REGLE DU JEU, LA PETITE MARCHANDE D'ALLUMETTES, L'HOMME SUD, etc.).

Le Programme du mois de Janvier 1990 s'est terminée avec une présentation d'une selection de Films de l'Archive Michel DORIZAS.

- b) Le Programme de Février était dédié à LUIS BUNUEL (8 Films dont LOS OLYVIDADOS, VIRIDIANA, JOURNAL D'UNE FEMME DE CHAMBRE, SUBIDA AL CIELO, etc.).

A AKIRA KUROSAVA. (5 Films dont LES SEPT SAMURAI, RASHOMON, JOJIMBO, etc.).

La Cinémathèque de Grèce a aussi continué l'Hommage au Cinéma Suédois.

- c) Le Programme de Mars 1990, a été dédié :

AU DRAME DE L'HOMME MODERNE qui ne consiste pas au J'AI TU JE N'AI PAS, JE ME REJOUIS OU PAS mais surtout JE MERTURE ou bien JE TORPHE. Avec une selection de Films de ROBERTO ROSSELLINI et INGMAR BERGMAN (20 Films dont ROMA CITTA APERTA, PAISA, FRANCESCO GIULARE DI DIO, ALLEMAGNE ANNEE ZERO, VOYAGE EN ITALIE, ETE AVEC MONICA, LE SILENCE, LA SOURCE DES VIERGES, SOURIRES D'UNE NUIT D'ETE, LE SEPTIEME SCEAU etc.).

- d) En Avril 1990 :

HOMMAGE AUX GRANDES STARS DU CINEMA MONDIAL- CREATRICES DE REVES (15 Films dont SUMURUM, WUTHERING HEIGHTS, EXTASE, QUEEN CHRISTINA, BLUE ANGEL, GILDA etc.).

- e) Le Programme de Novembre 1990, a commencé avec un :

HOMMAGE AU NOUVEAU CINEMA JAPONAIS (8 Films dont JUIM CHIYO, THE STORY OF JIRO, CHILDREN OF NAGASAKI, APPASSIONATA, FALL GUE, etc.).

Un Programme de Rares Films DU CINEMA GREC provenant des Archives de la Cinémathèque de Grèce (20 Films dont LE MAGE D'APHENES, LES AVENTURES DE VILAR, DAPHNIS ET CHLOE, BOHEMES, SOCIAL CORRUPTION, etc.)

f) Le programme de Décembre 1990 comprenait :

Un Programme de CLASSIQUES DU CINEMA AMERICAIN (30 Films dont RAISINS DE LA COLERE, SUNSET BOULEVARD, WHO'S AFRAID OF VIRGINIA WOOLF, CAT ON A HOT TIN ROOF, A STREETCAR NAMED DESIRE etc.)

Un Hommage à ANTHONY QUEEN (10 Films dont LA STRADA, ZORBAS LE GREC, etc.)

5) Programmes de la Cinémathèque de Grèce pour les Etudiants

La Cinémathèque de Grèce a organisé cette année aussi des projections spéciales pour les Etudiants des Ecoles de Cinéma tous les Samedis avec les Classiques du Cinéma Mondial accompagnées d'introductions par les enseignants de ces Ecoles et des Metteurs en scène du Cinéma Grèce.

Et tous les Mercredis matins elle a organisé des projections pour les Etudiants de l'Université d'Athènes, Département des Sciences Politiques, avec le concours de Maria Cominos, Professeur à l'Université d'Athènes et de cinéastes Grèce.

6) Collaboration et Aide aux Ciné-Clubs de Provinces, Mairies, Union Artistiques, Centres de Civilisation etc.

La Cinémathèque de Grèce a continué son travail avec ses Ciné-Clubs de provinces (THESSALONIKI, LARISSA, CALAMATA etc.) et a aidé le travail et les manifestations de :

- a) INSTITUT FRANCAIS D'ATHENES
- b) ASSOCIATION DES ETUDIANTS DE L'UNIVERSITE D'ATHENES
- c) CENTRE DE CIVILISATION DE SYRA
- d) MAIRIE D'ELIOPOLIS D'ATTIQUE
- e) UNION DES CRITIQUES DU CINEMA GRECE
- f) MANIFESTATION DE CINEMA DU JOURNAL ELEFTHERTYPIA
- g) SEMINAIRE DE STAGE DE L'UNIVERSITE PANTIOS
- h) SEMINAIRE DE STAGE POUR LES ATTACHES CULTURELS DE L'ETAT GREC ORGANISE PAR L'ECOLE DE L'ADMINISTRATION PUBLIQUE;

7) Publications

La Cinémathèque de Grèce a publié des Filmographies, des Programmes et des Essais, sur :

Maurice STILLER et Victor SJOSTROM

JEAN RENOIR

MICHEL DORIZAS

LUIS BUNUEL

AKIRA KUROSAWA

ROSSELLINI-BERGMAN

CREATRICES DE REVES

LES TRESORS DE L'ARCHIVE DE LA CINEMATHEQUE DE GRECE
(Les Pionniers)

NOUVEAU CINEMA JAPONAIS

- 8) La Cinémathèque de Grèce en 1990 a aussi organisé des manifestations du Cinéma Grec à l'étranger en collaboration avec les Ambassades de Grèce ainsi qu'une grande manifestation du Cinéma Grec avec le FILM FORUM de MUNCHEN.
- 9) Les travaux de restauration et arrangement des salles du MUSEE de la Cinémathèque de Grèce au premier étage de l'immeuble de la Rue Kanari I, sont presque complets et l'inauguration du MUSEE est prévue pour la fin Mars 1991.
- 10) La Cinémathèque de Grèce continue ses efforts pour la meilleure préparation du CONGRES de la FIAF pour 1991.

Athènes Février 1991.

Ce rapport a été préparé par AGLAE MITROPOULOS avant sa perte en Janvier 1991.

Beijing

China Film Archive, Beijing
Report for 1990

I Acquisition

1. Chinese feature film ___200 copies
2. Foreign feature film ___73 copies
3. Chinese original negative and sound film ___34 copies

II Preservation and Duplication

1. Duplication of nitrate film on to acetate film ___414 copies
2. Duplication of safety film ___141 copies
3. Duplication of safety negative and sound film ___554 copies

III Cataloguing and Documentation

1. Collection of both Chinese and foreign periodicals ___350 copies
2. Collection of film still ___33,000 pictures
3. Collection of film playscript ___1250 copies
4. Collection of film playbill ___600 pictures
5. Collection of film synopsis ___6270 copies

IV Public service

1. Leading of writing material ___ 2000 copies
2. Leading of written and photo material ___1100 person_time
3. Leading of playbill ___1200 pictures
4. Publication of a film basic knowledge readings
" GRAND SIGHT OF FILM FAN "
5. Completion of the film " STRANG SOUND " and T.V. drama
" THE TIME WHEN LITTLE BIRDS CAN FLY " written by our researchers

V Film show

Documentation film shown to filmmakers and professionals ___
4,000 times and videotape ___500 times

VI Administration

1. Staff ___350 persons
2. Annual budget ___450,000 dollars

VII International relations

1. Despatch of delegates to attend the 46th annual meeting of FIAE held in Cuba and despatch of delegates to visit Czechoslovakia and Belgium film archives
2. Reception of delegations of National Film Archive of D.P.R.K and Romania and Soviet Film Archives
3. Organization of Chinese Film Retrospectives in Brussels, Belgium and in Montpellier, France
4. Organization of the Canadian Film Retrospective in China

Beograd

of



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FIAF - Annual Report 1990

1. Acquisitions Of the Year

Jugoslovenska Kinoteka has enlarged its film collection for 824 titles. Most of them are the negatives of short Yugoslav films and positive prints of Yugoslav and foreign feature films shown in our cinemas during last year. These titles were selected after the examination of more than 3000 positive prints handed over to Kinoteka on the basis of obligatory and voluntary deposit, and also by purchase from private collectors.

Among the new titles of Yugoslav films now in the archive are the following ones: "Otac na službenom putu" ("When Father Was Away on Business") by Emir Kusturica, "Bal na vodi" ("Hey Babu-Riba") by Jovan Aćin, "Zadah tela" ("Body Smell") by Živojin Pavlović, "Kako sam sistematski uništen od idiota" ("How I was Systematically Destroyed by Idiots") by Slobodan Šijan, "Srećna nova '49" ("Happy New Year 1949") by Stole Popov and "Balkanski špijun" ("The Balkan Spy") by Dušan Kovačević and Božidar Nikolić.

The Library of Jugoslovenska kinoteka has obtained 304 books and about 60 titles of various film magazines.

2. Progress in the Field of Preservation

Jugoslovenska kinoteka has completed the reconstruction of the sound for one of the best Serbian feature films from the '30s, the film "Sa verom u Boga" ("With Faith in God") directed by Mihajlo Al. Popović. The picture was restored a few years ago and the film was shown as the silent in Pordenone, at The Silent Film Days. Kinoteka has now reconstructed, in collaboration with the author, the musical accompaniment for the original 1932 showing, and has made the two prints with optical sound.

We are now restoring the important documentary film "Beograd" ("Belgrade") made in 1930, and also the extremely valuable documentary materijal filmed during the Balkan Wars 1912-13, legacy of the cameraman Djoka Bogdanović.

Nine titles (4979 met.) on the inflammable nitrate film have been duplicated on the safety film stock.

There have also been made five colour positive prints of Yugoslav films, and a few black and white positive prints of foreign films that were only on negative stock.

Very often even the simple process of cataloguing and archiving of the films handed over by the distributors and the producers presents the hard labour of reconstruction and preservation. One distributor has sent us the truckful of mixed reels with no protective boxes and no identification labels. Our archivist, Mr. Zoran Sinobad, has spent four months just identifying and reconstructing the films from that truck. Finally it has turned out that 80% of these films were the prints of Yugoslav features in a fairly good condition. Such mishandling occurs because there is a shortage of metal film boxes, so the distributors either keep them for themselves or sell them.

3. Cataloguing - Documentation - Research

Cataloguing:

1500 positive film prints were processed and catalogued;

7500 index cards were completed for the subject catalogue;

13500 index cards were filed into the catalogue.

Documentation:

3526 photographs and 257 film scripts and dialogue lists have been collected for the documentation;

5600 films were identified and classified for the press clipping archive.

Research:

162 researchers have viewed the films in the archive; 1000 researchers have used the documentation; 810 films have been lent outside the archive on the requests of various researchers and film schools; 700 informations were given by the telephone.

4. Film Showings (A Short Summary) - Exhibitions - Publications

Unfortunately, the reconstruction of our film theatre, which is also our exhibition space, has not been completed yet. Therefore we organized no exhibitions, and our film showing was restricted on few film cycles presented in cooperation with other institutions and Yugoslav film festivals. Some of the cycles were: "The Panorama of Middle European Cinema", "The Highlights of Children Films", "Classical American Melodrama", and "Five Japanese Films".

We expect that our film theatre will be finally open in May, 1991.

Jugoslovenska kinoteka has published "Film Index 1982-1988" which is a guide for "The Museum of Jugoslovenska kinoteka Bulletin" that had during this period published the informations on the films shown in our theatre. In the "Film Index" there are more than 3000 original and Serbocroatian titles with references to the Bulletin issue where each particular film was more extensively treated.

In cooperation with the Japan Embassy and Student's Cultural Centre, Belgrade, we have published the small catalogue for the presentation of the contemporary Japanese cinema "Five Japanese Films".

5. Relations With Governmental Authorities

We have reached an improvement in our talks with The Ministry of Culture about the biggest problem of Jugoslovenska kinoteka for a number of years, and that is the lack of film preservation space. The Ministry has shown us the understanding for this urgency and there is a possibility of their financing the building of the new vault of 2400 square metres.

Considering the present difficulties of Yugoslav economy, we can hardly expect more, so the chronic shortage of funds for film preservation will probably continue.

6. International Relations (FIAF and Other Institutions)

Mr. Slobodan Šijan, director of Jugoslovenska

kinoteka has attended the FIAF Congress in Havana.

He has also visited the Israel Archive and Steven Spielberg Jewish Film Archive in Jerusalem, and the cinémathèques in Tel Aviv and Haifa; these visits were made during The Week of Serbian Culture in Israel.

Mr. Šijan has participated in the 3rd International Film Symposium in Düsseldorf, and in October has attended The Silent Film Days in Pordenone, Italy.

Gosfilmfond, Moscow, has kindly accepted to restore for Jugoslovenska kinoteka the very important documentary footage filmed during the Balkan Wars 1912-13, the legacy of Serbian cameraman Djoka Bogdanović. This material is very damaged and our laboratories are not capable of duplicating it. We are most grateful to Gosfilmfond and its new director, Mr. Vladimir Malishev, for coming to our aid and answering our request that their experts try to salvage this valuable documentary materijal. Mr. Šijan and our archive manager Mr. Stevan Jovičić have visited Gosfilmfond in December, and on that occasion have discussed the continuity of traditionally good cooperative relationship of our archives.

Jugoslovenska kinoteka has also exchanged films with archives in Moscow, Prague and Budapest during last year.

7. Miscellaneous

Jugoslovenska kinoteka has purchased the new AT-386 computer with hard disc capacity of 180 MB and the laser printer.

Our primary task is to process the files of the Yugoslav films collection. However, it is no easy matter to decide which film cataloguing (computer filing) programme to obtain. By making the documentation survey of the various programmes used by the other archives, we have reached the conclusion that the current situation is rather chaotic and that there exist great divergencies in the types of the programmes in use, and also in the smount of data on each particular film processed for computer files by some of the archives.

We would like to file in a wide range of informations on each film. Trying to purchase the adequate programme we have been in contact with a few manufacturers, but every good advise is most welcome.

February 1991.
Belgrade

Berlin

STIFTUNG DEUTSCHE KINEMATHEK
FIAF-Report 1990

1) Acquisitions of the Year

In 1990, planning was intensified for the completion of the "Filmhaus Esplanade" for the 100 Year Jubilee, which resulted, in particular, in the acquisition of material on contemporary German film-making.

The film archive was enlarged by a total of 25 feature and 63 short films. Three of these titles were purchased with funds from the Stiftung Deutsche Klassenlotterie Berlin (DKLB-Stiftung).

With DKLB-Stiftung funds, 28 new copies for distribution were made. In the course of the German-German unification (03.10.1990), the Kinemathek took possession of 147 distribution copies from the former National Film Archive of the GDR.

A total of 183 copies for distribution were acquired.

Additional special funds from the DKLB-Stiftung, from state cultural foundations, as well as from the Senate of Berlin made it possible to purchase the artistically valuable estates of the costume designers, Charlotte Flemming and Ilse Fehling, and to acquire the document collection of Dr. Alfred Bauer, former long-standing director of the Berlin International Film Festival.

These attractive new acquisitions, quite large in number, were complemented by the purchase of A. Pressburger's and H. Lippert's collections of written material, as well as by the purchase of historical film equipment. The inventory was also enlarged by a diverse assortment of gifts of primary and secondary material.

2) Progress in the Field of Preservation

In April, the Kinemathek was informed of constructional defects in its film archives vaults and had to stop all regular work in them. Colleagues working in the field of film technics were forced to continue their work under quite makeshift conditions.

Also affected were the activities in the film distribution department. Moving of material was begun in October. By the end of the year, approximately 50 % of the negatives and 95 % of all nitrate copies had been moved. (The moving of archive and distribution copies of films had to be postponed, as the newly rented storage and work rooms were not yet ready.)

The restoration of two films was completed: DAS WANDERND E BILD (Fritz Lang) and AUF DER RADRENNBAHN IN FRIEDENAU (Tonbild).

With DKLB-Stiftung funds, it was possible to secure three films (a duplicate negative and a copy of each film were made).

In the poster archive, cataloguing and preservation could only be partially continued (218 negatives), due to a lack in funds. Slides were completed of DEFA production plans and drawings.

3) Cataloguing - Documentation - Research

In the Association of West German Film Archives, a working group was constituted to catalogue all German film productions archived with its members.

It was possible for 6 assistants (temporary employees) to improve the registration and cataloguing of new arrivals and of the old inventory in the collection departments.

The indexing of articles from the German journal "Film-Kurier" was continued.

In autumn, 1990, after a successful trial run, data from the written material of various estates were compiled via data processing (PC).

The number of all inquiries (letters and phone calls) addressed to all departments, including the documentation department, amounted to 5.844.

Many inquires concerned matters which could be best answered by a library; these were referred on to the library of the DFFB.

33 visitors (1989: 95) viewed films at our institute. A total of 1.196 films (1989: 1304) were distributed non-commercially to film clubs, universities, communal cinemas, etc.

151 visitors (1989: 144) came to the documentation department for the purpose of scientific and historical film research. There were 288 visiting days in all.

The following guests, among others, visited the Kinemathek: Forrest J Ackerman (Los Angeles); Jean Luc Godard (Paris); Fred Pressburger (Paris).

4) Film Showings

February 9th - 20th: On occasion of the 40th International Film Festival of Berlin, the Kinemathek organized a historical film retrospective entitled "Das Jahr 1945".

June 8th - 9th: The first all-German symposium after the opening

up of the borders, with the theme "Über das Bildermachen. Kameraleute im Gespräch" was held for cinema managers. Camera persons from GDR and FRG reported on their work; selected films documented their reports.

October 3rd: The celebration of the German-German unification was accompanied by a representative film program organized by the Kinemathek (Humboldt University).

December 15th - 18th: A viewing of Wim Wender's complete works to date was held in preparation for a publication.

5) Exhibitions - Publications

a) Exhibitions

On the occasion of the "Deutscher Filmpreis" Awards in Berlin, the Kinemathek once again decorated the rooms with historical film objects.

Contributing archive material and display objects, the Kinemathek cooperated closely in the following exhibitions, among others:

- "Friedrich Wilhelm Murnau Exhibition" (Goethe Institute Amsterdam)
- "Filmbilder und Vorbilder". In honor of Fritz Lang's 100th birthday. (Berlin and Potsdam)

b) Publications

For the Retrospective of the Berlin International Film Festival, the Kinemathek published the book "Das Jahr 1945", with contributions from German directors and film authors (e. g., Ulrike Ottinger, Helma Sanders-Brahms, Jan Schütte). On the occasion of the 40th anniversary of the Festival in 1990, an extensive documentation of the history of the Festival was published by the Kinemathek (author: Wolfgang Jacobsen; texts also by: Fred Zinneman, Theo Angelopoulos, Freddy Buache, Alec Guinness, Krzysztof Kieslowski, Michael Verhoeven, and others).

With a two volume issue, 12/13 (1989/90), the "Film und Fernsehen in Forschung und Lehre" series was continued.

In cooperation with the Kinemathek, Carl Hanser Verlag/Munich published the volumes "Alain Resnais" (38) and "Friedrich Wilhelm Murnau" (43) for their "Reihe Film".

The Kinemathek also contributed to the publication "Richard Oswald" for the "CineGraph"-Buchreihe (Hamburg/Munich).

6) Budgetary Matters - Relations with Governmental Authorities

Scanty fiscal means once again determined budgetary planning.

A consolidation ensued with the approval of a supplementary budget in the second half of the year. The approval of a significant amount of project funds for the purchasing of collections and film prints improved the financial situation.

During the summer of '90, the investment costs for the interior design of the "Filmhaus Esplanade" with a museum were recalculated. The projected personnel and material costs for the years '92 - '94 were submitted to the Berlin House of Representatives in the budget proposal of the Department for Cultural Affairs. For the construction of the "Filmhaus", bids were invited from building companies (as both builder and investor). The outcome is to be announced at the beginning of this year.

7) International Relations (FIAF and others)

Eva Orbanz participated in FIAF board meetings and the 46th FIAF Congress.

Furthermore, on invitation, she went to Tokyo (National Film Archive), Vienna (Austrian Film Archive, symposium on the subject "Das audiovisuelle Gedächtnis"), San Sebastian (Film Festival, A.C.C.E. meeting), Chicago (International Film Festival, jury member) and Syracuse, N.Y. (Syracuse University/Belfer Audio Laboratory, meeting of the Technical Co-ordinating Committee).

8) Special Events

On June 6th, Hans Helmut Prinzler was elected new chairman and successor of Prof. Dr. Heinz Rathsack by the board of the Kinemathek.

As of the beginning of the year, Mr. Prinzler was acting chairman and, as a result of the German-German unification, participated intensively in the discussions and negotiations on the integration of the former National Film Archive of the GDR (Staatliches Filmarchiv der DDR) into the Association of West German Film Archives. Parallel to the incorporation of the SFA into the Federal Archive/Film Archive (Bundesarchiv/Filmarchiv), the Kinemathek initiated the taking over of SFA film distribution, as well as a branch of its document collection.

February 5th, 1991

Hans Helmut Prinzler

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Bogotá

FUNDACION PATRIMONIO FILMICO COLOMBIANO

Annual Report 1990

1. ACQUISITIONS OF THE YEAR

During its fourth year of operations, the archive received and inventoried 16,313 reels of motion picture and video, i.e. approximately 1,360 reels per month.

The most notable collections were received from: the heirs of Di Doménico Hermanos (first national distributor and screening company); film producers Marco Tulio Lizarazo and Antonio Ordoñez Ceballos; televisión producers Audiovisuales and Datos y Mensajes, and film directors Francisco Norden, Sergio Cabrera, Manuel Franco and Luis Alfredo Sanchez.

2. PROGRESS IN THE FIELD OF PRESERVATION

Our motion picture and video film storage capacity was increased from 200 to 250 cubic meters.

The city of Bogotá assigned us a piece of land where we plan to build premises specifically designed for the work of the archive.

We received as a donation a laboratory for the processing of black and white still photography, which is already in operation.

Arrangements were made for a technical visit from Joao Sócrates de Oliveira of Cinemateca brasileira, planned for March 1991.

We regret the loss of the training which one of our technicians had received during 1989 (in Bois D'Arcy and Sao Paulo), as he resigned from the archive for personal reasons.

3. CATALOGUING

The data bases we use to handle information on motion picture and video collections have reached the following figures:

- initial inventory: 25.000 entries;
- verification: 1,054 entries;

- catalogue (projected): 160 entries.

DOCUMENTATION

Documents collections continued to grow with the incorporation of important new donations from, the Asociación Colombiana de Cinematografistas, and from other producers and directors.

The Documentation and Consultation Centre attended 568 users in the course of the year, representing an increase of 63% over the previous year.

RESEARCH

We have continued the systematic research commenced in 1988 into the origins of moving pictures in Colombia, with the revision of newspapers and magazines of the Atlantic coastal region.

A testimonial by the descendants of Gonzalo Mejia, the producer of "Bajo el Cielo Antioqueño", was researched and recorded.

At the age of 89, the film pioneer Alvaro Acevedo finally consented to giving an interview before a video camera.

Taking advantage of the invitation of the Canadian National Archive to attend the technical simposium in Ottawa, the Curator carried out research into the history of the censorship of the 1926 Colombian film GARRAS DE ORO at the Washington archives (NARA and LC).

Two degree theses on Colombian cinematographic history were completed during the year using Documents and Special Collections of the Archive.

4. FILM SHOWINGS

The Foundation continued to organize a selection of films restored by film archives of the world to commemorate the anniversary of its incorporation. This year the Archive was responsible for the showing of a selection of 40 D.W.Griffith titles from the New York Museum of Art, in six Colombian cities.

Our Circulating Film Library service continued to grow this year, with a total of 186 screenings.

5. BUDGET

The executed budget for 1990 was US\$144,160 (COL\$581 per dollar), broken down as follows:

Film Preservation	32.2%
Film Acquisition	1.7%
Documentation and Cataloguing	3.0%
Public Screenings	1.4%
Publications	1.4%
Salaries and Staff costs	42.0%
Other operating expenses	16.7%

The operation continued to show a deficit of some 25.3%. Efforts therefore continue to be aimed at securing funds to guarantee the continuity of the Foundation's projects.

6. INTERNATIONAL RELATIONS

The financial collaboration of the New York MOMA and of national Colombian entities made the preservation of the existing 30 minutes of the Colombian film GARRAS DE ORO (1.926) possible.

The support of the Film Department of the New York MOMA also made it possible to arrange for the D. W. Griffith selection to be taken to several cities in Colombia and other Latin American countries.

Thanks to the invitation of the Canadian National Archive, the Curator was able to attend the technical simposia in Ottawa in April and May.

With the support of the directors and staff of the NARA and the Library of Congress (Washington), we were able to locate part of the documentation relating to the censorship of a Colombian production in 1926 as a result of pressure from the US Government.

The Curator, Jorge Nieto, was designated correspondent member of the Audiovisual Committee of the International Council of Archives during this organization's meeting in Ottawa

We regret that the regional workshop planned for October in Mexico for the training of archive technicians was not held; we also regret that during 1990 the projects of the Commission set up in 1989 in Buenos Aires to establish a common catalog filing card for Latin American motion pictures were not continued.

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Bogotá

CINEMATECA DISTRITAL ANUAL REPORT 1990

1. At this moment the Film Archive posses the next material:

- National production of large films in 35 mm. : 6
- National production of short films in 16 mm. : 17
- National production of short films in 35 mm. : 170
- Foreing pictures in large folms in 16 mm. : 37
- Foreing pictures in large films in 35 mm. : 34
- Nitrate Films without transferen to safetey stock : 7 (each reel is twenty minuts long).
- Foreing pictures in 9½ mm. : 27
- Foreing pictures in super - 8 : 1
- Foreing pictures in super - 8 nacionales : 32
- National production at Beta system : 26
- Foreing pictures at Beta system : 35
- Foreing traillers at 3/4 system : 48
- Foreing movie sound tracks 13" system : 22
- Audio cassettes with interwius, seminarys and movie sound tracks : 227.

2. The assistance of the responsible technicien in the meeting held in Sao Paulo, was very helpfull for over archive, facilitating a sistema titation program and the aplication of new process in restauration and preservation of the material.

3. We are still making an Index about the material that came in daily to the Restauration Center, using the Metropolitan Library Sistem "SIMBID"

Acording to the growing quantity of incomering material, we have made an agreement with the Universitys that estipulate that the students fullfill part of their practice time cataloging this material in the Library and Film Archive.

The number of users of the Library this year was about 1.700 people, between students, journalist, cinest and general public.


Ours files are about :


- Number cards books : 1.875
- Number cards magazin : 3.845
- Number cards newspaper : 4.333

National an foreing films are consultated in our proyection room, as an investigation help for graduation tesis, under advise of the Cinemateca Distrital.

4. Monthly it's been published a bulletin about programation and especial events.
5. Selection of premiers exhibition in 1989.
 - Colombian films retrospective
 - Selection of the best films of film Festival of Cartagena
 - The golden age of Hollywood
 - Cycle of Science Fiction and Fantastic Films
 - Selection of the best films of film Festival of Bogotá
 - Homage to Bogotá 452 years
 - Unforgettable Director and movie stars of the wind films
 - Sample of films from the Filme Archive Cinemateca Distrital
 - Restrospective of Raúl García
 - Comercial premieres
 - Post - Modern views in the cinema
 - Comic's in the cinema
 - A look at the 80's
 - Sample of Hindu films
 - Terror Pictures
 - The good old times of the Cinemateca Distrital are coming back
 - Cycle of pioners of the cinema
 - Cycle heading the Sound Movie
 - Restrospective of José Carlos Ruiz
 - Post - war Classics
 - The Indiscret Window
 - In Memoriam
 - Latin América looking for the lost films
 - Memorandum to Charls Chaplin
 - Fantastic cycle - travels - aventuras
 - Chrystmas in the cinema
6. Our Budget in 1990, was: \$20'000.000.00 (40.000 Dolars)

Cordialmente,


AMANDA ROJAS BENÍTEZ
Directora - Guardadora
Archivo Fílmico


Vo. Bo. ROSA JARAMILLO
SubDirectora
Fomento y Desarrollo Cultural

c.c. Dirección

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Cultural

Bois d'Arcy

Bois d'Arcy, le 11 février 1991

Direction Générale

Service des Archives
du Film

RAPPORT D'ACTIVITES
DU SERVICE DES ARCHIVES DU FILM
POUR 1990

LE PLAN DE SAUVEGARDE DU PATRIMOINE CINEMATOGRAPHIQUE SUR SUPPORT NITRATE

Au début de 1990, une refonte générale des objectifs de conservation et de sauvegarde des Archives du Film concernant le patrimoine des films sur support nitrate a été mise en oeuvre avec la rédaction par le nouveau Conservateur d'un rapport détaillé et quantifié des mesures à prendre.

Ce rapport, présenté au Directeur du Centre National de la Cinématographie, prend aussi bien en compte les collections de film nitrate de la CINEMATHEQUE FRANCAISE (estimées à 5 millions de mètres) déposées dans les blockhaus Nitrate de Bois d'Arcy que celles des ARCHIVES DU FILM (estimées à 15 millions de mètres).

"Le Plan de Sauvegarde du Patrimoine Nitrate, 1991-2005" a été officiellement adopté le 12 septembre 1990, par le Ministre de la Culture, Monsieur Jack LANG, au cours d'une conférence de presse rassemblant une trentaine de journalistes, en présence d'un invité d'honneur, Monsieur Martin SCORSESE, Président de la FILM FOUNDATION.

De nombreux articles de presse et programmes de télévision, techniques et généraux, ont été rédigés à la suite de cet événement, expliquant au grand public les problèmes de sauvegarde des films nitrate.

La réalisation du plan sur 15 ans, implique le transfert de 500.000 mètres de film nitrate en 1991, et d'un million de mètres sur les 14 années suivantes. Un accroissement des crédits de restauration et la création de 10 emplois techniques nouveaux pour les ARCHIVES ont été approuvés. Le plan fait aussi appel à un accroissement de la sous-traitance des laboratoires français habilités à traiter le film nitrate.

Par ailleurs, un nouveau mode de fonctionnement de la programmation des films à restaurer a été formulé et l'ancien département Documentation et Relations Extérieures a été réorganisé en un département intitulé Programmation des Restaurations et Accès aux Collections, dirigé par Monsieur Eric LE ROY, suite à la vacance du poste précédemment occupé par Madame SCHMITT.

Ministère de la Culture
et de la Communication
Centre National de
la Cinématographie
Service des Archives
du Film
7 bis, rue Alexandre Turpaut
78390 Bois d'Arcy
Tél. 34 60 20 50

Le travail à accomplir est vaste et comporte plusieurs volets :

- 1 - Contrôle assidu de l'état des films nitrate dans les blockhaus.
- 2 - Accélération de l'inventaire des collections nitrate avec l'identification documentaire de tous éléments à un titre, pointage des titres d'après les catalogues existants (CHIRAT) et établissement d'un dossier par titre, vérification technique et comparaison des différents matériels, échange des listes de programmation ARCHIVES DU FILM et CINEMATHEQUE FRANCAISE.
- 3 - Recherche à l'échelle nationale et internationale des films dont les éléments sont partiellement dégradés ou inutilisables pour la sauvegarde.
- 4 - Contacts avec les déposants des films nitrate et ayants-droit, afin d'identifier si des éléments de sécurité ont déjà été établis, ou accord de collaboration pour les films dont ils sont les ayants-droit.
- 5 - Etablissement des filières essentielles de sauvegarde ou de restauration et des coûts afférents.

En effet, le succès du programme dépend en partie des relations et des négociations menées avec nos principaux partenaires de l'industrie cinématographique et de leur participation active à ce programme. Des cinémathèques commerciales, telles que la CINEMATHEQUE GAUMONT et PATHE qui stockent leurs collections de films sur support nitrate à Bois d'Arcy selon des conventions d'accord pluriannuelles, ont été sollicitées afin de mettre en place une collaboration fructueuse.

Les partenaires régionaux, cinémathèques urbaines et régionales ont, au cours de 1990, eux aussi manifesté à plusieurs reprises leur intérêt et ont été amenés à participer personnellement au Plan. Les ARCHIVES DU FILM offrent en contrepartie à cette participation individuelle le stockage gratuit de leurs éléments nitrate et des opportunités de formation continue.

Le C.N.C. a convié une Commission Scientifique des Archives, composée d'historiens du cinéma, critiques et représentants des principales archives publiques et nationales (ARCHIVES DU FILM, CINEMATHEQUE FRANCAISE, CINEMATHEQUE DE TOULOUSE, ETABLISSEMENT CINEMATOGRAPHIQUE DES ARMEES et BIBLIOTHEQUE NATIONALE) qui, sous la présidence de Jean-Loup PASSEK, donne son avis sur les choix et priorités de conservation présentés et assure la circulation de l'information entre les institutions concernées. Un climat de transparence à l'échelle nationale est ainsi assuré grâce aux travaux assidus de cette Commission dont le rôle est consultatif.

Les principales cinémathèques régionales et nationales se sont réunies durant mai 1990 à Marly-le-Roi lors d'un séminaire organisé par la CINEMATHEQUE DE BRETAGNE par Monsieur André COLLEU. Ces premiers échanges fructueux devront se poursuivre en 1991 avec une structure plus officielle au sein du C.N.C..

ENRICHISSEMENT DES COLLECTIONS EN 1990

2.372 titres de films, soit 6.531 boîtes de films, ont été reçus en dépôt ou en donation, une réduction par rapport à 1989. Cela est dû, en particulier, à la mise en place d'un tri des offres reçues éliminant les doublons et la multiplication des dépôts par titre. D'autre part, un dialogue avec les principaux laboratoires français déposants a été amorcé afin d'éliminer des dépôts non-archivals et qui, jusqu'à présent, n'étaient en fait que la recherche de stockage gratuit au dépend du fonctionnement du SERVICE et de sa mission d'Archive.

Plus de 1287 longs et courts métrages ont été pris en charge au titre du Dépôt Légal, une augmentation de 13,6 % par rapport à l'année dernière.

Parmi les nouveaux titres reçus, on peut noter quelques éléments rares, films de la COMEDIE FRANCAISE, où apparaissent les importants acteurs de la Compagnie ; films amateurs tournés par Sacha GUITRY avec aussi de grands acteurs de théâtre ; dépôt MAX LINDER par Madame Maud LINDER ; de nombreux films muets incunables des premiers temps déposés par Monsieur René CHARLES ; dépôt André SAUVAGE ; Mémoire du 20^è siècle, etc... Les dépôts nitrate représentent aujourd'hui 15 % des dépôts enregistrés.

CONSERVATION ET SAUVEGARDE

567 titres ont été restaurés, dont 260 appartiennent aux collections ALBERT KAHN et 114 films LUMIERE. Le tout représentant un métrage total de 365.000 mètres d'éléments nitrate à transférer sur support de sécurité.

Un total de 463.000 mètres d'éléments sur pellicule acétate a été produit dans l'année et est la production la plus importante jusqu'à présent traitée.

De nombreux dossiers en souffrance depuis plusieurs mois ont été finalisés.

Un problème important sur la tireuse MEES, qui permet le tirage des films LUMIERE et autres films substandards, a temporairement stoppé cette production. Des travaux de réparation complexes sont en cours et dès 1991 les nouveaux travaux de tirage des films substandards et LUMIERE reprendront.

INVENTAIRE, CATALOGAGE, DOCUMENTATION, RECHERCHE

En vue de la réorganisation des collections non-films dans un nouveau bâtiment à Bois d'Arcy, ces collections sont inventoriées et, si nécessaire, copiées sur diapositives 35 mm (affiches, etc...). Des stagiaires-documentalistes ont été accueillis pour aider à ce travail. Les documents existants en double sont mis de côté pour échange avec d'autres archives.

La bibliothèque a été réorganisée pour accueillir chercheurs, spécialistes et stagiaires.

Une nouvelle grille documentaire pour le catalogage des films a été faite avec la collaboration de la CINEMATHEQUE FRANCAISE. L'année 1991 sera décisive à ce sujet et mobilisera une grande partie du personnel pour la saisie des grilles documentaires établies sur l'informatique.

Le manque de personnel ne nous a pas permis de continuer l'inventaire des photos qui compte environ 120.000 exemplaires. Ce travail devrait être repris fin 1991. Par contre, l'inventaire des appareils a été poursuivi avec succès et a permis de retrouver, suite à plusieurs déménagements, des pièces rares dispersées. L'inventaire des appareils et leur restauration sont faits à partir des brochures descriptives d'époque.

Les progrès concernant les filières de sauvegarde ont porté notamment sur l'utilisation accrue de la pellicule positive haut contraste pour le tirage de positifs son à partir de négatifs son densité fixe à 1 élongation sur support clair, dont la différence entre la partie claire et la partie foncée n'excède pas 0,70 en densité. Autre progrès, l'utilisation d'un photomètre LIVAC (DEBRIE) pour la mesure plus précise de l'intensité lumineuse à l'emplacement des fenêtres des machines de tirage.

Par ailleurs, les lampes à quartz ont été installées sur les caméras son WESTREX. Pour marquer la différence, les spécialistes savent combien les anciennes lampes d'origine noircissaient en vieillissant.

Dans le domaine des contrôles, les analyses des bains de développement sont désormais faites avec un "titrateur" "METTLER", ce qui apporte rapidité et sécurité.

Les courbes sensitométriques et historiques qui en découlent sont d'une manière constante tracées à l'aide du système MICRODENSE associé à un micro-ordinateur.

Plusieurs tables à réenrouler REVERSE (CTM) ont été acquises et facilitent, du fait du système moteur à tension constante, l'enroulement des bobines nitrate avec une aération adéquate.

Le laboratoire photo s'est spécialisé dans le tirage de photogrammes des films LUMIERE et de films français pour lesquels il n'existe aucun document photographique, en vue de la publication du CATALOGUE DES FILMS FRANCAIS DE FICTION 1940-550 par R. CHIRAT et J.C. ROMER.

Plusieurs sujets de recherche sont en cours d'élaboration au SERVICE :

- 1 - Projet LUMIERE 1995. Etablissement d'un catalogue complet des films LUMIERE avec illustrations de photogrammes, bibliographie, filmographies cinématographique et télévisuelle.
- 2 - Projet DOCUMENTAIRES FRANCAIS 1935-45. Etablissement d'un panorama de production suivi d'un catalogue récapitulatif des oeuvres retrouvées avec l'UNIVERSITE PARIS VIII.
- 3 - Formation d'une cellule CONSERVATION INERTE à laquelle participent plusieurs techniciens du Service, visant à établir le suivi des règles, méthodes d'observation et de travail.

PROJECTIONS - CONSULTATIONS

78 heures de projections et 255 heures de consultations sur table ont été faites pour 179 chercheurs, universitaires et professionnels. Les programmes mensuels de la C.F. ont été poursuivis avec la programmation de:

LE DIABLE AU COEUR (Marcel L'Herbier, 1928), LA VIE AMOUREUSE DE CATHERINE IERE DE RUSSIE (Wladimir STRIJEWski, 1930), MEURTRES (Richard POTTIER, 1950), CHEZ LES MANGEURS D'HOMMES (André-Paul ANTOINE et Robert LUGEON, 1930), L'ABBE CONSTANTIN (Jean-Paul PAULIN, 1933), DERNIER ATOUT (Jacques BECKER, 1942), LA VIE EN ROSE (Jean FAUREZ, 1947), LE BEBE DE L'ESCADRON (A. René STI, 1935), FEU (Jacques de BARONCELLI, 1937), MINNE L'INGENUE LIBERTINE (Jacqueline AUDRY, 1950).

Le FESTIVAL DE CANNES a demandé aux Archives de programmer une Journée Patrimoine le 14 mai à laquelle plusieurs archives ont participé (UCLA, MOMA, Italie) et une conférence de presse a été conviée autour de Martin SCORSESE et le directeur du C.N.C., Monsieur Dominique WALLON.

Le SERVICE a prêté deux films au FESTIVAL DE SAN SEBASTIAN qui a aussi réuni les membres de l'Association des Cinémathèques de la Communauté Européenne, durant 3 jours de colloque.

La rétrospective MAX LINDER au MUSEE D'ORSAY a mobilisé l'apport et le conseil des Archives et a permis la mise en place du Programme élaboré de restauration des films LINDER, à partir de 1991.

Le SERVICE a prêté deux films d'EMILE COHL au FESTIVAL DE PORDENONE et a permis la consultation-recherche de nombreux autres films d'EMILE COHL.

Le film tunisien récemment restauré LE FOU DE KAIROUAN, a été présenté avec grand succès dans le cadre des JOURNEES DE CARTHAGE, Tunisie, et fera prochainement l'objet d'échange avec la CINEMATHEQUE TUNISIENNE.

Le film restauré SALTO MORTALE (E.A Dupont, 1931, version française) a été présenté aux JOURNEES DU CIRQUE d'Orléans.

ADMINISTRATION ET BUDGET

L'acceptation du Plan Nitrate a permis le déblocage des postes techniques vacants (13) pour lesquels une formule de contrat de 3 ans renouvelables a été trouvée. Au cours de novembre 1990, douze de ces 13 postes ont été pourvus.

Le budget global du Service s'est élevé à 15,4 millions de francs comprenant les achats de matériels : densités non-film, pellicule et travaux de sous-traitance, excluant les budgets de fonctionnement et salaires.

Des crédits supplémentaires pour des travaux d'aménagement bâtiments et l'achat de 2 micro-ordinateurs ont été alloués : construction de 4 nouvelles cellules nitrate avec deux salles d'inspection, 9 cellules acétate (St Cyr) et construction d'un local non-film.

Le département administratif a procédé durant l'été, avec l'aide d'une stagiaire, à une étude analytique des coûts de fonctionnement (coût annuel de stockage d'une boîte nitrate, acétate, coût de prise en charge d'une bobine nitrate, acétate, etc...). Ce travail exemplaire nous a permis d'étudier en connaissance de cause les divers fonctionnements et dépenses du SERVICE. Ce même département a procédé à une analyse des modes de tarifications des prestataires extérieurs en comparaison à ceux effectués au SERVICE.

RELATIONS EXTERIEURES

Des visiteurs ou stagiaires des archives du M.O.M.A., New York, Nouvelle-Zélande, Belgique, Chili, Corée du Nord, Angleterre, Italie (Bologne) ont été accueillis.

De plus, de nombreux partenaires industriels ont pris contact avec des représentants du SERVICE : pour la France : la Fédération des Industries Techniques, DEBRIE, C.A.P., ECLAIR, AGFA-FRANCE (Département des Nouvelles Technologies) ; MEES, Belgique ; SIGMA, Angleterre.

Le Conservateur a participé à de nombreuses réunions de travail concernant le projet audiovisuel de la future BIBLIOTHEQUE DE FRANCE dont la construction devrait être achevée en 1995, et a aussi participé à différentes collectes d'information et recherches lancées à ce sujet.

Elle a enfin participé aux conférences et aux festivals suivants : Symposium ACT GEHERSGEN NON FILM (Bruxelles, 1 jour), FESTIVAL DE RENNES (colloque du Patrimoine, 1 jour), FESTIVAL DE LA BAULE (colloque, 1 jour), FESTIVAL DE CANNES (Journées du Patrimoine, 3 jours), FESTIVAL D'AVIGNON (visite à la rétrospective des films des années 20), TOKYO (INTERNATIONAL FILM SYMPOSIUM), tandis que d'autres agents ont participé au FESTIVAL D'ORLEANS, CARTHAGE, PORDENONE et IMAGINA (MONTE-CARLO).

Le Conservateur a participé au Congrès de la FIAF à LA HAVANE et a réuni une sous-Commission de Documentation de la FIAF à Bois d'Arcy en novembre 1990. Elle a aussi participé, pour le compte du Ministère des Affaires Etrangères, à une mission de recherche au Chili pour la création d'une cinémathèque nationale en tant que conseiller auprès du Ministère de l'Education du Chili. Des relations de travail assidues avec cette future cinémathèque se poursuivent en 1991.

Le SERVICE a été l'objet de courts reportages télévisés (5 sur les chaînes françaises et 1 sur la chaîne nationale espagnole), 3 reportages radio, ainsi que d'une trentaine d'articles de presse.

Un groupe d'agents (10 personnes) ont visité en cours d'année le NATIONAL FILM ARCHIVE à Londres.

Michelle AUBERT

Bruxelles

1. ACQUISITIONS AND PRESERVATION

In 1990, the Royal Film Archive acquired 1 809 titles (1 147 feature films and 662 shorts) or 3 878 prints (3 499 color and 379 black and white). 506,703 metres of film (235 titles) were copied, mostly from the best available master material.

Furthermore, 12,456,608 metres of film were inspected and 651,188 metres compared. 417,900 metres were cleaned. 628 films were completely catalogued.

We continued the transfer of our color prints into our new color film vaults, which now contain all our original negatives, the master prints, the best viewing prints and some 70 mm prints.

2. SCREENINGS

The Archive continued to show its collection in the two small theatres functioning under the name of Film Museum which are set on its premises.

There were 1 043 screenings in the theatre for sound film, with an average attendance of 85 %. In the theatre for silent films, there were 701 screenings, with an average attendance of 79 %. Given the modesty of the Film Museum's means and the status of the Film Archive's collection, which do not allow for any large scale publicity, these results are quite satisfactory.

Following special events were organized in 1991 :

1) Film Discoveries :

22 films, coming from 13 different countries and never shown in Belgium before, participated in the event.

The Jury awarded distribution prizes to the 7 following films:

- LA CAPTIVE DU DESERT by Raymond Depardon (France)
- KHANEH-JE DOOST KOJAST ? by Abbas Kiarostami (Iran)
- NO OU A VA GLORIA DE MANDAR by Manoel de Oliveira (Portugal)
- SHI NO TOGE by Kohei Oguri (Japan)
- SKRIVANCI NA NITI by Jiri Menzel (Czechoslovakia)
- SVOBODA ETO RAJ (S.E.R.) by Sergej Bodrov (USSR)
- ZAMRI OUMRI VOSKRESNI by Vitali Kanevski (USSR)

2) The Age d'Or Prize

The annual Age d'Or Prize, also created on the initiative of the Royal Film Archive, 17 years ago, amounted this year to 400 000 BF thanks to the contribution of the Jacques Ledoux Foundation. 21 films from 16 different countries participated in the competition.

The Age D'Or Prize was awarded to CAIDOS DEL CIELO, directed by Francesco Lombardi (Peru).

Among the many programmes organized in 1990, following ones are specially remarkable :

- A season devoted to chinese cinema (50 feature films from the silent period till now), with the kind cooperation of the China Film Archive.
- A series of Czechoslovak films from the sixties till now (35 feature films, among which many were forbidden for years), organized with the cooperation of the Ceskoslovensky Filmovy Archiv.
- A tribute to the famous Belgian writer Georges Simenon thru the films adapted from his novels (40 films).

For the organisation of this programmes we should like to thank the colleague Archives who kindly helped us : Nederlands Filmmuseum, China Film Archive, Cinémathèque Suisse, National Film Archive, Cinémathèque Québécoise, Ceskoslovensky Filmovy Archiv, Cinémathèque de Toulouse, Cinémathèque Française.

3. COURSES AND SEMINARS

A. Film Summer School

With the help of the Royal Film Archive, the Service National des Ciné-Clubs organized, besides special screening week-ends for filmclubs programmes (6 week-ends, 45 recent quality films available in Belgium), its 16th Film Summer School in Rossignol.

The 9-day seminar was divided in 2 sections :

- a course on film analysis
- films made by directors of the Eastern countries who also worked in the west (Forman, Polanski, Skolimowsky, Passer, Tarkovsky, Mikhalkov, etc ...)

- B. The Film Museum organized in its premises, two courses in film analysis of 20 lessons each.

4. NON-THEATRICAL DISTRIBUTION

With the help of the Archive but in complete autonomy, the "Décentralisation des Films Classiques" continued to distribute 16 mm films in Belgium, on a non-commercial basis. 45 American Classics were added to its catalogue in 1990.

On the whole, some 250 titles are being distributed now.

5. ACCESS

Besides the public presentations, 635 screenings were organized for research and educational purposes on the Archive premises (either in the Film Museum Theatre or on the viewing machines).

1 235 researchers and students came to the Archive Library where 6 440 books or film files were put at their disposal.

6. LIBRARY

The Archive Library added 970 books to its collection and holds now 26 890 volumes.

The film magazines department holds 2 315 titles and 1 304 festival catalogues and annuals.

7. PUBLICATIONS

The Royal Film Archive relaunched the publication of the Belgian Film Annual, which was interrupted for the last 10 years. A new 1989-1990 edition has been published at the end of 1990.

8. VISITORS

The Royal Film Archive welcomed a number of scholars, distinguished visitors and colleagues :

- Jean-Pierre Aumont (actor, France)
- René Clément (director, France)
- Dominique Païni (Musée du Louvre, France)
- Dana Gordon (director, USA)
- Joe Hyams (Warner, USA)
- David Bordwell (historian, USA)
- Kristin Thompson (historian, USA)
- Aïcha Kherroubi (Musée d'Orsay, France)
- Pierre Philippe (Gaumont, France)
- Maud Linder (France)
- Roman Polanski (director, France)
- Bertrand Tavernier (director, France)
- Jaromil Jires (director, Czekoslovakia)
- Vera Chytilova (director, Czekoslovakia)
- Drahomira Vihanova (director, Czekoslovakia)
- Lenny Borger (historian, France)
- Marcel Ophuls (director, France)
- Philippe Esnault (Gaumont, France)
- Martine Offroy (Gaumont, France)
- Commission de Sélection du Festival d'Oberhausen

and following colleagues :

- Raymond Borde, Cinémathèque de Toulouse
- David Francis, National Film Archive
- Hoos Blotkamp, Nederlands Filmmuseum
- Eric de Kuyper, Nederlands Filmmuseum
- Michèle Aubert, Service des Archives du Film
- Gianluca Farinelli, Cineteca di Bologna
- Paolo Cherchi Usai, George Estman House
- Xi Shanshan, China Film Archive
- Zhang Zhenqin, China Film Archive
- Chen Weixiang, China Film Archive
- Freddy Buache, Cinémathèque Suisse
- Renée Lichtig (Cinémathèque Française)

ars.

Budapest

ANNUAL REPORT TO FIAF (1990)

The year 1990, full of economic, political and personal changes, put the Hungarian Film Institute and Film Archive on a real trial. The Film Department of the Ministry of Culture to which the archive is subordinated has not been reformed yet, so the relation of the archive to the long planned Film Fund as a new distributor of subsidies is still rather vague. By the end of the year, however, at least the management of the Hungarian Film Institute has been stabilized: the previous deputy director and head of the archive, Mrs. Vera Gyürey was appointed as new director last September. Now the archive (Budakeszi út 51/B Budapest H-1021) has become the "headquarters" of the Film Institute.

Despite the general instability and lack of means we could develop our collection with new acquisitions. We bought a package of Czech films from the Hungarian Television and got quite a few Soviet films, features and non-features, from cultural institutions which cease to exist. The Slovak Film Archive presented us with 9 features and we bought, among others, a fragmented early Hungarian documentary about an Africa expedition from an inheritance. The once only Hungarian distributor, MOKÉP, with its huge stock of films seems to be an excellent source for our collection. As the practice common in most (ex) Socialist countries /i.e. presenting the archive with a print of all features distributed in the country/ has never really worked with us we are now working on a mutually beneficial agreement. The shortage of our storage capacity, however, is an ever greater problem since there is no hope for expanding in the near future.

The printing of nitrate films on safety material is still going on in our own workshop with a yearly contribution of 5.3 million forints from the Ministry of Culture. We still have quite a few nitrate films to transfer (mainly non-features).

The nitrate materials of Hungarian films and the nitrate dupe.negatives of important foreign films will be preserved even after having printed them on safety material. The improvement of the air-conditioning system of our nitrate store will be done in 1991.

Although with state subsidy we could process a new print of several important foreign features for film societies last year, restoration work is concentrated on Hungarian films. In 1989 on the initiative of József Marx, the director of the Film Institute, a foundation was established with the participation of all institutions involved in the Hungarian cinema /producers, distributors, exhibitors and the Ministry of Culture/. Its goal is the preservation and restoration of post-war Hungarian feature and non-feature films. This program has been going on successfully. The restoration of a Hungarian silent film will soon be finished after a temporary suspension - due to lack of money.

The main improvements in the technical department of the archive in 1990 are two modern Italian editing tables (Prevost) 35 mm and a video mixer (Panasonic WJ-MX 12) for our video workshop. Our collection of videotapes has been growing rather fast and consists of some 2.500 items. The collecting principle is to spare our prints and providing information about films of which we have no print at all. Another technical improvement which concerns documentation and cataloguing mainly is the computer we bought in December with the help of the Ministry (type: IBM AT). We want to store filmographic, technical and bibliographic data in it, but we are still at the initial phase of developing a program. Another computer (IBM AT) was bought early last year to enable us to publish our bimonthly FILMKULTÚRA and other publications (filmographies, monographies etc.) on our own. So far only a leaflet on the Hungarian Film Archive and a filmography /Hungarian Animation Films 1971-1980/ have been published in this way. Our annual publication FILM YEAR BOOK 1990 was still published in the traditional way.

Whether this technology really saves us time and money is still to be seen.

The cinema of the Hungarian Film Institute, Filmmúzeum, on the profits of which we used to live on, had to face the growing competition of free distribution and with its 600 seats and very poor technical conditions, not to speak of our very limited sources for buying films for distribution, soon reached a critical state, close to bankruptcy. Therefore in autumn 1989 the cinema was let to MOKÉP for restoration and management for a couple of years and at the same time the Institute rented a 200 seat cinema (Örökmozgó) for the two evening performances to show classical and unknown contemporary films of high standard. Last year, among others, the works of Fritz Lang, Buster Keaton, Ingmar Bergman, Federico Fellini and the westerns of John Ford were shown. Almost all the films of Dusan Makavejev were screened, combined with a meeting with the director himself. A package of films from the Berlin cinema, Arsenal was presented in winter 1990, with an introduction of Ulrich Gregor. Another success was the program of Soviet documentaries from the Nyon festival. A survey of Soviet newsreels and documentaries of the Stalin era organized at another art kino in cooperation with our archive was the hit of the season. (It could not have been possible without the help of the Moscow Film and Fotodocumentary Archive.) whose delegation we invited. In most programs the help of an exchange with other film archives (Czech, Polish, Yugoslave) has been of vital importance and we hope to develop the relations further. The then director of the Roumanian and the new directors of the Czech and Slovak archives even paid a visit to us in 1990.

As to our own distribution activity, Jesus of Nazareth, The Deer Hunter and Der Himmel über Berlin were shown by the Institute in 1990.

The film society movement is now in - a hopefully only

temporary - v crisis due to lack of money and interest: there are less than 200 film societies all over the country for which we provide the prints as before. On a regular basis a post-graduate course for secondary school teachers and another for film society leaders are organized by and in the film archive. The educational video series launched two years ago under the auspices of the Institute and with the participation of many colleagues has been just finished. It consists of 18 one-hour parts so far /e.g. the silent European cinema, the American, German and Soviet cinema, western, musical, Italian neorealism, Free Cinema, etc./ and is on sale for schools and institutions and probably will be shown in the television as well.

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Buenos Aires

ACTIVITIES REPORT 1990

1. Acquisitions of the year.

As was said for the past year, the possibilities of acquiring films or videotapes for our archive have been reduced considerably, due to economic instability and the concurrent reduction of the number of films titles released in Buenos Aires.

However, some new features and short films have been incorporated, since they proceed from donations of private collectors or other institutions. Further information about this item is given in the statistical report.

2. Progress in the field of preservation.

The reasons exposed hereover (economic instability, lack of raw material -black and white film-, etc.) made almost impossible the trasfer of nitrate material into safety film. Exception to that are newsreels and documentaries from the '30 and '40 which were copied to acetate.

3. Cataloguing - Documentation - Research.

During 1990, the cataloguing process based on a computer system continued and the data bases expanded at a regular rythm: the "HEMERO" data base has now 80.000 records (14.000 were added); this data refers to the catalogue of all our collection of periodical publications. The "TITEST" database includes all the film titles released in Buenos Aires since 1928, and it has now 22.600 titles entered. Some new data bases have been implemented this year, like "PELI" -catalogue of the film copies held by Cinemateca including physical and technical data-, "SIP" -film posters of our collection- and "BIBLOS" -bibliographic catalogue system-.

The assistance of people like film critics, students, amateurs, etc. to our documentation center has increased in 1990 from previous years (i.e. 532 satisfied searching requests against 452 in 1989).

The work carried out by the Searching Group for Silent Argentine Cinema is now in its previous stage to printing. It covers the period since the first Kinetoscope exploitation in Buenos Aires (1894) to the first Argentine fiction film, in 1909.

4. Film showings.

During 1990, screenings continued regularly presented by Cinemateca Argentina in the two theatres hired by this archive. The following are the most important exhibitions of the period:

III Festival Internacional de Cine "La Mujer y el Cine" - Hommages to Lois Weber, Matilde Landeta and Festival of Latin American Short Films

Mexican Cinema of the '80

Margarethe von Trotta Retrospective

New Chilean Cinema week

Tresors de la Danse

FIAF: 50 Years

Brazilian short films of the '80

Wim Wenders Retrospective

The Films of Andy Warhol (1963-1966)

5. Budgetary matters, relations with governmental authorities.

The budget for 1990 was complicated in its accomplishment mainly because of the high rate of inflation and the decreasing attendance to our screenings -main economic source of our institution- according to the general recessive panorama in the country.

The relations with government turned out to be successful, but only in those legal and administrative matters. Since 1989, the existence of the Law of Economic Emergency, which restricted all the state investments -obviously including those related to cultural activities- occasioned the disappearance of an important origin of funds.

6. International relations.

The co-operation between regional archives in Latin America has been as in past years of great importance and fluidity, specially concerning the coordination and traffic of special film series and the interchange of useful information.

Those special film tours were often supported either by colleagues of the FIAF, like the Museum of Modern Art of New York and Cinematheque de la Danse, or by other foreign entities (the TV and Cinema Producers Guild of Chile, the Goethe Institute, Instituto de Cooperacion Iberoamericana, etc.)

7. Special events.

During 1990, Cinemateca Argentina was visited by:

Grant Munro (Canada)
 Jose Nascimento (Portugal)
 Leandro Katz (USA)
 Manfred Voss (Germany)
 Matilde Landeta (Mexico)
 Ignacio Aguero (Chile)
 Tatiana Gaviola (Chile)

The Prize "Georges Melies" was awarded on its eight edition. This prize was created by the Cinemateca and the Embassy of France to reward the best short film in Super 8 or VHS. The prize consists of a trip to France and fifteen days of stay in that country defrayed by the French government.

8. Problems.

The already cited Law of Economic Emergency has occasioned the closing of the Leopoldo Lugones theatre, where we have been programming since 1967; it will be reopened on February 1, but it would be conditioned on the solution of financial problems of the Municipality.

To make the situation worse, the present international war has caused the preventive closing of the other theatre -Hebraica Cinema- as regards to security. This situation has presented on January 18th, 1991, and it's still without any change.

It is not necessary to insist in saying that these circumstances make the continuity of Cinemateca's activities near impossible. This preoccupation affects an institution on its 41st. year of existence and, because of reasons foreign to its inherence, must look for all help she can be given in order to preserve the extraordinary cinematographic inheritance she is responsible for.

Buenos Aires, 31 January 1991

Canberra

NATIONAL FILM AND SOUND ARCHIVE

CANBERRA, AUSTRALIA

REPORT OF ACTIVITIES 1990

INTRODUCTION

1990 proved to be a very difficult year for the film and television industries in Australia. With the continuation of reduced tax allowances and reduced government funding for filmmaking, film and television production remained at a depressed level. The high indebtedness of radio and television stations, which had been sold for inflated figures, contributed to the subsequent collapse of both industries. Aggregation of television viewing areas and high interest rates led to media entrepreneurs becoming financially unstable.

A series of reports from the Archive to government during the year identified the major risks inherent in lack of proper collection management, which had come about through chronic under-resourcing. At the Minister's request, a Priorities Advisory Committee (PAC) was established to address the issue of risk management within the Archive. The PAC produced a report which advised a major concentration on the identification and control of collection materials over the next two years. The Minister accepted the PAC recommendations and asked the Archive to establish its short term and long term priorities formally and to commit available permanent staff to those priorities, even at the short term expense of other functions of the Archive, such as access and acquisition.

Dr Henning Schou was seconded to develop a plan to implement the PAC recommendations and to head the Collection Management Team (COMAT). The logistics of this plan (known as the COMAT Project Plan) are currently being finalised. COMAT will have a major impact on the functions of the Archive for at least the next two years, with the ultimate goals of comprehensive collection control and increased capacity for informed access.

The government acknowledged the need for extra resources to cope with problems in collection management by granting \$A2.93 million to fund and equip the Colour Film Restoration Project (CFRP). The CFRP team inspected and rewound 3.64 million metres (12 million feet) of film.

The corporately sponsored Operation Newsreel project to preserve and catalogue newsreels from 1930 to 1975 has completed its second full year with the production and distribution of *THE LAST NEWSREEL* (see later) and the ongoing inspection and treatment of the newsreels. As acetate newsreels from the 1950s are being inspected and catalogued, significant numbers of them are found to be affected by the vinegar syndrome.

During the year, special attention was given to a revision of collection management concepts, terminology and principles. This was done to ensure consistency of application throughout the Archive, and to lay the foundation for review and redevelopment of the Archive's computerised collection management systems.

The Archive's Interim Council advanced a considerable distance in developing a coherent framework of policies and operational guidelines for

the Archive. The Minister approved new policies for Selection/Acquisition and Access, and approved a Code of Ethics.

1. ACQUISITIONS OF THE YEAR

During 1990 a moratorium on acquisitions was implemented to slow down the amount of film coming into the Archive, so that the large backlog of collections awaiting examination and accessioning from the 1988 and 1989 acquisitions could be handled. Acquisitions for the year totalled 9,482 cans of acetate film, 222 cans of nitrate film, and 885 video tapes. This represents a 33% decrease on 1989 film acquisitions, and a 68% decrease on 1989 video tape acquisitions.

By the end of the year three permanent accessioning officers and a supervisor had been appointed to support the three acquisition officers. Workflow practices and a stricter application of selection guidelines have resulted in a more streamlined and efficient acquisition process.

Despite the slowdown in acquisition, a number of large collections arrived, including 160 boxes of Australian feature and documentary productions from the Colorfilm Laboratory; two crates of original Kodachrome from the Strehlow Centre (unique, ethnographic footage relating to the Australian Aborigine); 49 weeks of nightly news from rostered television stations around Australia, organised via the Archive's network of television contacts; and a sampling of off-air sub-masters of comedy programming that reflects the recent increase in Australian television comedy production.

The equipment collection has been enhanced greatly by the addition of the Cinesound/Greater Union equipment collection, and the Ross Wood Studios collection of 35 mm cameras, lenses and tools.

AUSTRALIAN FEATURES - HIGHLIGHTS - PRE-PRINT MATERIAL RECEIVED

LONELY HEARTS
RAZOR BACK
WRONG WORLD
SQUIZZY TAYLOR
HEATWAVE
FIGHTING BACK
TIM
THE EMPTY BEACH
EMOH RUO

THE YEAR OF LIVING DANGEROUSLY
PHAR LAP
FATTY FINN
DIMBOOLA
GOING DOWN
THE MAN FROM SNOWY RIVER
NORMAN LOVES ROSE
FAR EAST
THE MANGO TREE

AUSTRALIAN SHORTS, DOCUMENTARIES, AND OTHER - HIGHLIGHTS - PRESERVATION MATERIAL RECEIVED

THE WHITE MONKEY
LANDSLIDES
WISHFUL THINKING
THE LAST NEWSREEL
RECOGNITION
PAGEWOOD FILM STUDIOS
ARCHIVAL FILM OF AUSTRALIAN CRICKET
EMPIRE DAY PAGEANT C1915
MIDNIGHT OIL : "DEAD HEART" (VIDEO CLIP)
HOME MOVIE OF ROBERT MENZIES AT MT WELLINGTON(?) C1940

DIRT CHEAP
ON GUARD
LADIES ROOMS
OBSESSION
WITCH HUNT
GIVE US THIS DAY (SOUND-ON-DISC)

AUSTRALIAN FEATURES - HIGHLIGHTS - VIEWING PRINTS RECEIVED

WILLS AND BURKE
CRYSTAL VOYAGER
THE BOY WHO HAD EVERYTHING

TENDER HOOKS
CHAIN REACTION

AUSTRALIAN DOCUMENTARIES - HIGHLIGHTS - VIEWING PRINTS RECEIVED

THE GREATEST ADVERTISING CAMPAIGN THIS COUNTRY'S EVER KNOWN
MENZIES ADDRESS TO UNITED NATIONS
THE LAST NEWSREEL
THE WHITE MONKEY

WITCH HUNT

COLLECTIONS RECEIVED - HIGHLIGHTS

ANSETT AIRLINES
HEALTH MEDIA
STREHLOW
AUSTRALIA COUNCIL ARCHIVAL FILM ON AUSTRALIAN ARTISTS
AUSTRALIAN OVERSEAS NEWS AND INFORMATION BUREAU

VICTORIAN TOURIST COMMISSION
SUPER 8 1980s (VIDEO TRANSFERS)

AUSTRALIAN TELEVISION PROGRAMS - HIGHLIGHTS - PRESERVATION MASTERS RECEIVED

NIGHTLY NEWS PROGRAMS
WINNERS SERIES
RUGBY LEAGUE GRAND FINAL
FAST FORWARD
NBL GRAND FINAL
AFL GRAND FINAL
DATELINE SPECIAL MURORO A ATOLL
BAT CHANNEL - QLD PUBLIC ACCESS TV "WINDOW"
THREE NETWORK NEWS COVERAGE OF FEDERAL ELECTION
GALLIPOLI 75TH ANNIVERSARY SPECIALS

IMPARJA TV
1990 AFI AWARDS
TONIGHT LIVE
TORN APART
SBS 10TH ANNIVERSARY
NYNGAN FLOOD

2. PROGRESS IN THE FIELD OF PRESERVATION

A: FILM PRESERVATION

Acetate Colour Film Program

During 1989 ferrotyping and other blemishes such as mould and sticky emulsion were discovered in tightly wound acetate films stored in a temporary vault. The extent of the problem has largely been identified and categorised. In some cases the films have suffered from mould damage, which has manifested itself in many different ways. Some films also have emulsion lifting. Treatments for these problems are currently being researched and thoroughly tested with accelerated ageing tests before the films are conserved.

During 1990 a specially funded program was begun to rewind and accession and provide basic treatment of mould on this collection. In 1991 the films are to be thoroughly cleaned and rewashed. The photographic conservation expert, Mark Nizette, has been employed to conduct the research and to run the program.

Nitrate Preservation Program (Third Year)

The Archive's special program to preserve nitrate based film and lacquer discs was given funding of A\$1 million by the Government for the financial year 1990/91. This compares with the previous year's A\$1.5 million and meant a severe reduction in the amount of nitrate film preserved.

During 1990, 68,540 metres (221,120 feet) of nitrate film were copied onto acetate film stock by the Archive's printing and processing laboratory.

New Printing and Processing Laboratory

Work was almost completed on an expanded laboratory and film quality checking facilities. When commissioned the new laboratory will be able to process up to 6,400 metres (21,000 feet) of duplicate acetate film per day. The current laboratory has a maximum capacity of 1,600 metres (5,250 feet) per day.

Stability Testing and Identification of Nitrate Film Collection

151,790 metres (489,640 feet) of nitrate film was inspected and underwent an accelerated ageing test (a modified Alizarin Red test) to determine the relative stability of each reel and to establish a printing priority. A further 67,670 metres (218,280 feet) were identified as non-Australian and may be offered to other archives.

Collection Management

During the year a specially funded task force accessioned 3.64 million metres (12 million feet) of acetate colour film. Some 3.72 million metres (12.2 million feet) of black and white film were also accessioned.

B: VIDEO PRESERVATION

Video facilities were enhanced with the addition of an Amigo grading computer on the Archive's existing telecine to enable shot by shot grading of difficult or variable material.

A CMX vtr edit controller has been installed to enable faster and more accurate compilations of source material for Archive users.

The video laboratory audio facilities were improved with the installation of a Fostex 1/4 inch audio recorder and Turbolock timecode synchroniser. These allow speedy and accurate resyncing of picture and sound for restoration projects. A Sony 8-channel VCA audio mixer complements this equipment.

C: DOCUMENTATION MATERIAL

Preservation work continued at a steady pace, though slightly reduced from the previous year, with conservation treatment being completed on approximately 100 delicate items, including fragile posters and manuscript items.

A further payment of \$A1 million was received from Operation Newsreel's sponsor, News Corporation, to cover the costs for the preservation and cataloguing of newsreels, including funding 11 staff over a five year period from 1988/89 to 1993/94.

6. INTERNATIONAL RELATIONS

Ann Baylis, Head of Collection Services, attended the FIAF Congress in Havana and the Symposium on the New Media in Ottawa. She also visited archival facilities in the United States, Canada and London.

Dr Henning Schou, Head of Preservation Services, attended the FIAF Congress in Havana, the IASA/ARSC conference, and meetings of the UNESCO Technical Coordinating Committee of media archiving associations. He also visited archival and technical facilities and attended a series of sound preservation seminars in New York later in the year. Dr Schou visited Kodak in Rochester. He was invited to teach at the Filmoteca Espanola in Madrid and went on to attend the FIAF Executive in Bologna on behalf of the Preservation Commission.

7. SPECIAL EVENTS - MISCELLANEOUS

The Archive's education program of presentations received solid support from groups ranging from students at pre-school to tertiary levels; and community and special interest groups. The annual total of visitors at these talks was 26,710.

Den Haag

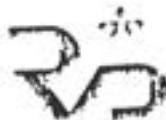


Audiovisual Archive of the
Netherlands Government Information Service

REPORT OVER THE YEAR 1990

1. The Audiovisual Archive holds at the present moment integrated collections of ± 45 million ft of moving images and 1.5 million photographs. An historical sound documents collection is started. The Archive represents the National Archive of the Netherlands and concentrates on AV documents that are relevant for the history of the Netherlands and its former Overseas Territories. The film collection starts in 1898; the earliest photographs are from 1870.
2. The 1990 budget has been earmarked for film conservation and film cataloguing for ± 63%, the remainder being reserved for the conservation of photographs and the production of video cassettes to visualise the films that have been conserved. The number of staff came to 14 with two additional persons on contract. About 74,000 ft of film has been conserved by external film laboratories, slightly less than 1/3 of this being nitrate stock. Discussions have been started with other Government agencies to try and find additional funding for the conservation of important collections such as the Polygoon Film Journals 1921-1953 and 1964-1980 (the remainder being with the NOB Netherlands Television), the Orion Profilti Journals from the 1930s, footage concerning the Royal Family, as well as individual films of Dutch origin that have been selected for conservation. The required funds also cover cataloguing. At the end of the year a very important collection of colonial film journals was received from the National Archive of Indonesia covering the period 1945-1949.
3. Cataloguing the films and photographs - the Archive prefers to call this 'documentation of films' - has been given again great emphasis. The collections are accessible both on line and by CDROM regarding the documents that have been conserved; a physical management system is being worked out on STRIX, the main systems operating on IBM (STAIRS). The NGIS systems follow a keyword/descriptor/random access approach, and cover at the moment slightly over 3,000 titles. Additional hardware has been received to operate a second consulting station incorporating CDROM reader and VLP equipment. With new and more spacious premises expected to be available by the end of 1991 the Archive intends to intensify its cataloguing programme, and to increase its facilities for consultation (both off line and on line) by researchers and film and TV producers.

Discussions have been started with the AV archive of the Netherlands TV to seek ways and means to catalogue the Polygoon collection mentioned earlier in a mutually satisfactory system. Meanwhile, a project has been started together with the Dutch Foundation for Film and Science and the Netherlands Film Museum, to work out a common thesaurus for audiovisual documents (moving and still images and sound) for Dutch archives. In a later stage other institutions may be involved as well so as to try and achieve a genuinely national thesaurus.
4. Public service has continued to receive much attention, as it is the primary duty of the Archive to make conserved documents available for research and re-use. As a consequence of limited staff and facilities no action has been taken so far to actively promote the service. However, since the Archive came in operation in its present form in 1983, the annual number of users has increased by an average 50% to reach in 1990



slightly over 1,000. The Archive contributed considerable footage to the production '1200 Days in Java' by Nippon Hoso Kyokai concerning the Asian War, to the French TV production 'Juliana de Hollande', and to over 170 other projects. A discussion has been started with the Amsterdam Film and Television Academy, to allow students to make video productions with archive footage; these should be of sufficient quality to be entered in the Archive's distribution activities later in 1991. Two themes that have been agreed are, the industrial development of Holland up to the middle '60s, and the attitude of the Dutch towards the growing Nazi influence in 1930-1940.

The Archive being basically a public service, it is open to all persons seeking information related to the Archive holdings. However, showings have not been scheduled and will not be scheduled. Films may be loaned, but to ease this procedure they are loaned as a general rule on time coded videocassette. However, if sufficient copies of a film are available they may be used upon request for retrospectives, festivals, etc. This is not a priority matter yet.

In the field of license and consultation fees an evaluation of the present situation has been started by the end of 1990 and will lead in 1991 to new fees, that vary depending on the distribution and the purpose of showing but always keep in mind that the Archive is a historical archive service, not a stock shot sales point.

5. National coöperation of the Archive with other Dutch AV archives, 'general' archives and related institutions has again been increased. The Association for History, Image and Sound (GBG by its Dutch initials) and the Netherlands Association of Audiovisual Archives have been very active, i.a. in developing a basic manual for audiovisual archives for use within the Dutch speaking countries, in formulating selection criteria (a nationwide coöperation project may be started in 1991 by the NAAA paid by the ministry of Culture, regarding selection criteria), and in working out formulas for closer coöperation in conservation, synchronisation of cataloguing activities and of acquisition policies, both with specialised and with general archives within the country.

6. International coöperation has also been a matter of continued interest. The Archive coöperates in a number of non government organisations among them FIAF (since very recently!), FIAT, IASA, IAMHIST, the International Council on Archives, etc. Together with FIAT's Documentation Commission and the Dutch Association for History, Image and Sound the FIAT "minimum cataloguing data list" established in 1982, has been taken up for further detailing. Though it has time and again proven its value as an international exchange format, it was felt that certain improvements could be made still and that more attention should be given to presenting this avenue for cataloguing to the international community, both for moving images and stills, and for sound documents.

The Archive feels international coöperation is necessary and obviously of an urgent character. However, it also feels that many well-intentioned projects or actions lack follow-up or take too much time in being implemented. There is also the danger of non qualified organisations interfering in professional archive matters, e.g. in the development of modern media for preservation purposes.

By and large however the Archive feels 1990 has been a positive and inspiring year.

Dhaka

BANGLADESH FILM ARCHIVE
MINISTRY OF CULTURAL AFFAIRS
GOVT. OF BANGLADESH
BLOCK NO.3, GANOBHABAN
SHER-E-BANGLA NAGAR
DHAKA. BANGLADESH.

Bangladesh Film Archive - a department of the Ministry of Cultural Affairs, Govt. of Bangladesh is progressing in a smooth manner for achieving its desired goal. The Bangladesh Film Archive incepted in May, 1978 but activities started and functioning from July, 1980. Like many other organisations of developing countries, Bangladesh Film Archive has some problems, especially foreign exchange for importing classic films and allied materials and equipments from the member Archives 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 got Govt. allocation of Taka 20'35 lakh equivalent to U. S \$ 0'60 lakh . 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 of the national film industry by conducting Film Appreciation Courses, Seminars, Workshops, Animation Film making course, Film shows etc. There is a shortage of trained manpower in Bangladesh Film Archive for proper preservation of films scientifically and technically. This Archive needs training facilities and kind Co-operation from the member Archives of the International Federation of Film Archive (FIAF) or any other sources.

The organisational structure remains unchanged as before. Few posts are fallen vacant and expected to be filled up by the 2nd quarter of 1991. This year after sudden death of Ex-Deputy Curator, an experienced officer from the Ministry of Cultural Affairs has joined and looking into the administration and other necessary works for its development . The post of Film officer has fallen vacant due to Retirement in the year under report. We are trying to fillup all the vacant posts as soon as the necessary permission will get from the Authority.

1(a) Till December, 1990 total collection of films are shown below :-

items	Total as 'on 31/12/1990
1. Feature Films prints	113
2. Feature Films Negatives	369
3. Short Films	939
4. Short Film Negatives	23
5. Dupe Negatives	20
6. Old Films (Unidentified)	156
Total - 1620	

b) The details of other acquisition such as books and periodicals on films, still photographs, posters, shooting scripts, song books, synopsis, Film Festival materials etc, are given below :-

items	Total as on 31/12/1990
1. Books on Films	2257
2. Periodicals on Films	6060
3. Wall posters	3010
4. Song books on Films	260
5. Still photographs	8550
6. Film Festival Materials	570
7. Shooting Scripts	915
8. Misc. on Films	2180
9. Synopsis	1310
10. Paper clippings	9900

LIBRARY FACILITIES

Bangladesh Film Archive has a good Library with valuable books on Films. Reading Facilities are available for the film art students, film industry peoples, Film societies and interested readers. This kind of Film books , library is established first time in Bangladesh and readers are increasing day by day.

2. PROGRESS

Bangladesh Film Archive has four separate Film Vaults for preservation of prints, negatives, Dupes, etc. All the collected films after its necessary works has been preserved in temperature and humidity controlled film vaults with utmost care. The films have been periodically and regularly checked and cleaned by the experts. One 35 mm and one 16 mm steenback Editing Machine, checking tables, viewers etc. are using for this purpose.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

All collected materials is inventoried in the permanent registered book. The cataloguing has not yet completed due to shortage of trained man power. It is heartening to note that the Bangladesh Film Archive has completed a comprehensive inventory of films. The listing of individual still photos, posters has also been completed. Library section of the Archive is examined and listed all those articles on the cinema that published in national dailies and periodicals of Bangladesh. Printed checking sheets are duly kept in each can and a register is maintaining for each work.

A few thousand articles and items have already been classified and catalogued.

4. FILM SHOWING - EXHIBITION

Bangladesh Film Archive arranges film exhibitions for the film industry people, film art students, film society members and interested film goars regularly. In addition the Bangladesh Film Archive has launched a comprehensive programme for arranging Foreign film festival in Dhaka from time to time with the prior approval of the Govt. An era of Bangladesh Film Archive (12 years' completion ceremony of the Bangladesh Film Archive) has been observed from 2nd June to 8th June, 1990. On this occasion 3 day Seminer on film, exhibition of still photographs, wall posters and get-together for film art students, film industry peoples, film society members, teachers and intalectuals to exchange views, discussion with relevance to present situation of films in Bangladesh.

Due to shifting of the Bangladesh Film archive film showing and exhibitions is interrupted for want of auditorium. All efforts are being taken for construction of a permanent auditorium for the Archive. At present the Archive arranging film shows in other organisations' auditorium and cinema houses on hire basis .

We are trying to get a suitable land for the construction of an auditorium .

5. BUDGETORY MATTERS, RELATIONS WITH GOVT. AUTHORITIES

The Bangladesh Film Archive is a Govt. department under the Ministry of Cultural Affairs. It is financed by the Govt. of Bangladesh. Govt. allocation to the Bangladesh Film archive is not always possible to meet the requirements for expanding its activities by adopting modern science and technological know how including introduction of computerised system for cataloguing and documentation for accurate film preservation in the tropical country like Bangladesh. To implement future plans and programmes successfully, Bangladesh Film Archive welcome any assistance from any source. Bangladesh Film Archive getting appreciation from all corner and supports from private and public sector for its development .

6. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Bangladesh Film Archive is keeping constant relation with other FIAF member countries as well as FIAF head quarters in order to develop exchange programmes, information and Archival activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF member countries to acquaint themselves with the modern scientific preservation, cataloguing system and other activities specially participation in the FIAF annual congress. In this regard FIAF or other organisations assistance is necessary.

7. SPECIAL EVENTS-MISCELLANEOUS : -

During the period under report, important film personalities and distinguished guests (from national and interational level) visited Bangladesh Film Archivbe and appreciated its activities. Some of them had given their kind advise and guidance for proper maintainance and development of the Bangladesh Film Archive .

: 5 :

Due to shiftment of the Bangladesh Film Archive necessary arrangement are being made to construct a systematic planed permanent building of the Archive with an auditorium in the new premises. Though present accommodation for the Archive is not sufficient, but, it is situated in a very suitable location for the security and proper preservation of film and allied materials .



A. K. M. Abdur Rouf

CURATOR

Phone- 814816

Dublin

ARCHIVE SECTION, IRISH FILM INSTITUTE

ACTIVITIES REPORT 1990-91

ACQUISITIONS OF THE YEAR

NATIONAL FILMSEARCH

The Archive collection now boasts over seven thousand cans of film. The collection is made up largely of indigenous Irish films and Irish theme films. Our National Filmsearch has this year yielded approximately 500 cans of film. The deposits have been in response to radio, television and newspaper appeals and to the growing public awareness of our work, largely resultant from a busy calendar of public events. We have had a very positive response to the active pursuit of material from filmmakers Louis Marcus, Tiernan MacBride, Bob Quinn, Mirror Films, from government agencies, cinema owners and interested individuals. RTE, the national television station are continuing to deposit any non-RTE material among their holdings.

INTERNATIONAL ACQUISITIONS

The Archive Section secured corporate funding of £25,000- the top Award in the Communications Category of the Better Ireland Awards initiated by one of the country's leading banks. The award was allocated to facilitate a project of film repatriation - bringing home Irish Films from foreign archives where they have been preserved by our more established FIAPF colleagues. Our aim is to repatriate titles which would not otherwise be available to Irish audiences.

Top of our list for repatriation are *BLARNEY* (1938) an early Irish comedy feature, a nitrate print of which surfaced in the National Film Archive in London; *IRISH DESTINY* (1925) from a print in the Library of Congress in Washington which requires some further restoration on those sections which were hand tinted in the original (a score will be commissioned to accompany this early silent film); *WHALING AFLOAT AND ASHORE* (1908) an important early documentary made off the West Coast of Ireland, the original print of which was held in the National Film Archive in London and items from the LUMIERE FRERES collection to be transferred from the original nitrate by the Cinematheque Francaise.

Our international filmsearch revealed a large collection of Irish film among the holdings of a defunct London laboratory. These four hundred cans of film include documentaries and fiction films made between 1950 and the mid 1970's.

The Library of Congress and the National Film Archive in London continue to be of inestimable help in researching Irish and Irish related film.

OTHER ACQUISITIONS

Equipment donated to the archive included a number of 8mm cameras and projectors, a combined 9.5mm/16mm projector, a 35mm projector with its programme diary dating from 1917.

PROGRESS IN THE FIELD OF PRESERVATION

FIAPF recommendations for archival procedure are implemented where funding allows. Provisions for storage and preservation of archival film remain modest.

Nitrate film is sent immediately on acquisition to a London laboratory for transfer to acetate stock. Fortunately the number of reels of nitrate film acquired remains modest (approximately 3 hours this year). Prioritisation of films for transfer is based on the condition of the stock and the existence of acetate material.

The Archive Section is currently housed within a city-centre premises which is due for major refurbishment. Building work will begin in April 1991. A new annexe to the premises will be constructed, designed specifically for archive storage, administration and access. All negotiations with the buildings architects have been in line with FLAF recommendations.

CATALOGUING / DOCUMENTATION / RESEARCH

Staffing in the archive has expanded from one, to two and a half, to include four part time workers. Two of the new staff members came with considerable film experience (one film editor and one film graduate). Following a training period in adapting these skills to archival work, these two people have been employed in all areas requiring film handling - film restoration, cataloguing, storage and supervision of public access. This clear delegation of responsibility has allowed for a more thorough observation of optimum working procedures.

The entire collection has been re-ordered, replacing the out-moded and inefficient alphabetical system with a numerical locationing system.

We have now reached a stage where new material can be catalogued immediately on acquisition. Using minimum information systems (ie allocation of location numbers, title, format, label information and donor information), the backlog of acquisitions records has been cleared.

As a second stage, detailed computer-ready forms are being drawn up which contain detailed cast, crew, technical content and donor information. The archive records are gradually being put on a 40 megabyte database.

As public awareness of the archive increases, more and more requests from researchers, students and filmmakers for access to the collection pour in. Although use of archival material by programme makers generates an important source of revenue, public access must still be limited so that staff concentration on viewing and cataloguing can be maintained. Improved viewing facilities, including a new 16mm four-plate Steenbeck, has allowed for greater supervised public access.

The public are allowed supervised access to the library of books, documents and periodicals.

FILM SHOWINGS

Two new part time members of staff are employed to organise public events. Their task is in alerting the public to the existence of a rich Irish cinematic heritage and to our role in preserving it.

"FREEVIEWS"

The "FREEVIEW" series are now firmly established on Dublin's cultural calendar. The Archive Section uses The Light House Cinema (owned jointly with our parent body the Irish Film Institute) to bring the holdings of the Archive to the attention of Dublin audiences. Admission to the Saturday morning screenings is free. Programme themes have included Religion in Ireland, Northern Ireland, The 1916 Rising, Irish language films and retrospectives of the work of Irish filmmakers. We have shown a total of forty titles during these seasons with audiences averaging 75 per showing.

"REVIEWING THE REVOLUTION"

1991 is the 75th anniversary of the Irish nationalist insurrection of 1916. To commemorate the uprising the Archive Section screened all extant feature films dealing with the years of revolution 1916 - 1922. Fifteen films were shown over an intensive week culminating in a day long conference reviewing the representations. Many of the films have been borrowed from our

FIAF colleagues in the National Film Archive in London, the Bundes Filmarchiv in Koblenz and the Library of Congress in Washington.

NEW BABYLON

Following the success of our screening of BATTLESHIP POTEMKIN last year we again called on the support of our BFI friends to screen Trauberg and Kozintsev's NEW BABYLON with the original Shostakovich score in the National Concert Hall with the National Concert Orchestra. We were delighted on that occasion that Mary Robinson, President of Ireland had accepted our invitation to become Patron of the Irish Film Institute.

LIAM O'LEARY'S BIRTHDAY

To celebrate Liam's 80th birthday we mounted a surprise screening of DANS LA NUIT - Charles Vanel's silent classic. The Light House Cinema was filled with Liam's friends, including special guests Kevin Brownlow, Clyde Jeavons and Elaine Burrows - colleagues from his days as Acquisition Officer in the National Film Archive in London. We must thank Vincent Pinel from the Cinematheque Francaise for providing the print of the film which Liam saw for the first time.

FESTIVALS

The Archive Section provided films for a number of film festivals this year - the Galway, Cork and Foyle Film Festivals in Ireland and seasons of Irish film in Toronto and Prince Edward Island in Canada and in Helsinki in Finland and for the Sense of Ireland festival in London.

BUDGETARY MATTERS

The Archive Section remains an integral part of the Irish Film Institute and is largely dependant on the allocation of funds from the Institute from annual Arts Council and Department of Education grants.

Revenue generated from sales of material to television and film production companies continues to increase. Increased staffing can accommodate more requests for access to material.

Corporate sponsorship has been secured for funding public events, reflecting the very positive public profile that is emerging from the Archive.

The Council of the Irish Film Institute has recently appointed an Archive Sub-Committee. Its brief is to discuss Archive Policy, and create Archive development plans for the long- and short-term. Implementation of these plans is the responsibility of the Archivist who reports to the Sub-Committee with discussion documents based on FIAF recommendations. The most immediate problem facing the Sub-Committee is the capital funding required to install the Archive in the refurbished Film Centre Building and the need to secure adequate recurrent funding for the development of all aspects of the Archive's work.

We are in the process of establishing an Archive Trust. The patron will be Mary Robinson, President of Ireland. The Executive Committee members will be representative of the Film Production and Business areas. The appointment of a Trust executive with wide experience in the field of international fund-raising is currently being discussed.

INTERNATIONAL RELATIONS

The Archive Section of the Irish Film Institute continues to benefit greatly from its association with FIAF. Sunniva O'Flynn attended Annual Assembly in Havana in 1990 and made many new friends who have been very helpful in the realisation of many of this year's projects.

This year a representative will attend meetings of A.C.C.E. in Athens where the particular needs and possible support structures available to European Archives will be discussed.

The Archive Section attended the Celtic Film and Television Festival in Aberdeen this year where a forum was provided for lively debate between Celtic Film Archivists and their compatriot film and television makers.

MISCELLANEOUS

1990 has seen an enormous acceleration of activity in all areas of the Archive's work. The increase of staffing levels has facilitated this. Although the "behind-the-scenes" work of cataloguing and minimising the chaos that threatens a rapidly growing collection has been taken in hand, a healthy balance has still to be struck between energies deployed on this laborious task and the more lucrative tasks of allowing access to rich television, advertising and film production companies and the launching of major public events. We look forward to much heated debate on these and other questions at our policy making Archive Sub-Committee meetings.

Frankfurt

DEUTSCHES INSTITUT FÜR FILMKUNDE

ANNUAL REPORT 1990

Sitz Frankfurt am Main
Mitglied der Fédération Internationale des
Archives du Film (FIAP)

Schaumainkai 41, 6000 Frankfurt 70
Telefon 069/617045

I. DOCUMENTATION DEPARTMENT

2/1991
10crD

1. Library

The Library is a reference library and included on December 31, 1990 a total of approx. 47,750 titles. In 1990 were recorded about 1,650 new entries. The Periodical Division was supplied with 240 periodicals. In 1990 65 original scripts were registered. The Institute's scripts collection now totals more than 5.000 copies. The number of approx. 16,600 German dialogue lists of German and foreign productions was not increased this year, but a number of hundreds of copies is still waiting to be incorporated into our stocks.

2. Newspaper Clippings-, Poster and Photograph Archives

The Documentation Department collects, classified according to the Dewey decimal system which had been slightly modified to meet our requirements, the following items:

- a) Newspaper clippings (several millions, classified in more than 10,000 document files);
- b) Photographs (sets, stills, portraits, studio stills).
approx. 8,000 new entries were recorded in 1990. The total number now amounts to about 670,000 (approx. 300,000, mainly of German sound motion picture productions made prior to 1945 are still awaiting being included in the Institute's archives);
- c) Film Posters. 350 new entries were recorded. The collection now comprises approx. 29,500 posters;
- d) Distribution-, press- and advertising leaflets;
- e) Foreign and German censorship documents and film lists;
- f) Programs. The collection of programs, mostly of German or German-speaking origin, comprises about 31,000.

II. FILM ARCHIVE DEPARTMENT

In 1990 a total entry of 167 titles was recorded, 14 16-mm feature films, 119 35-mm feature films, and 34 documentary films. Among them were 48 titles from which already material had been archived. Totally 5493 m of nitrate film material were copied onto safety film material, 235 m thereof was tinted material. In the same period 859 films were loaned out for non-commercial purposes in order to be programmed for cultural manifestations by universities, schools, adult colleges, community cinemas and other cultural institutions, including scientific research; thereof 371 prints silent films 16-mm, 173 sound films 16-mm, as well as 176 silent films 35-mm, and 139 sound films 35-mm. 21 prints were given on loan to FIAF member archives for retrospectives. Screenings of films in the Archive's premises were arranged with 178 titles for visitors. About 7000 informations were given by phone or by letter.

In the Archive's cinema CALIGARI were shown 120 films within 92 performances. The topics of the programs were:

Großstadtdschungel (Jungle of Large Cities)
Deutschlandbilder (Images from Germany)
Chaplin
John Waters
Peter Greenaway
Free Cinema
Licht und Schatten (Light and Shadow)
Derek Jarman
Nicholas Ray
Tati

The following special screenings at the CALIGARI were arranged:

MIRA - Films and Music for the topic 'Time'
(Feature-, Experimental Films and Live-Music)

PETER GREENAWAY - Films and Videos
(in co-operation with Blue-Box-Video-Forum)

CINÉMATOGAPHE LUMIÈRE
(in co-operation with Hinterhaus e.V.)

The following events were supported by program consulting and lending of films:

Animation Festival Zagreb
Helmut-Käutner-Retro Düsseldorf
Peter-Greenaway-Retro (in various Communal Cinemas)
ComiC Saloon Erlangen
Wiesbadener Filmnächte (Wiesbaden Film Nights)
Fritz-Lang-Retros of the Goethe Institutes
Film Festival San Sebastian
Giornate del Cinema Muto Pordenone
Grenzfilmtage Selb (Border Film Days Selb)
ExGround Festival Wiesbaden
Kino des jüdischsprachigen Judentums (Cinema of the yiddish-speaking Jewish People) (Festival Schorndorf)

Consulting and furnishing of prints for the production of the TV-documentary "Cinémathographe Lumière" as well as for the feature film (Spanish production) "Walter Benjamin".

For information visits were present Wolfgang Klaue (now Bundesarchiv), Holger Lochau (Hochschule für Film und Fernsehen Potsdam) and Manuel Cusso-Ferrer (Director) from Spain.

Films were thankfully given on loan from our colleague archives at Berlin, Frankfurt, Koblenz, Copenhagen, London, Luxemburg and Munich.

Lending Procedures

Feature and Documentary Films for non-commercial purposes

	<u>1990</u>	<u>1989</u>
16 mm (Silent)	371	308
16 mm (Sound)	173	176
35 mm (Silent)	176	146
35 mm (Sound)	139	161
thereof to		
Goethe Institutes	81	41
Filmmuseum Frankfurt	51	65
Filmmuseum Munich	2	2
Stiftung Deutsche Kinemathek Berlin	2	6

	<u>1990</u>	<u>1989</u>
Bundesarchiv Koblenz	4	2
Staatliches Filmarchiv Berlin-Ost	6	- (until October 1990)
To International Archives (incl. FIAF)		
Amsterdam	3	5
Gemona	2	-
London (BFI)	2	-
Milano	4	-
Paris	1	-
Tokyo (Film Center)	1	-
Valencia	4	-
Wien (Österreichisches Filmarchiv)	1	1
Granting of Licenses to		
Bundesarchiv Koblenz	62	56
Stiftung Deutsche Kinemathek Berlin	30	22
Filmuseum Munich	17	20
Staatliches Filmarchiv Berlin-Ost	5	- (until October 1990)

III. EVENTS, EXHIBITIONS, FESTIVALS, LECTURES

In the competent activities of the Institute were contributing

- as Director as well Representing Member of the Board
Dr. Gerd Albrecht
- as Director of Administration as well Representing Member
of the Board Peter Franz
- as Deputy Director to Dr. Gerd Albrecht Eberhard Spiess
- as Curator of the Department Film Archives Matthias Knop
- as Head of Documentation Text Archives Rüdiger Koschnitzki
- as Head of Information Department Ulrike Storch-Keil.

In co-operation with various educational institutions (like adult colleges, high schools and universities, central and regional state organizations for education in public and governmental

concern as well as associations occupied with social and esthetic aspects of cinematography) more than forty events (9 of them for several days) including lectures and screenings took place. Their main topics were

The German Silent Cinema
The Turn from Silent to Sound Cinema
National-Socialistic Propaganda in Fiction Films
National-Socialistic Propaganda by News-Reels
Documentaries and Propaganda during the Third Reich
Cinema and Films in Western Germany after the Second World War
The Young German Film and its Development
The DEFA - the Films and their Propaganda
Violence and its Effects in the Mass Media
So-called 'Camp'-Movies - Yesterday and Today.

Meeting of the Advisory Board of the Department for Internal Design and Film Design at Fachhochschule Rosenheim on January 19, 1990 (Spiess)

15th International Würzburg Film-Week from January 25 through 28, 1990 (Koschnitzki)

40th International Filmfestival Berlin from February 9 through 20, 1990 (Albrecht, Franz, Spiess, Koschnitzki, Knop)

23rd Coordinating Session of the Alliance of Western German Film Archives in Berlin on February 12, 1990 (Albrecht)

Border Film Days Selb from April 19 through 22, 1990 (Knop)

36th Kurzfilmtage Oberhausen from April 19 through 25, 1990 (Koschnitzki)

Filmfest München from June 23 through July 1, 1990 (Koschnitzki)

XLVII Mostra d'Arte Cinematografica from September 4 through 15, 1990 at Venice (Storch-Keil)

24th Coordinating Session of the Alliance of Western German Film Archives on September 17, 1990 at Düsseldorf (Franz, Knop)

1st Filmfest Nordrhein-Westfalen from September 26 through October 2, 1990 at Köln (Koschnitzki).

39th Internationale Filmwoche Mannheim from October 8 through 13, 1990 (Koschnitzki)

The 8th Manifestation of the Giornate del Cinema Muto from October 13 through 20, 1990 at Pordenone (Spiess, Knop)

Joe-May-Symposium of the "Cinegraph" at Hamburg from November 8 through 11, 1990 (Koschnitzki)

Meeting of the Advisory Board of the Department for Internal Design and Film Design at Fachhochschule Rosenheim on November 23, 1990 (Spiess).

The documentation archives has continued to microfilm its text archives. The next section, the German sound feature films before 1945, is being continually prepared for filming.

IV. MEMBERSHIP

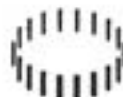
The "Deutsches Institut für Filmkunde" is a member of the Fédération Internationale des Archives du Film (FIAF) and the German branch of the Société Internationale des Bibliothèques et Musées des Arts du Spectacle (SIBMAS).

Board of Directors:

Dr. Gerd Albrecht

Peter Franz

Frankfurt



FIAF Activities report 1990

1. Acquisitions of the year

In 1990 the Deutsche Filmmuseum acquired 115 prints; 110 long and 5 short films. 8 prints are of archival quality; 110 films are 35mm-release prints.

The library has acquired 1452 books and 8 scripts and is subscribing to 103 periodicals.

The stills department has received 6.000 stills, mostly from German distributors.

The poster collection was enlarged by 550 titles.

The museum could acquire the estate of Otto Hunte (art director for METROPOLIS and DIE NIBELUNGEN). The collections of a private museum for film- and mechanical musicinstruments were donated.

2. Progress in the field of preservation

Two air-conditioned repositories for acetate film are in use. 3.000 meters of nitrate film has been transferred to safety stock, while 7.000 meters of safety film has been processed.

The preservation programme for stills is now in its sixth year. All pre-1945 stills are in progress to be photographed. Of 930 stills a negative and a preservation print have been made. The negatives and the original stills are stored in air-conditioned vaults to avoid further image deterioration. Negatives and photographic prints have been made of 200 posters, 48 of them in large format colour-transparencies.

3. Cataloguing - Documentation - Research

The cataloguing of films has continued as well as the cataloguing of the library (1452 units) and the documentation department: 2400 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 (records, scores, sheet music and Edison music-rolls).

In 1990 1.860 researchers/visitors used the library and the documentation department. 5 researchers have viewed films, while 560 visitors used the facilities of the videotheque.

There has been 6400 research requests by telephone or by mail (500 library/ 1200 film archive/ 2.000 programming office/ 500 museum/ 2.200 documentation).

800 films have been loaned for research/film study purposes.

The following guests and visitors -among others- were welcomed by the Deutsches Filmmuseum: Artur Brauner, Curt Hoffmann, Werner Jacobs, Gottfried Reinhardt, Sonjy Ziemann, Ruth Leuwerik, Charles Regnier, Hanns Eckelkamp, Erwin Leiser, Peter Steinbach.



4. Film showings

700 films have been shown in 1.200 screenings, seen by about 48.000 people. Programmes shown: retrospectives of Ermanno Olmi, Otto Preminger, Erich v. Stroheim; the english films by Alfred Hitchcock, Carl Th. Dreyer, the german films of Fritz Lang; films by Kenji Mizoguchi; films produced by Artur Brauner; films distributed by atlas film; Warner Bros. films.

Exhibitions

During 1990 the Deutsche Filmmuseum presented 5 exhibitions: Film and Fashion/Fashion in Films; Irms Pauli - costumes for film and television; CCC-Film Artur Brauner; 25 Years Kuratorium junger deutscher Film; Dream Merchants (about Warner Bros). Posters and catalogues have been published for almost every exhibition.

Further publications: Handbook on Experimental Cinema; Lilian Harvey; and support for a publication on early German cinema.

5. Budgetary matters

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

Its annual budget (including salaries for 22 members of permanent staff and about 35 part time/temporary employees) amounts to 6,2 Mill.DM (4,1 Mill. \$).

6. International relations

Jan-Christopher Horak (of George Eastman House) opened his exhibition "Dream Merchants". The museum gave a lecture at a symposium on the newly planned filmmuseum in Torino, Italy.
Our Exhibiton "From Babelsberg to Hollywood" was shown at Cornell University, Ithaka, N.Y.

7. Special events

In September: The 16th International Children's Filmfestival

Gemona

ANNUAL REPORT

1. Acquisitions of the year

During the year a total of 163 fiction titles were acquired: 39 feature films and 115 shorts, mainly on 16mm format (10 shorts and 1 feature are Italian, the other titles are mainly American productions).

2. Progress in the field of preservation

The following films have been restored during the year:

WHEN DOCTORS DISAGREE (Goldwyn Pictures Corporation, 1919) by Victor Schertzinger, with Mabel Normand (in cooperation with Det Danske Filmmuseum), 5 reels.

LO SCARABEO D'ORO (Cines, 1914) by Enrique Santos (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 4 reels.

Our 1988 project of 20 short French and Italian films is still waiting for the funds from Regione Friuli-Venezia Giulia.

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 600 research requests by phone or by mail and 884 films have been loaned for research or cultural purposes: 142 features (39 abroad) and 742 shorts (116 abroad).

Assistance and material was supplied for the following TV networks: RAI Rete 1 and Rete 3, (Rome), Canale (Milan), La Sept (Paris).

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 6000 people.

EXHIBITIONS

"The Movie Theatres in Friuli", in cooperation with the film society Cinemazero.
Plus the exhibitions arranged at the 1990 Pordenone Film Festival: "Music of the Shadows: the Use of the Musical Accompaniment with Silent Films", arranged by David Robinson; "German Silent Stars", arranged by Eberhard Spiess; "Exposition Cohl", in cooperation with C.A.E.L.; "French Silent Film Magazines", in cooperation with the Italian Society for Film History Researches.

PUBLICATIONS

GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1990: No. 37 (120 pages, ill.) and No. 38/39 (296 pages, ill.).

QUANDO I FRIULANI ANDAVANO AL CINEMA by Mario Quargnolo; the story of the cinema theatres and the people who attended in the Friuli regio (236 pages, ill.).

Plus the material published on the occasion of the 9th Pordenone Festival:

BEFORE CALIGARI: German cinema, 1895-1920, edited by Paolo Cherchi Usai and Lorenzo Codelli; 534 pp., ill. (Italian/English).

MUSIC OF THE SHADOWS. The Use of the Musical Accompaniment with Silent Films, 1896-1936, by David Robinson (112 pages, ill., Italian/English).

LES BEAUX-ARTS MISTERIEUX: catalogue descriptif de l'oeuvre préservée d'Emile Cohl, by Roland Cosandey and Carlo Montanaro. The Emile Cohl films, (90 pp., Italian/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 136,000 \$.

6. International relations

The director attended the FIAF Congress in Cuba and visited the George Eastman House in Rochester, the Pacific Film Archive in Berkley and the Ceskoslovensky Filmovy Ustav in Prague.

He also visited the Film Preservation Associates in Los Angeles and the University of Texas at Austin (Selznick Collection).

Members of the board of directors of the Pordenone Silent Film Festival visited the Nederlands Filmmuseum in Amsterdam, the Bundesarchiv/Filmarchiv in Koblenz, the Münchner Stadtmuseum/Filmmuseum, the National Film Archive in London, the Cinémathèque Royale de Bruxelles.

The 1990 Pordenone Festival was attended, among others, by 27 representatives of the FIAF together with its executive secretary.

7. Special events - Miscellaneous

"The Pleasures of Pordenone", a programme of silent films presented at the National Film Theatre, London, in cooperation with the Cineteca del Friuli (June 1990).

9th Pordenone Silent Film Festival (Oct.13-21, 1990)

"Cartoonfest 13" (Dec. 15-20, 1990), devoted to Grim Natwick and Frank Tashlin.

Livio Jacob
Director

Glasgow

THE SCOTTISH FILM ARCHIVE

REPORT ON ACTIVITIES 1990

Acquisitions of the year

A considerable proportion of the year's acquisitions have come from the traditionally vigorous sector of amateur film-making in Scotland. This has included **GUGA HUNTERS ON SULA SGIER** (c1958) recording the annual harvesting of young gannets from remote cliffs in the Hebridean islands, and a collection from the former Medical Officer of Health on the Scottish west coast which includes footage of the yacht "Neptune II" under repair after being blown helplessly across the Atlantic from Canada (1930). Various deposits from members of the Dawn Cine Group, committed socialists whose films **PEACE DEMONSTRATION CLYDEBANK** (1952) and **"DAILY WORKER" OUTING** (1951) record aspects of the labour movement activities in industrial Scotland, as well as international contact as illustrated in **VISIT TO THE SOVIET UNION** (1959). Footage of a Scots amateur cinematographer's impression of life in Hungary was also recorded in **BUDAPEST, LA REINE DU DANUBE** (c1935).

Continuing deposits have been received from former members of the Young Workers Ski-ing and Outdoor Club of their activities in the 1930s and 50s, and a large donation of over 80 reels of amateur film from the family of Frank Marshall, a founder member and regular competition winner of the Scottish Amateur Film Festival.

As to professional output, the Archive acquired a deposit of technical and promotional film from Scott-Lithgow (Shipbuilders) and a steel fabricator company, Redpath Dorman Long. The Church of Scotland donated a 16mm telerecording of the celebrations to mark the 4th centenary of the Scottish Reformation, one of the first outside broadcasts undertaken by the new Scottish station of the BBC in 1960.

Preservation

The relatively small amounts of nitrate film acquired have been preserved on acetate stock. Work is progressing on the construction of a printer to make 16mm negatives from 9.5mm.

Storage conditions continue to give cause for concern, with the failure of the air conditioning system to hold down humidity to required levels.

Cataloguing

Two developments have greatly increased our levels of activity in relation to cataloguing. The appointment of a professional librarian, a new post created in the middle of the year, and a decision to computerise the records system, has enabled us to make some progress in tackling the huge backlog of viewing and shotlisting that requires to be done.

The documentation collection has been enlarged with deposits of printed and manuscript material from former employees of Scottish Film Productions (1928) Limited, Elder Films and the Scottish Educational Film Association. The oral history programme has progressed slowly.

Research

Much of the Archivist's research activity was taken up with the compilation of a Filmography of Scotland in Feature Film. The resulting list of over 350 titles was incorporated in "From Limelight to Satellite - A Scottish Film Book" published by the Scottish Film Council in December 1990. Our thanks are due to colleagues in FIAF who assisted in this research.

Screenings

Film screenings were mounted at several of the Regional Film Theatres in Scotland as well as illustrated talks to specialist interest groups such as the National Trust for Scotland. Two programmes on Scottish women documentary film-makers were mounted by the Archive for the Women's Film Festival, part of Glasgow's programme of events as Cultural Capital of Europe, along with the provision of images for a range of events and exhibitions during our "year of culture".

The Archive's collection formed the basis of a regional television series, **THE WAY IT WAS** and was drawn on heavily for the documentary series **SCOTLAND'S WAR**.

Budget

The Scottish Film Archive remains totally reliant on central government finance by way of an annual grant to the Scottish Film Council. Steps are being taken to secure additional funding for specific projects, such as environmental controls for storage areas. Funding for preservation activities remains woefully inadequate.

International relations

Participation, for the first time, at the Annual FIAF Congress provided invaluable in establishing relations with other archives, particularly the smaller institutions who share similar economies of scale. The warmth and friendliness that was extended to the Archivist in Havana was encouraging and gratefully received. As a result, we have been delighted to welcome visitors to the Archive and to broaden links with other archives.

Miscellaneous

1990 saw the start of the post-graduate diploma course in Film Archiving run by the University of East Anglia. Three full-time students are currently studying all aspects of archival work on modules specifically constructed for them. The course incorporates a high degree of practical hands-on experience, and visits to various institutions involved in film preservation and access. Although based in the East Anglian Film Archive, other archives in the UK are involved in the teaching and provision of placement facilities. In December the students spent time at the Scottish Film Archive gaining practical experience in handling a large collection and discussing what criteria might be applied in making decisions over what footage should be acquired for a collection.

As one of the last major events in its year as European City of Culture, Glasgow hosted the third European Film Awards. Material from the Scottish and UK National Film Archive was screened during the ceremony and various events were organised around the awards. Glasgow was pleased to welcome back to her home territory the screen actress Deborah Kerr, who served on the awards film jury. The administrative records relating to the organisation of the event have been placed in the Scottish Film Archive.

JANET McBAIN

January 1991

Hanoi



VIETNAM FILM ARCHIVES

62, Hoàng Hoa Thám - HANOI - SRV

Telephone : 52.402-53.389

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ACTIVITIES IN 1990

In 1990 , The Vietnam Film Archives have made some progress in our development . This includes :

1. ACQUISITIONS OF THE YEAR

The Vietnam Film Archives have added about 86 titles to its collection primarily negatives of national production including 12 feature films , 45 documentary and animated films and 10 video films , positives of foreign production containing 19 features , 8 documentaries and two films on video cassettes. All the national production were handed over by the Vietnamese producers on the basis of a copyright deposit law .

2. PRESERVATION

After moving all the films to the new establishment in Hanoi , we have our new stock rearranged . We have printed 59 copies for preserved films (about 96.763 meters) . A million meters of film have been clean and examined as to physical condition. Old machines have been restored for film cleaning . More technical equipments have been supplied in order to keep the humidity and the temperature standards in our stock .

3. CATALOGUING -DOCUMENTATION

We keep on collecting films , stills , posters, scripts and objects .

A catalogue of Vietnamese cartoon and animated films produced in the period 1960-1989 has been edited .

All newly acquisitions have been catalogued . Apart from this 62 cards on foreign films have been made .

All the information relating to the Vietnamese cartoon and



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animated films as well as the documentaries on the war for the fatherland safeguard and the ones presenting the images of President HoChiMinh has been computerized .

We also orgnized two exhibitions , one was on the Centenary Anniversary of President HoChiMinh's birthday , and the other was the display of stills , posters, objects illutrating the development of our cinema .

4. RESEARCH

All the pfevious projects such as anti-fading , vinegar syndrome have been kept on going . We got some results in discovering the anti-fungi and bacteria methods for black and white films preserved in our stock .

5. FILM SHOWINGS

In the system of film clubs , 1931 showings were arranged with the total audiences of about 443,425 . We orgnized several prp programmes in such events as : Centenary of President HoChiMinh's birthday , the foundation of our Communist Party and our Nation, the 41st anniversary of the Foundation of the P.R.of China, and summer programme for children . Alot of footage has been supplied for Vietnamese and foreign film makers .

6 . FILM SHOWINGS

In this year, the Vietnamese Film Archives have been producing and released all over the country the following documentaries:

- President HoChiMinh - Portrait of a Man
- President HoChiMinh with the minority peoples
- Light (on the illiteracy subjects)

4320 meters of film and 350 minites of video on important evant famous persons have been taken .



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Next year , in cooperation with the Army Studio , we will produce a sery of films on HoChiMinh Trail .

7. BUILDING MATERIAL BASIS

- A satellite receiver has been equipped . A system of old machines have been restored for film cleaning . We have been finishing the construction of the office for our branch in HoChiMinh City .

8. INTERNATIONAL RELATIONS

Our director represented at the FIAF Congress in Habana and paid a visit to The National Film Archive of D.P.R.of Korea. We also sent a representative to the Technical Conference in Pyongyang in september 1990. We always receive films , books, reviews, documents from FIAF members and observers especially the films archives in D.P.R.Korea, Cuba , Sweden, France , Australia , D.D.R.(until Oct 1990) .

There are alot of difficulties to over come , it is still hoped that , next year we will get more progress in our work .

Helsinki

ACTIVITIES REPORT 1990

1. ACQUISITIONS OF THE YEAR

In 1990 the archive acquired approximately 30 prints of domestic feature films and ca. 1 180 prints of domestic short films. The pre-print materials of 15 feature films and of 1 260 short films were deposited. The foreign film unit received 217 feature films and 509 short films.

Domestic film unit received nearly 300 depositions in 1990. For example, materials of 140 independent producers were moved from the vaults of Suomi-Filmi - the oldest film producer in Finland - to our vaults. The number of depositions (smallest one can, biggest a lorry of cans) exceeded the working capacity of archive's personnel. Now there are quite a lot of unnumbered and unchecked films in our vaults. Therefore last year's figures of domestic acquisitions are not very accurate.

We also received 1 155 video cassettes (750 titles): 550 foreign features, 135 domestic features, 40 foreign short films and 430 domestic short films. The archive has now ca. 6 900 titles (9 100 cassettes) on video.

The book library acquired 760 books and received 141 periodicals as yearly subscriptions or complimentary copies. The library has now 16 200 books and pamphlets. Several new files were added to the library's clipping file collections.

The photography collection grew considerably in 1990 as the Finnish Broadcasting Company deposited a large collection of Finnish feature film stills. In all the unit received 40 000 domestic stills from 300 films and 35 000 foreign stills from 2 500 films. In addition 500 photographs of persons and events in Finland were acquired. The document unit received 1 200 posters from 580 domestic films and 2 000 posters from 550 foreign films. The script collection grew with 3 230 items which include scripts of 330 foreign films, 400 domestic feature films and as many as 2 500 domestic short films.

2. PROGRESS IN THE FIELD OF PRESERVATION

Last year 30 645 metres of nitrate film were transferred to safety stock. Also 5 520 metres of acetate were processed. The laboratory situation, lack of resources as well as new working routines influenced the total amount of material salvaged. The fusion of two Finnish 35 mm laboratories affected the recopying of our films from nitrate base.

During the reorganization the new company Finnlab Oy was unable to handle shrunken nitrate or do optical copying. This led us to study prices and quality of recopying abroad.

The sum in our budget reserved to recopying decreased in 1990, and is now ca. 0.5 million marks (i.e. 183 400 USD). The budgetary situation and the continuous increase in lab prices are the main reasons for the regrettable fact that the figure of metres copied will be smaller even in near future.

At the beginning of December we informed the highest decision makers at the Ministry of Finance and the Ministry of Education of our financial problems. All the remaining material which needs recopying was listed in a brochure. According to our inventory we have to get a twofold or even threefold sum for the next fifteen years. First hints of decision makers' cultural interest will be seen when our budget for 1992 is prepared.

Transferring the remaining nitrate takes several years. The material is shorter, in worse condition, getting molted and contains working copies which must be compared to films already salvaged.

In 1990 we started a new copying routine for tinted silent Finnish feature films. We transfer the film directly from a nitrate screening copy to sound format colour negative, copying also the intertitles to reading length, usually 50 frames per title. One coloured, format changed copy costs 3.5 times more than a b/w contact copy. In spite of the price we think that this is the last instant to save and adjust the colour information of tinted copies.

Acetate base was copied in order to make screening copies of Finnish short films to retrospectives in Paris and Leipzig.

3. CATALOGUING - DOCUMENTATION - RESEARCH

We have been using a Hewlett Packard hardware and a Minisis-programme in cataloguing for four years. During that time basic information from manual catalogues has been entered retroactively to computer's technical data base. At the same time we feed new data of films under inspection into the computer.

The technical data base has now ca. 39 000 records. The filmographic data base, which contains information on titles, productions, statements of responsibility etc. of films produced and/or distributed in Finland has about 17 000 records. We have also separate

data bases for photographs, film and video deposits, film traffic, content descriptions, book library and film showings.

The enlargement of the computer system was implemented in 1990. After the purchase of a new minicomputer (HP 3000/922) several terminals and another modem connection were added to the system.

Although the experiences in computerized cataloguing are positive we still have a shortage of the professional cataloguing personnel. We have quite a lot of records in the data bases but expertise is needed for checking the validity of information.

Archive's most comprehensive research project - Finnish national filmography - will publish its second volume at the beginning of 1991. In all the project will publish 10 volumes which will describe accurately all Finnish feature films.

4. FILM SHOWINGS

Archive's movie theatre Orion in Helsinki had 832 screenings of 469 different films in 1990. The average attendance per screening was 73. We also had 162 regional screenings in 8 university cities.

The main themes of the screenings in Helsinki were: Max and Marcel Ophüls, Michelangelo Antonioni, Ingmar Bergman, Edvin Laine, carte blanche à Ywe Jalander (Finnish film critic), Spanish Cinema (part I), films from India and the Far East, Soviet cinema: the gloomiest years (Stalin) and the thaw (glasnost), Vasili Shukshin, U.S. Indies, restored treasures from UCLA, Jules Furthman and Werner Nekes (the spring season); Bernardo Bertolucci, Akira Kurosawa, Emile de Antonio, T.J. Särkkä (part I), Actors Studio, Spanish cinema (part II), Monty Python, carte blanche à Pentti Lumirae (Finnish film critic) and muscle men (summer season); Hommage à la Cinémathèque Française, Francesco Rosi, John Ford (part I), Buster Keaton, Woody Allen, Louis Malle, Stanley Kubrick, carte blanche à Leo Nordberg (executive in Finnish film industry), T.J. Särkkä (part II) and the visions of the end of the world (autumn and winter season).

We wish to thank Svenska Filminstitutet, National Film Archive, UCLA, Filmoteca Espanola, Gosfilmofond, Cinémathèque Française and MOMA for making possible the realization of our film programme in 1990.

5. EXHIBITIONS - PUBLICATIONS

The photography unit produced an exhibition Years of Innocence which presented erotic stills of Finnish feature films from 1910's to 1950's.

Four new book titles were published in 1990: "Elävän kuvan vuosikirja 1990" (the yearbook of Finnish cinema), edited by Matti Apunen; Jörn Donner: "Houkutusten aamu" (a collection of essays on cinema); Claude Beylie: "Max Ophüls" (Finnish translation by Sakari Toiviainen); Lindsay Anderson: "John Ford" (Finnish translation by Antti Alanen).

6. BUDGETARY MATTERS

The total budget of the archive in 1990 was 10 113 000 FIM (3 552 697 USD). This was allocated as follows: salaries 4 546 000 FIM, film screenings 1 600 000 FIM, equipment 500 000 FIM, building and maintenance 2 120 000, restauration and conservation of films 600 000 FIM and other expences 747 000 FIM. Last year 29 persons were permanently and 14 persons temporarily employed in the archive.

7. INTERNATIONAL RELATIONS

The steadily growing interest in Finnish films has activated our international realations. In 1990 Finnish films were presented in Australia, the Faroe Islands, Norway, Italy, Spain, France, Germany, Sweden, Switzerland, the United States and in Turkey.

The main event was the retrospective of Nordic cinema in Paris, in Centre Georges Pompidou. From April to July 37 Finnish feature films from our collections were screened. At the beginning of December Centre Georges Pompidou presented Finnish documentaries from 1918 to 1989 (eight hours in all). Erotic stills (the exhibition "Years of Innocence"), 25 Finnish film posters as well as 20 cinema books were also exhibited in Paris. 33 long features of "Pompidou films" were showed in Lausanne, Switzerland and a smaller part of them in Geneva and Zürich.

Retrospectives of Mika and Aki Kaurismäki's films were arranged in Madrid, Oslo and München. A selection of contemporary features was presented in La Baule, France (Festival International des Créateurs européens du Cinéma). At the end of the year a special week for Finnish cinema was arranged in Turkey.

Mr Robert Gitt and Mr Anthony Slide visited Helsinki in connection with the screenings of the restored treasures from the UCLA. Mr Vincent Pinel paid a visit to us and introduced films which la Cinémathèque Francaise has restored. Mr Werner Nekes and Mr Francesco Rosi visited Helsinki in connection with the screenings of their films.

The FIAF congress in Havana was attended by Mr Juhani Saarivuo (chairman of the Board) and Mr Kaarle Stewen (director).

Istanbul



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kaplanözü, Beşiktaş, İstanbul, Turkey Tel: 174 98 70-71, 166 10 96 Tlx: 26439 telv tr Fax: 167 65 99

ANNUAL REPORT

ARCHIVAL ACTIVITIES

Acquisitions of the Year

Original Negatives: During 1990, the original negatives of the locally produced feature films have been donated to our archives as in the past years. Last year's acquisitions, totalling to 35 features were included in the collection after being controlled.

Scenarios: Apart from the films, 260 scripts most of which are originals were also acquired. 200 of these belong to the pre 1970's whereas the remaining 60 are scripts written during 1990 among which are hand written samples.

Video Tapes: Formation of a video tape archive which had been initiated six years ago has continued during the last year. Number of titles mostly comprised of 1" and U matic original tapes has increased to a total of 600. The Bosch FDL 60 telecine machine with a capability of making telecine copies of films of all formats has been greatly useful in expansion of the video tape collection.

Many documents and films of importance pertaining to the Turkish and the World Cinema have been presented to the service of researchers, historians, cineastes, scholars and students after being transferred to video tapes. Through this opportunity many original documents and films have been presented for practical utilization.

LABORATORY PROCEDURES

Work Covered in Connection with Nitrate Based Films

Restoration work of nitrate films pertaining to the early years of the Turkish Cinema, Ataturk, War of Independence and to the Republican Era, collected at our archives to be restored, maintained and renewed has been continued and 20.000 meters of this collection have been transferred to acetate stock as well as to 1" or U matic video tapes.

Other Laboratory Procedures

New prints of five Turkish films were printed within the scope of the cultural programs aiming to introduce the Turkish Cinema abroad. These subtitled copies in foreign languages were sent to several international festivals.



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60 feature Turkish films and many advertisement shorts were transferred on the telecine machine.

Complete laboratory work of a Turkish feature film and a documentary serial comprising of eight episodes was performed.

GOVERNMENTAL RELATIONS

Aiming to encourage development of the Turkish Cinema the Ministry of Culture announced supplying financial support for films to be produced during 1990-1991. For selection of films to be supported a scenario evaluation commission was formed. Prof.Sami Sekeroglu was assigned to take part in this commission comprised of artists and statesmen. As a consequence of these efforts the Ministry of Culture has also initiated a new application for determination of technical standards and implementation of international specifications as regards to technical aspects and has given full authorization to the Cinema-TV Institute in this respect. In connection with this application technical controls of the films supported by the Ministry of Culture has been performed by our Institute since June,1990. This new application which is for the first time being practiced in our country has been very useful as regards to providing quality increase.

Another innovation pertaining to 1990 was the foundation of "Turk Film",an organization formed with the aims of; introducing Turkish films worldwide. Provision of means to have the Turkish films join the international festivals. organization for having new copies of films printed for festivals. Prof.Sami Sekeroglu has been acting as the chairman of the "Turk Film" which started to work at the beginning of the new year.

EXHIBITIONS-FESTIVALS

Turkish Cinema in Stills,February,1990

The Turkish Cinema was represented with three films and an exhibition of 100 photographs at the Strasburg Film Festival in Switzerland.

Ankara Film Festival,March,1990

Turkish films were sent to the National Ankara Film Festival.

Izmir International Film Days,April,1990

Several Turkish films were sent to the festival. Prof.Sami Sekeroglu took part in these activities with a speech titled "A General Survey of the Turkish Cinema-From the Beginning to late".



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Exhibition on Visual Arts, June-August, 1990

Several films were sent to the exhibition organized by the Kassel University in Germany.
A shooting team from the Institute has at the same time recorded the activities with video cameras.

Mediterranean Cultures International Film Festival, October, 1990

The Cinema-TV Institute took part in the festival taking place in Bastia, Corsica by sending a retrospective comprised of 18 films, 200 photographs and 18 posters. The Turkish films were shown in two special sections.

Aside from this presentation, one of the professors of the Institute, Duygu Sagiroglu, has taken part as the chairman of the jury.

INTERNATIONAL RELATIONS

June, 1990. The Institute has supplied documentation and information for the Turkey episode of the serial titled "Back Window" broadcasted at the fifth channel of the English TV. This program was shown in June, 1990 in England.

September, 1990. Mr. Horst J. Deinwallner, an expert on media arts, from the Goethe Institute visited the Institute.

October, 1990. The Macedonian Cinematheque and the Yugoslavian Ministry of Culture representatives visited the Institute.

December, 1990. Mr. Vittorio Boarini, director of the Cineteca del Comune di Bologna visited our premises.

PANEL DISCUSSIONS AND SEMINARS

Prof. Sami Sekeroglu took part in the panel discussion on "Ataturk" December, 9, 1990, with a paper titled Ataturk and Cinema.

Prof. Langsfeld from the School of Cinema, Munich took part in the seminar on "Cinema Schools", organized by the Institute during March 19-20, 1990 in Istanbul.

Prof. Sami Sekeroglu joined the Turkish Cinema Council organized by the Ministry of Culture in Istanbul during May 3-5, 1990, with a paper titled "Institutional and Widespread Cinema-TV Education". The mentioned paper was published in the Council booklet.



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FILM SCREENINGS

Retrospective of Turkish Films, February 16-24, 1990 (25 films)

Examples From the World Cinema, March 1-5, 1990 (10 films)

Retrospective of The English Cinema, May 14-18, 1990 (12 films)

Jakarta



· SINEMATEK · INDONESIA ·

ANNUAL REPORT FOR 1990

1. INTRODUCTION

October 20, 1990 was the 15th anniversary of Sinematek Indonesia. We feel quite happy, that this institution has been able to survive, although unable to make progress. Generally speaking no visible development has been achieved.

2. FINANCE

As has been reported earlier, the operational budget of Sinematek Indonesia has been made available by the National Film Council in the form of subsidy since a few years with the sole purpose of preserving the institution. At the same time other means are sought for securing its existence.

During the last few years the subsidy amounted to US \$ 20.000 annually. As of October last the sum was raised to US \$ 30.000 per year.

Even with the increase it is still hard for Sinematek Indonesia to get around.



3. COLLECTION

I T E M S	Collection as in Dec 1989	Additons during 1990
Feature Films	381	30
Non Feature Films	1.239	122
B o o k s	4.654	231
S c e n a r i o s	6.734	412
Sound recordings	483	3
Photographs/slides	40.990	1.673
P o s t e r s	3.752	494
Periodicals	5.720	38

Additional items for the film collection are still provided by the National Film Council in the form of screening copies that have gainmed winning nominations during Indonesian Film Festivals since 1984. We have asked for archive copies to be made. The request has been principally agreed upon, but not yet realised. Those copies are often used for screening purpose at international festivals and on various domestic occasions, so that they become quickly worn out.

In the proposed Law on Film a provision is also made to incorporate the existence of Sinematek Indonesia as part of developmental infrastructure.

The Law is expected to come into force at the end of 1991.

With the enactment of the two Laws, the status of Sinematek Indonesia and its collection in the form of home made films will be guaranteed.

It is expected that all those judicial products will become effective in 1992.

During a seminar on film archive in the context of ASEAN Film Week in Manila, Sinematek Indonesia has put forward a suggestion regarding film archive in developing countries.

The acquire a really strong basis and not easily subject to demolition in case change in situation and condition occurs, a Law on Film Archive will provide a powerful stronghold.



Additions to the photo-collection consist mainly of those that have been undertaken by Sinematek itself, including those by individual persons. This all has been made possible, because of the fact that since the month of May 1990, we have set up our own small studio facilities for making passport size photographs.

4. SERVICES

4.1. Made available films for :

September 90 - 91 Indonesian Cultural Exhibition in
the U.S.

J u n e 1990 Melbourne Film Festival and

October 1990 Asia - Pacific Film Festival in
Kuching, Malaysia.

Assists in promoting studies on film at the School
for film and Programmes of Film Clubs.

4.2 Arranged photo-exhibition in the frame-work of the
establishment of the Indonesian Cine Club
Association (ICCA) during September, and in Asia -
Pacific Film Festival 1990

4.3. Renders library service. Open 5 days a week, free of charges.

Visitors are mostly : journalists, students and those who prepare their thesis, including those from abroad.

5. DEVELOPMENT

On August 1990 the Indonesian Government enacted the Act on Compulsory Preservation of Printed Works and Recordings.

Sinematek Indonesia with the support of the Department of Information and Parliament was successful in getting "access" into that Act.

The Act stipulates that films are to be taken in custody not by the National Library or National Archive, but by a special body assigned by the Government, that is the Sinematek Indonesia.

The Act has not taken effect yet, awaiting further regulations on its implementation.

6. RELATION

6.1. Relation between Sinematek Indonesia and the film community in particular is growing in strength, due to the appointment of the Director of Sinematek Indonesia by the Government as one of the Committee Chairman of The National Film Council.

Apart from that, the incumbent is still the President of the Indonesian Film Worker Organisation, Chairman of the "Citra Foundation" (active in the field of human investment among film people) and also Lecturer at the Faculty for Film and TV.

6.2. Relation with the Australian Film and Sound Archive has become closer through the visit by the Director of Sinematek Indonesia in March 1990.

The Visit provided ample opportunities for inspection tours to Film School and Film Institutions of Australia, resulting in a broader relationship of Sinematek Indonesia with the outside world.

7. EXPECTATION

7.1. A great number of Indonesian film negatives can in fact be returned to Indonesia from laboratory shelves in Tokyo and Hong Kong.

20 years ago at the time when Indonesia started to produce colour films, their processings were carried out abroad, as laboratories at home were able to undertake the work only a few years ago.

The negatives are still retained in those places. As reported some time ago hundreds of Indonesian feature film negatives were destroyed in Japan, as the storage premises were required by the laboratory.

The government has now decided to return all negatives that are still kept abroad.

The helping hand has been extended by the Tokyo "National Film Centre" in facilitating the return of the negatives.

Sinematek Indonesia is to take care of those negatives.



7.2. The end of 1991 will hopefully see the release of the Law on Film, so that the status of Sinematek Indonesia would become clearly definite, heralding the termination of the state of "suspended animation" of Sinematek Indonesia. This is our sincere hope.

Jakarta, February 1991

SINEMATEK INDONESIA

H. MISBACH Y. BIRAN
Director.-

Our fax No : (0062-021) 515027

Jerusalem

JERUSALEM FILM CENTRE
ISRAEL FILM ARCHIVE
ANNUAL REPORT
1990

This report has been written during the most difficult days of the war in the Persian Gulf, while the civilian population of Israel is under missile attack. We would like to express our gratitude to our colleagues who have shown their sympathy and concern.

All statistics refer to the year 1.1.90 - 1.12.90.

1. ACQUISITIONS OF THE YEAR

The Israel Film Archive acquired 1382 prints, 24 negatives and 408 video cassettes.

International Collections

As in previous years, in accordance with established agreements with local distributors, the Archive received on deposit prints of recently produced films which have completed their commercial release in Israel.

Private donations included: collection of 25 classic feature films, art films and Charlie Chaplin one reelers donated by Miriam Berman in memory of her late husband Israel Berman; collection of fourteen classic feature films not available in Israel; and a collection of one hundred quality international feature films.

The Archive acquired the outstanding DECALOGUE series directed by Polish director Krzysztof Kieslowski from POLTEL. Other feature films deposited include:

ACCIDENT; ACCUSED; AIRPORT 80; ALLEGRO NON TROPPO; ALICE DOESN'T LIVE HERE ANYMORE; ALPHAVILLE; DER AMERIKANISCHE FREUND; AMERICAN GIGOLO; AN AMERICAN TALE; AMICI MEI; ATOMIC CAFE; THE BALCONY; BALLAD OF NARAYAMA; THE BANK; BEST LITTLE WHOREHOUSE IN TEXAS; BEVERLY HILLS COP; BLACK SUNDAY; THE BOYFRIEND; BRONENOSETS POTYOMKIN; CAL; CALIGULA; THE CABINET OF DR. CALIGARI; EL CASTILLO DE LA PUREZA; CATCH 22; THE CASTLE - TRAILER; CHAN IS MISSING; THE CHAMPION; CHILDHOOD MAXIM GORKY; CHILDREN OF A LESSER GOD; CHINESISCHES ROULETTE; LA CHINOISE; COMING TO AMERICA; THE COUNT; COUP DE TORCHON; THE COUNT; CROCODILE DUNDEE; CRY FREEDOM; THE CURE; 55 DAYS AT PEKING; DANCE WITH A STRANGER; DEVIL'S GENERAL; DEUX OU TROIS CHOSES QUE JE SAIS D'ELLE; DREIGROSCHEN OPER; EL CID; THE ENTERTAINER; FATAL ATTRACTION; FEMME DOUCE; FITZCARRALDO; FLASH DANCE; FLASH GORDON; FOOTLOOSE; 48 HOURS; 400 BLOWS; GATE OF HELL; THE GENERAL; GODFATHER I/II; GONE WITH THE WIND; GREASE; GREAT GATSBY; THE GREAT SANTINI; GOYA; HEARTBURN; HILL FARM; HOTEL NEW HAMPSHIRE; INDIANA JONES AND THE TEMPLE OF DOOM; ISLAND IN THE STREAM; IVAN THE TERRIBLE; INTERIORS; LETTER TO JANE; LETZTE MANN; LA CHINOISE; LAST LAUGH; LAST TEMPTATION OF CHRIST; LETTER TO JANE; LOS GAUCHOS JUDIOSLUCIA; LUCIA; L'UNE CHANTE, L'AUTRE PAS; M; MADE IN ARGENTINA; MALCOLM; MATKA; MEPHISTO; METROPOLIS; MIDNIGHT RUN; MOMMIE DEAREST; MOONLIGHTING; MOTHER; MY DINNER WITH ANDRE; NAKED GUN; NIJINSKY; NOTORIOUS; NOW AND FOREVER; O LUCKY MAN; OFFICER AND GENTLEMAN; ORPHEUS AND EURIDICE; OUT OF AFRICA; A PAINFUL CASE; PANDORA'S BOX; PARTNERS; POINT OF ORDER; PORTRAIT OF JASON; PRETTY IN PINK; PRICE OF THE CITY; PRIVATE BENJAMIN; PROVIDENCE; PUTNEY SWOPE; LES QUATRE CENTS COUPS;

REDS; RICHARD III; RIGHT STUFF; SACRIFICE; SATANSBRATAN; SCARFACE; SHADOW OF DOUBT; SHOGUN; THE SILENCE; SOME LIKE IT HOT; SOPHIE'S CHOICE; SPINAL TAP; STAR IS BORN; STAYING ALIVE; SUMMERTIME; TERMS OF ENDEARMENT; THIEF OF HEARTS; TOP GUN; TORST; TRADING PLACES; THE TRAMP; UN CONDAMNE A MORT S'EST ECHAPPE; UNTOUCHABLES; VIVRE SA VIE; WAR GAMES; WAR AND PEACE; WEEKEND; WITNESS; XALA.

Israeli Cinema

After years of negotiations, the Centre for the Preservation of Israeli Film in the Archive has acquired formally the entire holdings of Carmel Newsreels, produced by Nathan Axelrod during the 1930's, 40's and 50's. This is the single most important collection of newsreels shot in Palestine before the establishment of the state of Israel and during the first years of statehood. The original collection comprises 540,000 feet of nitrate [no transferred to both acetate and video].

350 prints were added to the Archive's general collection of Israeli documentaries, newsreels, and shorts, including two new collections of documentary films which were deposited this year: BAT SHEVA DANCE COMPANY, a collection of 153 films donated by Beit Ariella, Tel Aviv; DAVID PERLOV COLLECTION, 80 prints of Perlov's films deposited by the filmmaker.

The Archive continued its efforts to complete its collection of all feature films - both positive and negative - produced in Israel - now holding eighty-five percent of these titles. The Archive received 24 negatives and 22 prints of feature films during this year.

The Jewish Collection

As a result of a programme of film exchange with archives worldwide and deposits by film distributors, the Archive's Centre for Jewish Film has acquired a number of new feature films during the past year including: BENYA KRIK; CHROMONJKA; DER FUSSGANGER; GRANIZA; LAUGHTER THRU TEARS; MECHTA.

A large collection of documentary films was deposited by the Anti-Defamation League of B'nai B'rith. A collection of Holocaust footage was received from the Staatliches Filmarchiv. Also acquired were the following documentaries: BABI YAR; 500 YEARS SPANISH JEWS IN TURKEY; TEREZIN DIARY.

Video collection:

The Centre for Jewish Film has begun to implement an agreement with Harvard University whereby Israel feature films are transferred to video and deposited at the Archive and at the Judaica Video Collection at the Harvard Library for research and educational purposes.

Robert Grimes donated in honour of Karl Katz, the Head of the Office of Film and Television at the Metropolitan Museum of Art, New York, a video cassette collection of twenty five films on art produced by the Metropolitan.

2. PROGRESS IN THE FIELD OF PRESERVATION

The Centre for the Preservation of Israeli Film in the Archive completed the transfer to acetate and to video of the 540,000 nitrate footage in the Axelrod collection. The Axelrod Collection is now fully accessible to film researchers, filmmakers and film productions.

The Archive continued the important task of transferring film negatives from the United Studios, Herzliya, to the storage vaults at the Israel Film Archive. The following negatives of Israeli feature films were added to the Archive's vaults:

IS TEL AVIV BURNING?; I LOVE YOU ROSA; I WAS BORN IN JERUSALEM; MY FATHER'S HOUSE; BELFER; BEN GURION REMEMBERS; BAR 51; THE PILL; HERSHELE; JOSHUA, JOSHUA; DIARY; THE BOY ACROSS THE STREET; THE TROUPE; LENA; SUNSTROKE; PEEPING TOMS; SALLAH SHABBATI; SIPUR MAI'HACHAIM; CHARLIE AND A HALF; REPEAT DIVE; HA'KRAV AL HA'VAAD; THE POLICEMAN AZULAI; THE FOX IN THE CHICKEN COOP; SHRAGA KATAN.

3. CATALOGUING - DOCUMENTATION - RESEARCH

Following the introduction of the Aleph computer network with six stations, the Archive has begun the recataloguing of its holdings. 1155 films were entered into the new computer system. The priority was given to Israeli films, films of Jewish interest and the newsreel collection.

Concentrated efforts were made to catalogue, shot-listing and computerizing the hundreds of newsreels and documentary films in the Axelrod collection.

Over 5,000 persons frequented the library for research purposes including film scholars, university graduate students, high school students and journalists. 230 students, filmmakers, journalists and scholars viewed films and cassettes from the Archive's collection for research purposes.

Andre Valardy donated a unique collection of French film posters and stills which he personally had autographed for the Jerusalem Cinematheque by such celebrities as Micheline Presle, Annabella and Jean Gabin.

Centre for Jewish and Israeli Film

The staff of the Centre for Jewish and Israeli Film continued to document and catalogue information on films produced in Israel and films of Jewish interest produced internationally. The Centre for Jewish Film actively sought films and documentation dealing with the Jewish experience and has implemented a permanent loan and exchange programme with other archives towards this end.

4. FILM SHOWINGS, EXHIBITIONS, PUBLICATIONS

FILM SHOWINGS

A total of 1,206 titles were screened from the Archive's film collection: 436 in the Cinematheque programme; 110 titles within the framework of the educational programme; 490 were lent to other cultural institutions; and 170 were viewed privately.

a) Public Screening Programme -- Jerusalem Cinematheque
A total of 148,000 persons attended the 1,440 screenings of the Archive's Cinematheque. Four to five films were screened daily, seven days a week.

Special Programmes

- 25 Years of Soviet Cinema, curated by Ian Christie, London, with the cooperation of Goskino, Sovexportfilm, the Union of Soviet Film-Makers and the British Film Institute and presented by prominent Soviet cineastes.
- Giuseppe Bertolucci Film Programme, organized with the courtesy of the Italian Cultural Institute and presented by Giuseppe Bertolucci.
- Intimacy - Fear and Desire, Cinema and its treatment of male-female relationships presented by psychologists and psychiatrists.
- Homage to Buster Keaton
- Lectures on Nature and Film
- Bulgarian Film Festival
- Migrants, a New Land - Journey to the Unknown
- Serbian Film Week, organised with the help of Centar Film, Beograd, presented by prominent Yugoslav filmmakers.
- Films From the Third Student Film Festival
- Childhood and War, Filmseries in cooperation with the Sigmund Freud Institute of the Hebrew University of Jerusalem.
- Percy Adlon's Films
- Mikio Naruse, additional screening of the retrospective held during the Festival.
- The Woodies - The Best and Worst in Jewish Filmmaking during the 80's.
- Children's Hour - Stories & Film
- Bugs Bunny - 50th Birthday Celebration
- Food and Film
- New Israeli Shorts
- Films by Pupi Avati, with the help of the Italian Cultural Institute.
- New Greek Cinema presented by cameraman Stamatis Triphos.
- Films by Michel Khleifi, retrospective of one of the most important Palestinian Filmmakers today, presented by Khleifi.
- Films by Jaques Demy
- Classic Gangster Films
- German Avant-Garde of the 20's, presented by the Director of the Frankfurt Film Museum, Prof. Walter Schubert.
- Homage to Joel McCrea, Delphine Seyrig & Ugo Tognazzi
- Nature Feast - Chanuka 1990, in cooperation with the Israeli Nature Preservation Society

Center for Jewish and Israeli Film

As part of its screening programme, the Centre for Jewish and Israeli Film offered seminars and screenings on the following themes: CONTEMPORARY ISRAELI CULTURE THROUGH FILM; YIDDISH FILM PAST AND PRESENT; WOMEN IN THE ISRAELI-PALESTINIAN CONFLICT - IMAGES, MYTHS, REALITY; THE IMAGE OF THE PIONEER IN PRE-STATE FILMMAKING. Last year's film series on the subject of CRITICAL CONFLICTS IN CONTEMPORARY ISRAEL, was expanded due to its tremendous success. The series included screenings of Israeli feature films and shorts and meetings with filmmakers. A large-scale film programme on the subject of DOCUMENTING THE JEWISH EXPERIENCE was presented during October and November, 1990. The film programme included the screening of an international selection of the best recent films documenting the Jewish experience in the twentieth century.

Having received a grant from the Scheuer Family Foundation of New York, the Centre for Jewish Film has begun the important task of subtitling Israeli feature films into Russian. The screenings of these sub-titled films will permit greater understanding of Israeli society for the massive numbers of new immigrants arriving daily.

Film and Media Education Programme:

The Film and Media Education Department plans special programmes for groups, both children and adult, concerned with media education and education through film. Programmes are presented for schools as part of the school curriculum; specially-tailored seminars are planned and presented for a wide range of professional groups; academic courses are offered for continuing education. The Archive's Education Department includes a dedicated cadre of more than 15 film academics and film professionals who take an active part in the planning and implementation of the programme.

650 film seminars for school groups were held, attended by 70,000 school children. The framework of the film seminars for schools was divided into three major tracks:

- a. Art and language of cinema - this track deals specifically with the language and history of film.
- b. Enrichment programmes (e.g. propaganda and cinema, media education, theatre and film) - this track uses film as means of teaching other subjects. The seminars are an integral part of the children's school curriculum.
- c. Critical film viewing - for all age groups, this track is based upon specific films and aims to expand the children's analytical and comprehension skills as well as their ability to learn from cinema on many levels simultaneously.

Adult Education

The Adult Film Education programme, one of the Archive's most successful activities, opened the third year of film history courses. Four courses (30 sessions each) were offered to the beginners, intermediate and advance levels with a limited total enrollment of 450 participants. Each session was dedicated to a different aspect of cinema history and presented by film historians, film critics and film directors.

- A newly-designed workshop in scriptwriting was offered to a small group of 30 participants. At the conclusion of the course, ten full-length high-level scripts were presented.
- A monthly film education programme for elementary school teachers was dedicated to a different aspects of national cinemas.
- Seminars (8 sessions each) were offered to school teachers, concentrating on issues of Cinema and Contemporary Reality.
- A year-long course for the Israel Association of Community Workers brought together for two days each month, community representatives from development towns throughout Israel. Now in its second year, the course enabled each participant to acquire the tools for initiating film groups and programmes in their communities.
- In collaboration with the Israel Defense Forces Educational Corps, 25 seminars dealing with cinema and related issues were offered to army groups from all over the country.

EXHIBITIONS

During the seventh Jerusalem Film Festival the Archive presented an poster exhibition of the Cuban graphic artist BACHS.

PUBLICATIONS

The Archive has initiated the compilation and publication of an extensive reference book on Israeli cinema. This filmography will include detailed information on all features produced in Israel, since the prestate period. The book will also include articles about the history of Israeli cinema and biofilmographies of all Israeli directors.

The Archive assisted the publication of "Listing of Israel Full-length Films, produced from 1911-1991", edited by Yaakov Gross.

5. GOVERNMENT RELATIONS

Progress has been achieved in the area of official recognition and support of the Archive by the government agencies. Together with the Ministry of Education and Culture, the Israel State Archivist actively pursued possibilities of additional government support of the Film Archive.

Representatives of the Municipality's cultural department, the Ministry of Education and Culture and the State Archivist were elected the Archive's board of Governors.

6. INTERNATIONAL RELATIONS

- Lia van Leer, director, attended the Berlin, Moscow, Locarno, Cannes, Venice, New York, London Film Festivals, and the FIAF conference in Havana, Cuba.
- Ilan de Vries, deputy director, attended the Dutch Film Days in Utrecht.
- Gili Mendel, head of the education department, attended the 1990 seminar on New Directions in Media Education, in Toulouse, organized by the BFI.
- Avinoam Harpak, programme editor, attended the 1990 Berlin and London Film Festivals.
- Debora Bess Siegel, festival coordinator, attended the Cannes, Edinburgh and London Film Festivals.

The Archive actively supported the screenings of Israeli films at Archives and film festivals throughout the world. Assistance was provided in choosing quality films and in locating prints to the Australian Film Institute, Barbican Centre in London, Festival International de Films de Femmes in Creteil, Festival du Court Metrage de Clermont Ferrand, Festival International du Cinema Mediterranee de Montpellier, Festival Internazionale Cinema Giovani in Torino, Institute of Contemporary Art in Boston, London Film Festival, Montpellier Jewish Film Festival, Mostra Internazionale Del Film D'Autore in Bergamo as well as to researchers, students and scholars.

GUESTS FROM ABROAD

Miou Miou, Giuseppe Bertolucci, Ian Christie, Eric Goldman, Vivian Ostrovsky, Emanuel Rund, Lily van den Bergh, Francine Zuckerman, Bill Dixon, Michel Khleifi, Brigitta Trommler, Alexei Gherman, Vadim Abdrashitov, Konstantin Lopushansky, Alexander Chervinsky, Artur Ermakov, Zoran Yovanovic, Slobodan Sijan, Goran Marcovic, Djordje Milojevic, Svetlana Banovcanin, Stamatis Tripos.

7. EVENTS

- Gala opening of 25 YEARS OF SOVIET CINEMA in presence of Ian Christie (BFI), Alexei Gherman (Director), Vadim Abdrashitov (Director), Konstantin Lopushansky (Director), Alexander Chervinsky (Script Writer) and Artur Ermakov (Executive Secretary of the Soviet Film Board).
- Brigitta Trommler, one of the leading figures in the German Dance Theatre presented her film IF I KNEW THE ANSWER
- Women for Peace, Women in the Israeli-Palestinian Conflict - Images, Myths, Reality. Followed by a panel discussion.
- Project 90, Multimedia evening of the Jerusalem Institute for Contemporary Music. Guest composer and trumpet player Bill Dixon.
- Yad Vashem - Second Generation Organization in Israel - Memorial Evening, with the screening of DEATH OF A BEAUTIFUL ROEBUCK.
- Michel Khleifi, the most important Palestinian filmmaker, presented the Israeli premieres of his films attended by both Jews and Palestinians from a broad political spectrum.
- Aliza Shagrir Memorial Evening, presentation of Aliza Shagrir grants for encouragement of new filmmakers towards the completion of two short films (10,000 USD) followed by premiere screening of "Daddy Nostalgia" (Bertrand Tavernier).
- Yugoslav Film Week, opening in the presence of the director Goran Marcovic, the director of the Yugoslav Film Archive Slobodan Sijan, and members of the Film Board.

Jerusalem Film Festival

The seventh Jerusalem Film Festival took place from July 12 to July 21, 1990. The public response was enthusiastic with over 45,000 attending the packed screenings from early morning to late into the night.

The programme, 130 features and numerous shorts, included a panorama of recent international feature films from over forty countries, world premieres of new Israeli films including a three day marathon of short films; outstanding documentaries; films of Jewish interest; restorations of film classics; a programme of the best of international animation; a programme of American avant-garde; a focus on the Finnish filmmaker Aki Kaurismaki; a focus on Soviet cinema since Glasnost and a homage to the Japanese director Mikio Naruse.

The Festival was dedicated to the memory of Joris Ivens. His companion and collaborator for many years, Marceline Loidan, presented his last film *STORY OF THE WIND*. The Festival paid tribute to Herbert Kline, the director of the first feature produced in the State of Israel, *MY FATHER'S HOUSE* (1949), recently restored by the Israel Film Archive. Present at the screening were all surviving members of the cast and crew. The Festival introduced a new section to its programme - *TALKING CINEMA* - informal meetings with the film directors and critics from the international guest list of the Festival. Topics presented at these meetings were: *NEW TRENDS IN EAST EUROPEAN AND SOVIET FILMMAKING*; *DO FILM CRITICS DO MORE HARM THAN GOOD?*; and *ISSUES IN GENDER AND ETHNIC REPRESENTATION*.

The Festival hosted the second annual Wolgin Awards for Israeli Filmmakers. The members of the Awards Jury were David Robinson (chairman), Jim Hoberman, Ella Shochat, Lucian Pintilie and Amir Rottem. Prizes were awarded to two feature films *THE APPOINTED* directed by Daniel Wachsmann and *LAURA ADLER'S LAST LOVE AFFAIR* directed by Avraham Heffner; a documentary feature - *LOOK AT ALL THE LONELY PEOPLE* directed by Asher Tlalim and a short fiction film *LOOK OUT* directed by Dina Zvi Riklis.

The international guest list included director Jiri Menzel - *LARKS ON A STRING*; director Paulus Manker and author Joshua Sobol - *WEININGER'S LAST NIGHT*; director/actor Sijiri Sidiki Bakaba and producer Ayala Bakaba - *ADUEFUE*, *LORDS OF THE STREET*; director Vitali Kanevsky - *FREEZE, DIE, COME TO LIFE*; director Vladimir Alenikov - *THE DRAYMAN AND THE KING*; director Andras Suranyi - *PHOTOGRAPHS, TO MY CHILDREN*; Producer Charles Bartosh - *FORCED MARCH*; directors Harriet Eder and Thomas Kufus - *MY PRIVATE WAR*; producer Nancy Dine - *DEBUT*; Lena Enquist - Swedish Film Institute; director Michelle Ohayon and Cinematographer Theo van der Sand - *SALAMANDER*; critic and director David Robinson - *SOPHISTICATED LADY*, director Lucien Pintilie - *RE-ENACTMENT*, director Naomi Gryn - *CHASING SHADOWS*, producer Klaus Hellwig, producer Norbert Friedlander, Sharon Pucker-Rivo and Miriam Krantz - National Center for Jewish Film, and critic Derek Malcolm - *THE GUARDIAN*; critic Berenice Reynaud - *LIBERATION*; the President of Sacis - Gianpaolo Cresci; Anne Michelle Cahn - Cannes Festival, Alain Marchand - LA CINEMATHEQUE FRANCAISE, Andre Mouton - Festival International du Cinema Mediterranee de Montpellier, Wouter Barendrecht - Dutch Film Days.

Jerusalem

STEVEN SPIELBERG JEWISH FILM ARCHIVE
JERUSALEM, ISRAEL

FIAF ANNUAL REPORT 1990

The Steven Spielberg Jewish Film Archive is the world's major resource for historical film material of the Jewish-Israeli experience in our times. Though the State of Israel has no government-recognized national film archive, the Spielberg Archive has the status of Special Collection of the Jewish National and University Library, Israel's national library. The past year has seen continued growth at the Spielberg Archive in all directions -- acquisitions, preservation, cataloguing and computerization, documentation, and filmographic research.

ACQUISITIONS

All of the local newsreel series produced and screened in Israeli cinemas from 1935 to 1971 are now available for viewing and research at the Spielberg Archive. Deposit of the Axelrod Newsreels was made under an agreement between the Israel State Archive and the Hebrew University. The Sadot Newsreels of the Kibbutz Federation were also given to the Archive. Duplication of the Carmel-Herzeliyah and Geva Newsreels was funded by Harvard University in coordination with Herzeliyah Studios, the owners of the copyrights. As part of the special arrangement between Harvard and the Spielberg Archive, the Judaica Department at Harvard College Library also has video copies of the all the newsreels, including the important Axelrod Collection.

Ephraim Kishon, one of Israel's most renowned authors and filmmakers has deposited the master negatives of his film "The Blaumilch Canal." This feature film produced in 1969 is one of the Israeli cinema's best known comedies. Another filmmaker, Baruch Diner, has deposited a preservation print of his feature film, "Take Two."

The Israel Foreign Ministry has deposited 98 documentary films which were produced over the last decade. This is part of an ongoing arrangement with the Information Department of the Ministry which has been depositing prints of their productions at the Spielberg Archive for the last twenty years.

An important and rare collection of films and footage shot by Friedrich Dunkel in Israel in the late 1940's was given to the Archive by his family. Dunkel was the first filmmaker in the country to use a 16mm camera and produced some of the earliest color films.

PRESERVATION

The Master Preservation Program at the Archive, begun two years ago, is continuing at a rapid pace. Our plan is to transfer all of our films to videotape. The Spielberg Archive is a documentary film collection. We do not have public screenings of our material and therefore the medium of video is an ideal one for viewing and analyzing the contents of our historical footage. As many of our films exist in unique copies only, usually a positive, we are able to put these rare prints into our preservation vaults (these are located in a separate part of the building away from the main Archive premises). Our ultimate goal is that every title will have a preservation master in the vaults and a viewing copy on video. The funds for this long-term telecine project involving thousands of films are being provided by Harvard University in America. A second video copy of each Spielberg Archive film will be on deposit at Harvard.

CATALOGING, FILMOGRAPHIC RESEARCH AND DOCUMENTATION

The title card catalogue and shot-list catalogue of the Spielberg Archive have now been entered into the computer database of the Hebrew University. Access to this database is available on-line on all university campuses in Israel. For example, students at Tel Aviv University's Film and Television School can search the Archive's holdings. The catalogue data is currently being edited and refined by Staff Librarians Wendy Luterman and Thea Hurwitz in preparation for publication. Together with the University's Computer Center, discussions are continuing on the possibility of distribution on CD-ROM format.

The scene by scene analysis of the Axelrod Newsreels, done by Archive researcher Hillel Tryster, has been entered into the database. Specific images can now be found through word search or Boolean search. Entry of the data on the other newsreel series has begun.

Garland Publishing, Inc. of New York has signed a contract with the Archive for volume 2 in the filmography series, Israel in Film: 1896-1968. All the information on Israeli feature films from this period has been gathered. Contacts with other film archives, such as the Israel Film Service of the Ministry of Education and the Film Archive of the Israel Defense Forces, has been established and preliminary information has been received. The Spielberg Archive collection is the major source of material from this period and the relevant title entries and other data have been transferred into the separate filmography database.

The David Matis Collection of over 1,000 files containing clippings, stills and other press material, is the core of the Spielberg Archive's Documentation Center on the History of Jewish/Israeli Cinema. Indexing and organizing of the Matis documents is continuing. Priority has been given to the stills in the collection and all of them, representing hundreds of titles, have been catalogued and filed. It is hoped that this invaluable collection will be open to researchers by September 1991.

SCREENINGS

Two films from the Archive's collection, Land of Promise and Sabra, were shown as part of a major festival of Israeli art and culture, entitled "Israel: State of the Art," at the Barbican Centre in London.

RELATIONS WITH GOVERNMENT AUTHORITIES

Marilyn Koolik represented the Spielberg Archive at a meeting of several Israeli film archives convened by State Archivist, Prof. Reuven Yaron, to discuss mutual concerns.

INTERNATIONAL RELATIONS

With the opening up of Russia and Eastern Europe the Spielberg Archive has initiated a number of fruitful contacts with film archives in these countries in order to determine what films of Jewish interest exist in the various collections.

Staff Researcher Hillel Tryster represented the Spielberg Archive at Italy's annual Pordenone Silent Film Festival. Virtually all of the existing films of the silent cinema era made in this country from 1896 to 1933 are in the Archive's collection, most of them being the work of Yaacov Ben Dov and Baruch Agadati.

The International Council of Archives under the auspices of UNESCO sponsored a symposium on "Managing Moving Image and Recorded Sound Archives," held at the National Archives of Canada in May 1990. Marilyn Koolik, Director, represented the Spielberg Archive, which was the only Israeli institution participating at this conference.

EDUCATION

In cooperation with the Hebrew University's Graduate School of Library and Archive Studies, a special one day seminar was held at the Spielberg Archive for participants of a course offered at the School. Personnel working in Israel's kibbutzim as archivists were given special training for their task. Important historical documentation, including films, can be found in the archives of these settlements. Staff of the Spielberg Archive lectured on preservation, cataloging, filmographic research and documentation. As a result of this seminar, organized by Sheba Skirball, many of the kibbutz members attending have decided to deposit their films at the Archive.

The Archive continued its Internship Program together with the School for Overseas Students of the Hebrew University. Students of cinema, communications and television who are spending a year at the University can receive academic credit for working at the Spielberg Archive. This year two students, from McGill University and the University of Washington, worked as assistants to staff members and contributed greatly to the various projects.

USERS

During the past year footage from the Archive's collection has been incorporated into documentary films and news programs on the following television stations and networks: BBC, Antenne 2, Thames, PBS, ABC, NBC, NHK Japan, Israel Television and Israel Educational Television.

København

Report for 1990

Acquisitions of the year

1040 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 1027 books and is subscribing to 374 periodicals. It has been visited by 5408 and 10.103 books have been lent out.

The stills department has received 52.470 stills from Danish distributors. 19.328 of these stills have been catalogued and included in the collections.

The poster collections now holds 16.000 catalogued posters (of which 998 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.

The technical department has viewed 4368 reels of 8, 16, 17.5, 35 and 70mm prints. 226.867 m of 35- and 16mm film has been cleaned ultra-sonically.

Cataloguing- Documentation- Research

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

GOVERNMENT GRANTS FOR COMPUTERIZATION & MICROFILMING

The Documentation Department has received two government grants in 1990:

1) 250,000 da.cr. for enlarging the computer system of the book library. A Nowell network has been installed and the library now has 3 IBM PS/2 PC's, 2 UNISYS PW² LAN workstations & one UNISYS PW²800 acting as a server. In order to be able to cooperate with the library of Svenska Filminstitutet in Stockholm, the library has acquired the British library programme TINLIB and data from the already existing database (appr. 2,000 books) are in the process of being transferred to this programme.

2) 2000,000 da.cr. for microfilming the clippings collection. The following 3M equipment has been acquired: 1 developing camera, 1 jacket loader, 1 fiche duplicator & 1 reader printer. The microfilming itself was started in November 1990 with first priority given to clippings materials concerning the Danish cinema & television.

Film showings

225 feature films and 63 short films have been shown at 435 showings in the museum's 150-seat cinema. The films were shown at closed performances to members of the museum. The museum had 2543 members in 1990 and the showings were attended by 15.665 spectators. There has been 12 weekly performances from January to May and from September to December.

The films were presented in series of Hitchcock, Truffaut, Rohmer, Zavattini, Leone, Westerns, Germany East and West and many others.

At the museum's branch in Arhus 69 films and 6 short-films were shown at 67 performances for 2662 spectators.

Exhibitions

In the museum's own small exhibition room has been organised an exhibition on Carl Th. Dreyer's film "Day of Wrath" from 1943.

For The Ministry of Culture the museum has mounted an exhibition on "La Passion de Jeanne d'Arc" by Carl Th. Dreyer.

It has been shown in Algeria by La Cinémathèque Algérienne in January and in Rouen during the Nordic Film Festival in March.

Publications

Four issues of the periodical "Kosmorama" were published, and so were four programme leaflets. For the 11th time the museum- in collaboration with the Danish Library Service- published "Filmsæsonen" (The Film Season). It contains full credits on all feature films and a number of short films, presented in Danish cinemas and on Danish television during the period July 1st 1989 - June 30th 1990. It has an English summary.

International relations (FIAP and others)

A number of films have been exchanged on short term- and indefinite loan with foreign film archives. The museum organized Dreyer-retrospectives at Filminstitut der Landeshauptstadt Düsseldorf, The Icelandic Filmarchive in Reykjavik and Deutsches Filmmuseum in Frankfurt am Main. Danish silent films were presented at a Nordic Film Festival in Rouen, at Filmoteca Espanola in Madrid, at Centre George Pompidou in Paris, at "La Maison du Danemark" in Paris, at The San Sebastian Film Festival in Spain, at the "Arsenals" - Film Festival in Riga, Latvia and at The Uppsala Film Festival in Sweden.

Among the foreign visitors at The Danish Film Museum in 1990 were Einar Lauritzen and Gösta Werner from Stockholm, assistant director Timo Muinonen from The Finnish Film Archive, Milka Stoykova from The Bulgarian Film Archive, professor Mark Sandberg from the US, Jochen Wolf from NDR in Hamburg, the journalist Peter Vertessy from "Magyar Nemzet" in Budapest and Tomasz Komorowski and Piotr Wandachowicz from Muzeum Kinematografi in Lodz.

Ib Monty visited Filmoteca Espanola in Madrid in February and The Museum of The Moving Image in London in April. In September Ib Monty participated in a symposium on film-restoration, organized by Filminstitut der Landeshauptstadt Düsseldorf, and attended the 38th San Sebastian Film Festival for a couple of days, participating in the A.C.C.E. meeting.

Ib Monty attended the Arsenals-filmfestival in Riga in October and "Le Giornate del Cinema Muto" in Pordenone. In November Ib Monty attended Nordische Filmtage in Lübeck.

Dan Nissen attended the Berlin Film Festival in February and participated in a symposium on filmarchives and universities in La Baule, France in October.

Karen Jones and two collaborators from the museum's library visited Svenska Filminstitutet in Stockholm in May and Uffe Lomholt Madsen from the museum's technical department visited "Photokina" in Cologne in October.

February 1991

Koblenz

5400 Koblenz (Karthause)
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Telefon (0261) 505-0 (Vermittlung)
Teletex 261 852 BArchKO
Telefax (0261) 505226

Bundesarchiv · Postfach 320 · 5400 Koblenz

Öffnungszeiten des Benutzersaals:
montags – donnerstags: 8.00 Uhr – 20.45 Uhr
freitags: 8.00 Uhr – 19.00 Uhr
Aktenausgabe bis 14.00 Uhr (freitags 12.00 Uhr)

Gesch.-Z. (bitte bei Antwort angeben) Bearbeiter Telefon Datum
505-

Activities in 1990:

With effect from October 3, 1990 the former Staatliches Filmarchiv der DDR with all its film and documentation materials was incorporated in the Bundesarchiv. All employees were likewise transferred.

The reorganized "Bundesarchiv-Filmarchiv" is now integrated as Department VII in the overall structure of the Bundesarchiv. All FIAF members and observers have been informed about these changes by the President of the Bundesarchiv via the Secretary General.

The activities of the former Staatliches Filmarchiv der DDR until October 2, 1990 are part of the following report.

1. Acquisitions of the year

During last year the Filmarchiv in Koblenz enlarged its holdings by 160 feature films and approx. 1200 documentaries. The Filmarchiv in Berlin acquired 974 titles of feature films and documentaries.

Among the feature films acquired by exchange, deposited or given as a loan there were some original nitrate prints (partly tinted) of classic German silent films which should be mentioned in particular:

- "Adam und Eva" (1923; Friedrich Porges)
- "Frauenraub in Marokko" (1928; Gennaro Righelli)
- "Der große Perlendiebstahl" (approx. 1920)
- "Das indische Grabmal" (1921; Joe May)
- "Madame Recamier" (1920; Joseph Delmont)
- "Die Reise um die Erde in 80 Tagen"
(1918/19; Richard Oswald)
- "Der Schirm mit dem Schwan" (1915/16; Carl Froelich)
- "Die Stadt ohne Juden" (1924; H. K. Breslauer).

Zahlungsverkehr über die Bundeskasse Koblenz

Postgirokonto Ludwigshafen Bl.Z. 545 100 67 Konto Nr. 5888-672 · Landeszentralbank Koblenz Bl.Z. 570 000 00 Konto Nr. 570 010 01

The Filmarchiv in Koblenz also bought 74 35mm-prints of German feature films (produced between the fifties and the early eighties) from private collectors.

As every year, the ministries of the Federal Republic of Germany and their subordinated agencies transferred a lot of film material to Koblenz.

According to the regulations of "Filmförderungsgesetz" and "Kulturelle Filmförderung" (by the Federal Ministry of the Interior) 56 voucher-Prints (mainly feature films) were acquired.

2. Progress in the field of preservation

In 1990 the Filmarchiv in Koblenz spent DM 638.000,- for the preservation of 43 long feature films (more than 1000 meters) and 49 short feature films (less than 1000 meters) including trailers.

Another DM 804.000,- went into the preservation of documentaries (mainly nitrate and some early acetate materials of the post-war news-reel "Fox Tönende Wochenschau").

The Filmarchiv in Berlin transferred 250.000 m of nitrate film to safety stock. Another 1.250.000 m of safety film were processed. 5.800 prints (= 40.000 reels) were checked. The two safety vaults were equipped with compact shelves. The storage capacity was enlarged by 70 %.

The reconstruction of "Rasputins Liebesabenteuer" (1928; Martin Berger) and "Der Rosenkavalier" (1926; Robert Wiene) was finished.

3. Cataloguing - Documentation - Research

The Filmarchiv in Berlin carried out the editorial restoration of 122 feature films and 539 non-fiction films. Besides a content analysis of 982 titles was made. The "Filmo-bibliografischer Jahresbericht 1988" was published.

Approx. 25.000 original title cards of the German Board of Film Censors were handed over by Gosfilmofond. Extensive documentation material of former film institutions of the GDR was saved by the archive.

In Berlin approx. 1000 researchers used projection and viewing tables for 700 hours. Approx. 150.000 m film material were made available for 160 film and TV productions. Besides 1.300 films were loaned for study purposes. In total 270.000 cans had to be moved by the archive staff.

In Koblenz 367 researchers visited the Filmarchiv; 4.230 reels were screened for them. Another 6.300 reels were dispatched for non-commercial screenings inside Germany and in other countries.

4. Film showings - exhibitions - publications

The Filmarchiv in Berlin supported 440 filmclub performances by loaning prints. Regrettably the screenings of the Archive Film Theatre "Camera" in Halle, Leipzig and Dresden had to be given up on September 30, 1990, in Berlin on December 31, 1990.

In 1990 these Archive Theatres presented 1.203 films in 1.150 performances having an audience of approx. 49.000.

As usual the retrospective of the Leipzig Film Festival was organized by the Filmarchiv in Berlin. In cooperation with the Stiftung Deutsche Kinemathek, Berlin, and the Norddeutscher Rundfunk (NDR), Hamburg, 13 films of Klaus Wildenhahn were presented including "Der König ruft" having its World Premiere at the opening of the retrospective.

The Filmarchiv also organized an exhibition of its best early film posters in Düsseldorf in cooperation with the Filminstitut der Landeshauptstadt Düsseldorf.

Besides the "Filmo-bibliografischer Jahresbericht 1988" (already mentioned) the Filmarchiv published the Vol. 1 of the "Filmografie des DEFA-Spielfilms", a brochure "Klaus Wildenhahn", 6 programme brochures for the Archive Film Theatre and the catalogue of own film holdings "Filmdokumente aus Frankreich - Zeit der Volksfront".

The Filmarchiv in Koblenz from January to March continued its small film retrospective "From Red October to Perestrojka" and started a new series "Our neighbour Czechoslovakia" in October.

5. -

6. International relations (FIAP and others)

In 1990 the Filmarchiv in Koblenz had a partly extensive exchange of film material with the FIAP-archives in Amsterdam, Bois d'Arcy and São Paulo.

Helmut Regel visited the Československý Filmový Ústav - Filmový Archiv in Praha during one week in September. Harald Brandes participated in the FIAP Congress in Habana, in the meeting of the FIAP Preservation Commission and in the Joint Technical Symposium in Ottawa (in May) and in the meeting of the Technical Coordinating Committee in Syracuse, USA (in October).

The Filmarchiv in Berlin dispatched 53 films as unlimited loan and 375 films on limited loan to foreign archives. It received 45 films as unlimited loan and 103 films on limited loan.

Wolfgang Klaue participated in all meetings of the FIAP Executive Committee and in the Habana Congress; his Berlin colleagues took part in the meetings of the FIAP Preservation Commission, of the Cataloguing Commission and of the working group on the International Directory of Cinematographers (Set- and costume-designers). Staff members visited the archives in Madrid and Sofia in connection with the showing of German films. Wolfgang Klaue attended an international seminar on filmarchiving at the National Film Center Tokyo.

La Paz

ACTIVITIES REPORT FOR 1990

1.- ACQUISITIONS OF THE YEAR

During the past year our holdings were enlarged by following acquisitions:

- 31 feature films
- 2 documentaries
- 17 trailers
- 69 video cassettes

This totalized 244 reels added to our film collection

Including all above mentioned acquisitions our archive actually counts with:

- 5.041 titles
- 7.371 reels.

2.- PROGRESS IN THE FIELD OF PRESERVATION

Our main concern still is the transfer to safety material of the old nitrate Bolivian films rescued in 1989. We have not been able to accomplish anything in this field, mainly because of the difficulties of our neighbor countries, where the adequate laboratories for this process, inexistent in our country, exist or have existed formerly.

We are talking about 70 negative reels from the Twenties, of great importance for our Film History. We would very much appreciate any suggestions from our colleagues of FIAF, about the handling of this material.

We have continued cataloguing and reviewing our film collection. 367 reels were checked, and in 41 cases we made urgent restoration mainly off damaged film perforation.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

The data storage in our computing system has been continued constantly. We have been able to store all information about clippings and made good progress with books and periodicals.

We acquired also 28 books, 133 periodicals, 67 film posters, 544 stills, 18 press books and 1.731 clippings.

126 researchers, mainly students, requested our services.

4.- FILM SHOWINGS

94 Films have been shown at 730 screenings in our 260 sea cinema.

These films were grouped in the following series:

- Le Film Noir (6 films)
- Rock In Film (5 films)
- The Best from the most famous Filmmakers (8 films)
- Luis Buñuel-Francois Truffaut (5 films)
- Swedish Films (5 films)

- Cinema and Literature (5 films)
- Cuban Films (4 films)
- When The Wall was there (6 Titulos)
- Best Films from the Last Year (12 films)
- The Price of Freedom (6 films)
- André Delvaux (3 films)
- Best Mexican Films from the 80's (6 films)
- Cries and Whispers (10 films)
- Rainer Fassbinder (4 films)
- Wim Wenders (6 films)

Beside we showed 6 films in premieres.

A most successful event was the premiere in the Cinematheque of "The Hidden Nation", the last film of Jor Sanjinés the major contemporary bolivian filmmaker. 64.217 spectators assisted to these screenings.

We also had 54 special screenings for students and a 12 classic film program was shown in the city of El Alto near to La Paz.

5.-EXHIBITIONS-PUBLICATIONS

For the 10th. time a complete statistic about film exhibition in Bolivia during the previous year has been published.

Also a serie of informative leaflets to the films mentioned a #4, were published.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

Concerning financial terms, 1990 again has been a rather good year for us, as we were able to maintain the relatively stable situation as in former years.

The problem of existing space for the different sections of our archive has not been resolved up to date. Nevertheless there are several options to solve this problem, which hopefully we shall be able to consider

Our relations to governmental authorities are as always excellent.

It is our special pleasure to point out, that the Director of the Cinematheque has been awarded the National Culture Prize for 1990, the most important governmental award in the field, appraising the labour of our institution.

7.- INTERNATIONAL RELATIONS

We maintain a constant and fluid relation of information with our colleagues of Latin American Cinematheques.

We had the visit of german film critic Hans Gunther Pflaum.

PEDRO SÚSZ K.

Lausanne



RAPPORT D'ACTIVITE POUR 1990

Suite des activités régulières, trois projections par jour, Cours de Freddy Buache, collaborations avec les Festivals (dont celui de Locarno), avec les Universités (notamment celle de Lausanne pour les débuts du Prof. Albéra, titulaire de la nouvelle chaire de cinéma), avec les diverses écoles, télévisions, groupes de spectateurs, visiteurs, etc.

Le travail de regroupement des archives à Penthaz s'est poursuivi: terminé pour ce qui concerne les films, il touche à sa fin dans le domaine des affiches et photos. L'inventaire sur ordinateur continue d'être complété. Notons, en outre, certaines manifestations majeures:

Janvier

Rétrospective Marcel Pagnol, en collab. avec la famille Pagnol (16 films).

Rétrospective Cesare Zavattini (12 films).

Hommage à Jacques Doniol-Valcroze, à Bette Davis.

La danse et le cinéma, en collab. avec la Cinémathèque de la Danse-Paris, et de Maurice Béjart, en présence d'une délégation conduite par Patrick Bensard (2 soirées d'anthologie + 12 films dont 4 consacrés à Béjart).

Février

Festival des films du Tiers Monde (16 films) en collab. avec le groupe de Fribourg dirigé par Ivan Stern, et avec Métrociné présentant simultanément 9 films dans une salle publique lausannoise.

Films populaires d'avant-guerre + quatre versions de Macbeth, en collab. avec le Théâtre de Vidy.

Toute l'année: films pour jeunes le mercredi, en collab. avec la Banque Cantonale Vaudoise. Et chaque mois: six Plans Fixes + collab. avec les théâtres de Lausanne.

Deux films de Johan van der Keuken (présentés par l'auteur).

Mars

Hommage au producteur Anatole Dauman, en sa présence (63 titres).

Films suisses récents, après Soleure (30 titres).

Avant-garde américaine (4 films présentés par l'auteur, Warren Sonbert).

Jours de 36 (inédit à Lausanne), présenté par l'auteur: Theo Angelopoulos.

Avril

Films russes d'avant 1917 (7 titres) en collab. avec Gosfilmofond de Moscou.

Ramuz et le cinéma. Collab. avec le colloque organisé par L'Université de Lausanne (10 titres).

Films russes d'avant 1917, suite (20 titres).

Deux soirées de projections avec accompagnement musical de Garrett List.

Mai

Cent années Lumière, en collab. avec le Ministère français des Affaires étrangères et Intermédia (60 titres de documentaires).
Hommage à Capucine.

Première suisse de Chasseur blanc coeur noir de Clint Eastwood et mini-rétrospective dédiée à cet acteur-auteur, en collab. avec Warner Bros. (6 films).

Juin/Juillet

Hommage à John Ford, en collab. avec la Cinémathèque française (35 films).

Août

Hommage à Leonardo Sciascia (avec la Société Dante Alighieri).
Trois adaptations différentes de Cyrano de Bergerac (à l'occasion de la sortie de celle de Rappeneau).

Une soirée Straub-Huillet (Cézanne + Noir péché).

Anthologie d'été.

Exposition Lev Koulechov au Festival de Locarno et rétrospective.

Septembre

Cinéma finlandais, en collab. avec la Cinémathèque Finlandaise et le Centre Pompidou - Jean-Loup Passek (33 films).

Hommage à Robert Kramer, en sa présence (18 titres).

Octobre

Intégrale P.P. Pasolini + exposition Pasolini, en présence de Laura Betti (26 titres + vidéos).

19-20-21 octobre au Palais de Beaulieu, en collab. avec L'Opéra de Lausanne et la Fête du cinéma: Ben Hur de Fred Niblo, avec accompagnement ORM (Orchestre des Rencontres mus. 75 musiciens) dirigé par Carl Davis.

Collaboration à la Fête du cinéma par un hommage à R.W. Fassbinder (17 films).

Hommage à Maurice Jaubert (Première de la copie restaurée de L'Atalante en présence de Françoise Jaubert, fille du compositeur) et 7 films (dont première suisse de Le temps détruit de Pierre Beuchot).

Cinq films de Martin Scorsese, à l'occasion de la sortie de Good Fellas.

Novembre

En collaboration avec l'Université de Lausanne, de la Banque cantonale vaudoise et de Barclay, présentation à Lausanne, pendant un mois de l'Exposition Koulechov et les siens + rétrospective Koulechov, avec la collab. du Gosfilmofond de Moscou (38 titres).
Cinéma et éducation spécialisée avec le Département de la prévoyance sociale et des assurances du Canton de Vaud (8 films).

Décembre

La Cinémathèque reçoit de la revue Le temps stratégique (Genève) la Bourse Sonor de la Communication pour participation au sauvetage d'un film suisse.

Accueil du colloque Koulechov de l'Université de Lausanne.

Début des hommages à Fritz Lang et Ugo Tognazzi; présentation de 4 films écrits par Rezo Gabriadze (en sa présence).

Lima

FILMOTHEQUE DE LIMA
RAPPORT D'ACTIVITES POUR L'ANNEE 1990

1) Acquisitions de Films :

Pendant l'année 1990, ont été acquis 52 films de court métrage et 54 films de long métrage. 50 courts métrages ont été offerts par l'ex-Association Pérou-RDA. Cette Association a aussi offert 10 longs métrages. La Filmothèque a reçu en donation deux courts métrages péruviens en 35 mm et a acquis 38 longs métrages en 16 mm. et 6 longs en 35 mm. La situation économique vraiment difficile de notre pays a affecté l'acquisition de films et n'a pas permis un meilleur travail dans le domaine de la conservation. Cependant, 300 longs métrages en 16 mm. sont sur le point d'être reçus comme donation. Les films ont été offerts par une chaîne de télévision en plus d'autres acquisitions que nous pourrions recevoir à partir de 1991.

2) Progrès dans le domaine de la conservation :

Les travaux d'archive étaient consacrés à la révision et à la réparation du matériel filmique qui nous est propre. En outre, nous avons commencé les études de nettoyage et de réparation des 300 longs métrages qui seront donnés par la chaîne de télévision. Nos étagères et le nombre de bobines et caisses ont été augmentés. Il n'y a pas eu, en revanche, de progrès significatifs dans le processus d'intégration avec les archives de la Cinéma - thèque Universitaire du Pérou.

Nous avons continué à travailler avec le matériel de nitrate que possède la Filmothèque. Nous avons de même détecté d'importants fonds particuliers de plus de 1000 rouleaux en nitrate avec lesquels nous avons travaillé à la révision et au nettoyage en dehors de nos archives.

Il est indispensable dans cette étape du développement de la Filmothèque d'avoir un laboratoire qui puisse nous permettre le transfert du matériel en nitrate qui est d'ailleurs abondant dans notre pays. Malheureusement, les difficultés économiques de notre pays et de notre propre institution ont fait que la survie de la Filmothèque soit le but le plus important à accomplir pendant l'année.

Mlle. Irela Nuñez, responsable des Archives, a quitté la Filmothèque et a été remplacée par Mlle. Isela Hurtado.

En Juin et grâce à l'aimable collaboration du Département de Cinéma du Musée d'Art Moderne de New York, ont été présentées les rétrospectives "Le Cinéma d'Andy Warhol" et "Cinquante ans de la FIAF. Rachats des Archives Filmiques du monde". Ce programme nous a permis de faire connaître à Lima l'importance de la FIAF et les tâches de récupération et préservation de films qu'elle réalise. Le programme de ce mois-ci a été complété avec les cycles "Classiques de René Clair" et "Histoires de Jeunes dans le Cinéma Français Contemporain".

En Juillet, a été célébré le quatrième Anniversaire de la Filmothèque de Lima avec la présentation des cycles: "Camilo José Cela dans le cinéma", "Cycle de Cinéma Algérien" et "Hommage à Andreï Tarkovski". A l'occasion de ce cycle l'Ambassade d'Algérie a donné la copie d'un des films.

En Août, nous avons répété l'hommage à Tarkovski. Nous avons aussi présenté la rétrospective "Fritz Lang : 100 ans", puis un cycle "Rappel de Stan Laurel" et une vaste rétrospective sur "Le Néoréalisme Italien". Puis ont été présentés les cycles suivants: "Le Cinéma de Taiwan", "Caligari et d'autres monstres du cinéma muet", "Le Cinéma Français des années 80" et "Les Meilleures Premières du premier semestre de l'année 1990"; tous ces cycles ont été projetés au mois de Septembre.

En Octobre a été présenté un "Troisième cycle du nouveau Cinéma Indien", "Trois ans de Cinéma Péruvien" et "Le Cinéma Israélien des années 80" plus un petit cycle avec les derniers films de Woody Allen et une projection spéciale dédiée aux 50 ans du film "Autant en emporte le vent".

Le mois de Novembre a eu la programmation la plus chargée de toute l'année. Trois importantes rétrospectives ont rempli les trois séances de chaque jour de lundi à dimanche: "Des ombres et des lumières du cinéma muet allemand", "Argos Films: De Hiroshima à Paris-Texas; hommage à Anatole Dauman" et "La Naissance de l'Art Cinématographique: Rétrospective Griffith", cette dernière fournie aussi par le Département de Cinéma du Musée d'Art Moderne de New York.

Enfin, en Décembre s'est terminée une vaste rétrospective consacrée au metteur en scène allemand Rainer Werner Fassbinder, avec l'appui de l'Institut Goethe. A cette occasion nous avons eu la participation du critique allemand Hans Cunther Pflaum.

Un livre consacré à l'oeuvre de Fassbinder incluant des essais de Pflaum et les critiques cinématographiques des péruviens Ricardo Badoya, Isaac León, Federico de Cárdenas et José Carlos Huayhuaca, a été publié par l'Institut Goethe; à l'occasion de cette rétrospective qui a été complétée par des conférences et des débats.

3) Catalogue, Documentation et Recherche :

L'incorporation de livres, magazines, affiches et d'autres textes imprimés en plus de photographies et diapositives a continué en 1990. Les étudiants de la Faculté de Sciences de la Communication de l'Université de Lima sont restés comme responsables des tâches de catalogue des matériaux imprimés.

D'un autre côté, la rédaction de la recherche sur l'histoire du cinéma au Pérou faite par Monsieur Ricardo Bedoya a été terminée et nous souhaitons que ce document puisse être publié en 1991.

4) Projections, Expositions, Publications :

La programmation de l'année a été aussi intense que celle des années précédentes et a été très bien reçue par le public. En Janvier, a été présenté le cycle "Las Meilleures Premières des Années 80" pendant tout le mois. En Février, il y a eu un cycle de "Cinéma Cubain", avec la présence du réalisateur Enrique Pineda Barnet et l'actrice Beatriz Valdez. Ce cycle a été organisé avec la collaboration de l'Association de Cinéastes du Pérou. Avec la même Association, nous avons aussi présenté le "Quatrième Festival National de courts métrages". Deux semaines de Février ont été consacrées au cycle: "L'Univers d'Akira Kurosawa", à l'intérieur du cycle "Images du Cinéma Japonais (Deuxième Partie)". La première partie avait eu lieu en Août 1989. Il y a eu, enfin, une séance "souvenirs" pour les 25 ans du magazine "Hablemos de Cine" (Parlons du Cinéma).

En Mars, a été présenté le cycle: "D'autres réalisateurs" dans le cadre des "Images du Cinéma Japonais; (Deuxième Partie)". Nous avons également présenté les cycles "Cinéma Expérimental Allemand des années 60 et 70", "Hommage à Silvana Mangano et Cesare Zavattini", "Huitième Anniversaire du Groupe Chaski" (Association de cinéma) et "La Comédie d'avant et d'aujourd'hui", qui se sont terminés par un débat avec le public.

En Avril et avec le concours de l'Association de Cinéastes du Pérou a été présenté un cycle de "Cinéma Vénézuélien", avec la présence du metteur en scène Carlos Otayza. Puis les cycles "Le Cinéma et l'historiette" avec un débat à la fin de chaque séance et "Classiques de Toujours", avec la collaboration de la Cinémathèque Universitaire du Pérou.

Le programme du mois de Mai a été composé par les cycles "Bette Davis, la Tempétueuse", "Le Génie de Jacques Tati" et "Jazz et variations musicales".

London

FIAP 1990 ACTIVITIES REPORT

NATIONAL FILM ARCHIVE - London

1. ACQUISITIONS OF THE YEAR

1.1 Fiction

A total of 751 titles were formally acquired and documented during the course of 1990. Whilst this figure shows a marked decline in quantity over previous years the quality of acquisitions has shown a considerable improvement due in no small measure to the investment of time and resources into our "360 Classic Feature Film" project. This library of specially prepared show prints now contains some 90 achieved copies and continues to be shown on a repertory basis at the BFI's Museum of the Moving Image.

Major acquisitions during the year included a large collection of material from Contemporary Films; film-maker John Boorman's personal collection of his own works; the original negatives of five previously thought missing Michael Powell features from the early 1930s that had been stored forgotten at Pinewood Studios for over 50 years; a fine group of British negatives from Cinémathèque Royale de Belgique; pre-print material on a mixed batch of foreign titles from the 1950s from Miracle Films; some fascinating private material shot by Michael Powell in the 1950s that has been donated by his widow, Thelma Schoonmaker Powell; and particularly good material on current releases from United International Pictures, Warner Brothers and Columbia-Tri-Star.

1.2 Non-Fiction

Roger Whitney, Non-Fiction Acquisition Officer for 17 years, resigned in August, leaving this section one staff member short. It is hoped this post will be filled shortly.

During the year the Documentary section acquired some 1841 titles including important collections from the Royal Society for the Protection of Birds and the Rank Religious Archive. Other important collections still being worked on include those from Guinness, the Metropolitan Police and Dragon Communications. The rolling programme of duplicating the nitrate holdings of British Movietone News has continued smoothly through the year and some 240 issues have been copied. Two major laboratory collections have been offered to the Archive by Filmatic and Hendersons Laboratories. Some 8000 cans of material have been considered so far and material continues to arrive. Titles selected will be formally acquired in due course.

1.3 Television

A total of 5917 television programmes were recorded off-air to broadcast standard for preservation, and on VHS cassette for study access: 3040 of them were from ITV, 2363 from Channel 4, 413 from the BBC and 101 from satellite channels, including the start up of British Satellite Broadcasting. In addition a further 1192 programmes and commercials were acquired by purchase or donation.

On 1st August the Archive began to record the entire output of both BBC Television channels on Super VHS cassette for study access purposes only, a project which has financial support from the BBC.

The Broadcasting Act, which was passed by Parliament in October, contains a clause which makes Independent Television's support for the Archive's recording operations a statutory obligation.

2. PRESERVATION

2.1 Administration

Rex Belgrove, Head of Conservation at the J Paul Getty Jnr Conservation Centre, retired at the end of September. This post has not yet been filled, but in the meantime Tony Cook has assumed responsibility for the running of the Conservation Centre.

Work continued throughout the year to bring all operations at the JPGJCC into line with the stringent requirements of the new Health and Safety Regulations introduced in October 1989. By December this activity, including the listing of all chemicals in use and their associated hazards, had come to a successful conclusion.

2.2. Films

Technicolor films restored by the Archive this year included Basil Dearden's SARABAND FOR DEAD LOVERS(1948), Gabriel Pascal's CAESAR AND CLEOPATRA(1946) and Marc Allégret's BLANCHE FURY(1947). All three were screened at this year's London Film Festival. Michael Powell's THE EDGE OF THE WORLD(1937) restored to its original length, together with revivals of two of his Quota Quickies, THE LOVE TEST(1935) and THE NIGHT OF THE PARTY(1934) completed the NFA's presentations of new restoration work at the LFF, especially appropriate in a year where the Festival was dedicated to Powell's memory.

In addition to the colour restorations already mentioned above, the NFA's colour consultant Paul de Burgh also duplicated FAUST(1936) and six very early stencil colour positives.

To mark the tenth anniversary of the restoration of Abel Gance's NAPOLEON, the NFA in co-operation with Kevin Brownlow and David Gill of Photoplay Productions, undertook the restoration of another French silent epic, Raymond Bernard's LE JOUEUR D'ECHECS (THE CHESS PLAYER)(1926). This restoration involved the collaboration of the Bundesarchiv-Filmarchiv (Berlin), Service des Archives du Film (Bois D'Arcy), the Cinémathèque Municipale of Luxembourg, and the Cinémathèque Française. A gala screening accompanied by a performance of Henri Rabaud's original score took place at the Dominion Theatre in London in December.

2.3 Video

Reflecting the Archive's concern to increase activity in the area of video preservation, work started on establishing a 2" video facility in the Video Recording Unit at the Conservation Centre and two AVR-2's have been installed which will be used to monitor the effect of humidity reduction on 2" tape.

2.4. Research on Polymer Degradation

In October Diana Williamson, a research student at Manchester Polytechnic, began work on two of Michele Edge's former projects, the aim being to find an artificial ageing test for cellulose triacetate and to identify methods for the stabilisation of both nitrate and acetate materials.

The Centre for Archival Polymeric Materials at Manchester Polytechnic has also begun further research on behalf of the Archive to identify optimum storage conditions for cellulose nitrate.

3. CATALOGUING

The post of Chief Cataloguer remained vacant throughout the year. Don Swift continued to deputise in the post, which left the section one staff member short.

The work of cleaning the SIFT database and harmonising the filmographic records of the NFA and the Library and

Information Services title index continued at a steady rate, though much remains to be done. A program designed to list the NFA's holdings by country of origin was finally perfected. This has been used to produce print-outs of our holdings by all of the major film-producing countries. The lists give title, director and date, and indicate at a glance whether viewing copies exist. We began the task of proof-reading this data which had been inaccessible in hard copy form for a number of years. There were preliminary discussions on the adaptation of the existing computer software to provide a subject retrieval facility for non-fiction film which would meet the needs of both BNFVC and the Cataloguing Section. A screen was designed which would permit searching under both alphabetical subject terms and their equivalent UDC class numbers. The proposal awaits further refinement and costing.

After some discussion a list of priority areas for descriptive cataloguing was drawn up, which included our holdings of silent newsfilm and of pre-1920 cinema. Towards the end of the year we embarked in earnest on the latter, and frequently found the preliminary catalogue information to be unreliable.

During the year some 263 films were fully catalogued and we dealt with 2046 enquiries, an increase of 6% on the previous year. Of these 1279 were by telephone, 113 by letter, and 654 by personal callers.

4. FILM SHOWINGS/EXHIBITIONS

Our biggest collaboration last year was with Madrid and Lisbon, who both used our prints for a major Powell & Pressburger retrospective, though Hitchcock films (mainly the British ones) were also in demand by Stockholm, São Paulo, Munich, Frankfurt, and Copenhagen.

Perhaps the major archival event for us was the chance to participate in the Festival of Restoration and Preservation at U.C.L.A., to which we contributed a dozen features and some shorts.

As usual, we assisted the Stiftung Deutsche Kinemathek with their Berlin retrospective, and lent prints of various kinds (in addition to those noted above) to Amsterdam, Berkeley, Bologna, Brussels, Copenhagen, Dublin, Frankfurt, Havana (for the FIAF Congress), Helsinki, Montréal, Munich, Paris, Stockholm, Vienna, and Warsaw. Our loans for the year totalled 347 films.

5. INTERNATIONAL RELATIONS

In April Clyde Jeavons, the Archive's new Curator, attended the FIAF Congress in Havana, Cuba, following this with a visit to Ottawa in May where the Joint Technical Symposium (FIAF, FIAT & IASA) took place. Later in the year he was invited to participate in the second International Film Symposium held at The National Film Center in The National Museum of Modern Art, Tokyo, where he delivered one of the keynote addresses on Programming from Archive Collections (other FIAF invitees speaking on Preservation, Cataloguing and Documentation). The trip also provided an opportunity to attend the annual FIAT Congress, held in Tokyo in November.

In November, Tony Cook attended a FIAF Executive Committee meeting in Bologna where he presented a progress report on the organisation of the next FIAF Summer School, which will be held at the Conservation Centre in Berkhamsted in 1992. Plans are now well advanced and we hope for a good attendance.

David Meeker, the Fiction Acquisitions Officer, also arranged and/or presented a number of archival screenings during the year. These involved visits to Barcelona in January to present several programmes at the Filmoteca de la Generalitat de Catalunya; to the first Festival of British Cinema in Dinard in September to present colour restorations of two Michael Powell & Emeric Pressburger films; and to Munich in December to present a series of jazz films at the Muenchner Filmmuseum.

6. GENERAL ACTIVITIES

As many of you know 1990 was a year of changes for the NFA. David Francis, Curator of the Archive for 15 years, took early retirement at the end of March. Happily, he will continue to work closely with the BFI as a Fellow. He was succeeded by Clyde Jeavons, previously Deputy Curator at the Archive from 1975 to 1985. Towards the end of the year Anne Fleming (formerly head of the Department of Film at the Imperial War Museum) also joined the Archive as Deputy Curator, filling the post left vacant by Michelle Aubert's departure at the end of 1989.

The routine work of the Archive continued despite these changes and most sections were very busy. The Production Department supplied material to 224 productions, while our Donor Access Department dealt with 570 requests from a wide range of organisations, including FIAF colleagues.

The 1990 Ernest Lindgren Memorial Lecture was delivered by Vicki Wegg-Prosser, formerly the Archive's Documentary Acquisitions Officer. Her subject was the extremely important Associated Rediffusion current affairs programme THIS WEEK and she concentrated on the early programmes from the 50s and 60s. Largely as a result of this event, Thames Television has assisted the Archive to make these programmes more accessible by producing 1" and VHS video copies of a significant proportion of the collection.

In October the University of East Anglia began its postgraduate MA course in Film Archiving. In the first term the NFA actively assisted in the programme of work, arranging day long teaching sessions at both The Conservation Centre at Berkhamsted and the Archive's London offices.

Roland Cosandey continued his research on the Josef Joye collection visiting the Archive several times during the year to view material. He will deliver the 1991 Lindgren Lecture.

Anne Fleming
February 1991.

London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT 1990

Personnel and Organisation

The most profound change affecting the Department was the resignation of Anne Fleming at the end of August. Having been Keeper of the Department for the last 6½ years, and a member of its staff (as assistant and then Deputy to Clive Coultass) for 13½ years before that, Anne left to take up the position of Deputy Curator at the National Film Archive. She is succeeded by Roger Smither, formerly Keeper of the Museum's Department of Information Systems, who has served his FIAF apprenticeship as a member of the Cataloguing Commission.

Also joining the Department from Information Systems is Kay Gladstone, who moved into a new post - Acquisitions and Documentation Officer - in April and will establish within the Film Department its own film cataloguing section, this function having previously been carried out by Information Systems.

Acquisitions

The Department has acquired one feature film new to our collection, *Nurse Edith Cavell* (dir. Herbert Wilcox, 1939). The Goethe Institut in London has donated U-matic video copies, with English sub-titles, of six German films from the Second World War period including *Ohm Kruger* and *Kolberg*.

In the field of historical actuality film, noteworthy acquisitions included receipt from the Wiener Library in London of a large collection of film and video material previously owned by the late Alexander Bernfes, unofficial archivist of the Warsaw Ghetto. The Film Department also completed an exchange of material with our colleagues in the Staatliches Filmarchiv der DDR, resulting in our acquisition of copies of ten German First World War titles, including *Bei unseren Helden an der Somme*, *Kampfszenen von der Schlacht an der Somme* and *Kriegsflieger an der Westfront*.

The Department has, as in previous years, received a considerable quantity of official film relating to defence matters in the present or recent past. This year, these acquisitions have included a large volume (still awaiting detailed analysis) of civil defence material from the Home Office's Emergency Planning College.

Television material acquired for the archive include the twelve-part Central Television series *Vietnam*, the complete interview material and other footage assembled by the BBC in the making of the series *The Road to War*, the interview footage shot by Flashback Television for their series *The Palestinians* and copies of several single programmes.

Interesting amateur footage acquired during the year has included the "home movies" of Air Chief Marshal Sir Harry Broadhurst, those of two sisters evacuated to Ohio in the USA during the Second World War, and material filmed during the 1930s and 1940s by several Royal Navy and Army officers.

Preservation

Full preservation has been completed on some 500 reels (over 135000 metres) of material from our "backlog" nitrate film collection. We were fortunate to receive continued financial support from the Ministry of Defence for this activity, in the second year of what is planned to be a three-year programme of such support.

Cataloguing

The Department's cataloguing programme has been disrupted by the changes in personnel and organisational responsibility noted earlier; the programme has also been affected by the attachment of one cataloguer to the task of assisting with the compilation of interactive audio-visual programmes for inclusion in the newly-refurbished gallery displays. A total of over 75 new full catalogue records has been added to the catalogue file.

In parallel with the preparation of new catalogue records, a start has been made on overhauling the vocabulary used in the subject-indexing of the collection. This work follows the formation within the Museum of a Terminology Control Group, whose function is to develop a common approach to indexing among the Museum's seven collecting departments. The Group has developed standards for the indexing of personal names, military units, locations and events which are now being retrospectively applied to previously catalogued film material.

A third strand in the Department's cataloguing effort is that of consolidating the results of the Museum's earlier endeavours in the field of computerised film cataloguing into a single, standardised format in which they can be held pending the introduction of updated collection management software throughout the Museum. This project will be a lengthy one, because of the amount of editing required for some of the data transferred, but is making steady progress.

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 1990 a total of 134 films were shown in 346 performances in the Museum's cinema to a total audience of 18059 visitors.

Major themes in cinema programmes have been the marking of the fiftieth anniversaries of the evacuation of British forces from

Dunkirk, and of the conflict between the RAF and the Luftwaffe and the bombing of targets in Britain in what are known to British historians as the Battle of Britain and the Blitz respectively; a season of First World War film to mark the opening of the Museum's new gallery displays; and a selection of films to illustrate aspects of Anglo-American co-operation during the Second World War. Among the films shown in these various categories were *Dunkirk* (Leslie Norman, 1958), *It Happened Here* (Kevin Brownlow and Andrew Mollo, 1963), *The First of the Few* (Leslie Howard, 1942), *Battle of Britain* (Guy Hamilton, 1969) and *Fires Were Started* (Humphrey Jennings, 1943); *King and Country* (Joseph Losey, 1963), *The Four Horsemen of the Apocalypse* (Red Ingram, 1921), *Paths of Glory* (Stanley Kubrick, 1957) and *Oh! What a Lovely War* (Richard Attenborough, 1969); *Mrs Miniver* (William Wyler, 1942), *The True Glory* (Garson Kanin and Carol Reed, 1945), *A Matter of Life and Death* (Michael Powell and Emeric Pressburger, 1946) and *Yanks* (John Schlesinger, 1979).

A number of programmes of short documentary and propaganda titles from our own collections were also screened throughout the year.

Material from the Department's archival collection was used in two laser-disc based interactive programmes (and one large-screen video display) in the Museum's new First World War galleries, and in the introductory sections of an interactive about the Art Department. Film is also used in a programme for a "high tech" simulator in the galleries that attempts to recreate the experience of participation in *Operation Jericho*, a true episode from the Second World War when Mosquito bombers of the RAF breached the walls of the gaol in Amiens where the Germans were holding several members of the French Resistance. The interactives and the simulator remain very popular, especially with the Museum's younger visitors.

Public Services

Material from the collection was in demand for television programmes marking the fiftieth anniversaries of important events in the second year of the Second World War or exploring the changing political balance in Europe since the ending of that conflict. Material was supplied to 360 productions worldwide.

The Department played a major role in the organisation and administration of a conference on the topic *Russian and Soviet Cinema: Continuity and Change* which was held at the Museum from 17-19 July under the auspices of the Inter-University History Film Consortium and in association with the British Universities Film and Video Council. The conference was a notable success: well-attended, and of special interest for the extent of the participation of Soviet scholars.

Film screenings continue to play an important part in the Museum's education programme for school-age children, with the Museum's cinema in daily use throughout school terms.

Reflecting recent changes in the methods and curriculum used for the teaching of history in the British education system, the Department is also helping the Museum to offer seminars for teachers and students on the evaluation of film and photographs as evidence. A large number of research viewings were arranged for students, historians and ordinary members of the public visiting the Department.

The Department continues to operate its scheme for the loan of films to universities, colleges and other institutions for higher education, and this year introduced a new loans scheme catalogue with an expanded range of titles and a number of films offered for the first time on videocassette. A total of 342 loans of film material, with a further 50 loans on videocassette, were made during 1970.

International Relations

The Museum was represented at the FIAF Congress in Havana by Clive Coultass, Keeper of Audio-Visual Records. Roger Smither was unable to attend the Congress or the subsequent meeting of the Cataloguing Commission, but a verbal report on the survey of computer usage in film archives which he had conducted was delivered for him at the Congress by another Commission member. The full report was published by FIAF in September as *The Third FIAF Study on the Usage of Computers for Film Cataloguing*.

Anne Fleming attended the joint technical symposium of FIAF, FIAT and IASA organised in Ottawa in May. Roger Smither attended, as an invited speaker, the symposium *Documents that move and speak* which was organised in Ottawa for the International Council of Archives by the Canadian National Archives immediately before the technical symposium.

Kay Gladstone visited the National Archives and Record Service and the Library of Congress during a visit to Washington DC in December.

Los Angeles

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Annual Activities Report to FIAF, 1990

ACQUISITIONS

Motion Pictures: The Archive's motion picture collection received numerous contributions in 35mm and 16mm formats during 1990, along with video format copies of many titles acquired for use in the Research and Study Center. As in previous years, the most important film format contributions for research and preservation came directly from U.S. production and distribution companies, as well as prominent figures in the international film industry.

Significant acquisitions of 35mm prints:

MCA/Universal deposited prints of many of its recent films, including MASK, MERRY CHRISTMAS, MR. LAWRENCE, RUMBLE FISH, THE STING, UNDER THE VOLCANO, ZOOT SUIT, as well as miscellaneous less recent titles including SIERRA, THUNDER BAY, and SWEET CHARITY.

ORION PICTURES CORP. continued its policy of depositing its major releases, including ANOTHER WOMAN, THE PACKAGE, and SHE-DEVIL.

Republic Pictures Corp. continued its relationship with the Archive by depositing numerous prints, including GOOD SAM, THE GRASS IS GREENER, MAGIC TOWN, RIOT IN CELL BLOCK 11, SANDS OF IWO JIMA and WAKE OF THE RED WITCH.

From the estate of independent filmmaker DENIS SANDERS the Archive acquired his films CZECHOSLOVAKIA and SOUL TO SOUL; and from director Robert Kaylor the director's cut of his film, DERBY.

Significant acquisitions of nitrate and safety materials acquired for preservation:

MCA/Universal contributed nitrate printing elements for preservation of numerous titles, including THE EMPEROR WALTZ, DR. BROADWAY, EMERGENCY SQUAD, CAN'T HELP SINGING and INCENDIARY BLONDE.

The Oregon Historical Society, through the National Center for Film and Video Preservation, donated a variety of material, including a Technicolor print of MY COUNTRY, 'TIS OF THEE.

Republic Pictures Corp. deposited projection prints of animated cartoons, including THE FUNSHINE STATE, THE SONG OF THE BIRDS, and TEACHER'S PEST; and printing elements for CLOAK AND DAGGER and INTRIGUE.

The Archive received Technicolor printing elements on a number of titles from Warner Bros., including DESTINATION MOON, LIFE WITH FATHER, LULLABY OF BROADWAY and TEA FOR TWO.

Other significant nitrate acquisitions included projection prints of rare silent films, including BORDER RUNNER and STAR OF INDIA; printing elements for the sound re-issue version, including 2-color Technicolor picture negatives for the Resurrection sequence, of Cecil B. DeMille's THE KING OF KINGS; original picture and track negatives for VANITY FAIR; original printing elements for the early three-color Technicolor short film,

LA CUCARACHA; and original projection prints of rare sports and news film from the collection of the late Ray Milland.

Also acquired for preservation were printing elements of two Samuel Fuller films, THE NAKED KISS and SHOCK CORRIDOR.

Significant film acquisitions in 16mm include:

From the personal collection of Oskar Werner came a number of titles, including DECISION BEFORE DAWN, FAUST, FELIX BRAUN, INHERIT THE WIND, and JULES AND JIM. From the personal collection of the late Carl Foreman came CHAMPION, CYRANO DE BERGERAC, HIGH NOON and THE MOUSE THAT ROARED, among others. From the personal collection of Jean Renoir came an extensive collection of 16mm prints of Renoir's films.

Television: The television collection received numerous interesting contributions during 1990:

The American Broadcasting Company collection continued to expand during this period; significant contributions including such series as ALCOA PREMIERE, ALIAS SMITH AND JONES, BACHELOR FATHER, IT TAKES A THIEF, LEAVE IT TO BEAVER and tv movies such as DUEL and DOUBLE INDEMNITY; MICKEY MOUSE CLUB, ZORRO.

The UCLA/Academy of Television Arts and Sciences Collection of Historic Television was expanded by the acquisition of a range of programs, including LAURENCE OLIVIER: A LIFE, LOS ANGELES AREA EMMY NOMINEES (12 programs), PRIME TIME EMMY NOMINEES (224 programs); 17th ANNUAL DAYTIME EMMY AWARD NOMINEES AND WINNERS (142 programs), including soap operas, children's programs, and after-school specials.

The Hallmark Hall of Fame collection was complemented by the addition of THE SHELL SEEKERS with Angela Lansbury; THE WINTER OF OUR DISCONTENT; original 2" tapes of the Richard Chamberlain version of HAMLET.

To the NTA/Republic collection were added 66 16mm prints of various series, including HOW TO MARRY A MILLIONAIRE, OFFICIAL DETECTIVE and AFRICAN PATROL.

The Ralph Lovell Collection: acquisitions included 8 early kinescopes and NBC kinescope demonstration reels.

The Warren Lewis Collection: 35mm prints of exemplary episodes of MEET MCGRAW, YANCY DERRINGER and others; 16mm film copies of exemplary episodes of PETER GUNN, MR. LUCKY, DUPONT CAVALCADE THEATER and others.

Other acquisitions of note include 2" videotapes of three music specials featuring such artists as Roberta Flack and the Jackson Five; SEE IT NOW: "A Conversation with Prime Minister Jawaharlal Nehru;" a number of UNITED STATES STEEL HOUR productions; from H. N. Swanson, Inc came 16mm prints of a number of significant dramatic programs from the 1950s, including ROBERT MONTGOMERY PRESENTS: "David Copperfield;" 3/4" video copies of STUD'S PLACE "The Opera" (1950) and THE GOLDEN GIRLS episode produced as part of the Prime Time to End Hunger Project in 1989.

16mm copies of 56 JUDY GARLAND SHOWS; 3/4" videotape copies of NIKE COMMERCIALS HISTORICAL REELS; 3/4" videotapes of all 13 episodes of the 1990 ABC series ELVIS; 3/4" videotapes of 47 PROCTOR & GAMBLE programs, including episodes of ANOTHER LIFE, THE EDGE OF NIGHT, and TEXAS; from Titus Productions came 35mm film prints of 18 programs, including made-for-television movies such as F. SCOTT FITZGERALD IN HOLLYWOOD, SKOKIE and SAKHAROV; original master tape and unedited original tape (in 2") of REVLON REVUE's "Maurice Chevalier;" 6 documentaries produced by and aired on KNXT, Los Angeles between 1968 and 1974 on 2" videotape; 15 programs associated with Jean Renoir, from his personal collection, including two ACCENT kinescopes, to SUM AND SUBSTANCE kinescopes, and BBC interviews with Renoir; 3/4" videotape copies of twelve episodes of the Soviet news program, VREMYA.

PRESERVATION

Short subjects and feature films copied by the Archive from nitrate onto acetate safety stock during 1990 included:

AS THE TWIG IS BENT (Lubin, 1915) d. Wilbert Melville; with Jack Holt; color tinted; 3 reels.

BELLE BOYD: CONFEDERATE SPY (Selig, 1913); one reel.

CLEOPATRA (Paramount, 1934) d. Cecil B. DeMille; with Claudette Colbert, Henry Wilcoxon, Warren William; preserved from Cecil B. DeMille's personal print. 11 reels.

THE CUCKOOS (Radio Pictures, 1930) d. Paul Sloane; with Bert Wheeler, Robert Woolsey, Dorothy Lee; Two-color Technicolor sequence preserved from original negative; 2 reels.

DIXIANA (Radio Pictures, 1930) d. Luther Reed; with Bebe Daniels, Bert Wheeler, Robert Woolsey, Bill Robinson; black-and-white and two-color Technicolor; preserved from the original negatives. 12 reels.

THE GODLESS GIRL (Pathe, 1928) d. Cecil B. DeMille; with Lina Basquette, Marie Prevost, George Duryea, Noah Beery; sound version, with talking sequences, 11 reels.

HERE COMES MR. JORDAN (Columbia, 1941) d. Alexander Hall; with Robert Montgomery, Claude Rains, Evelyn Keyes; preserved from the original camera negative, 10 reels.

I'VE ALWAYS LOVED YOU (Republic, 1946) d. Frank Borzage; with Phillip Dorn, Catherine McLeod, William Carter, Maria Ouspenskaya; preserved from the original 3 strip Technicolor negatives. 12 reels.

THE JUNGLE PRINCESS (Paramount, 1936) d. William Thiele; with Dorothy Lamour, Ray Milland, Akim Tamiroff. 9 reels.

LADIES NIGHT IN A TURKISH BATH (First National, 1928) d. Edward Cline; with Dorothy Mackaill, Jack Mulhall, Jimmy Finlayson, Guinn Williams, 7 reels.

A LAW UNTO HERSELF (Paralta, 1918) d. Wallace Worsley; with Louise Glaum, Samuel DeGrasse, Irene Rich; color tinted. 5 reels.

THE LITTLE AMERICAN (Paramount, 1917) d. Cecil B. DeMille; with Mary Pickford, Jack Holt, Raymond Hatton, Walter Long, Hobart Bosworth; preserved from Cecil B. DeMille's personal print; color tinted. 6 reels.

THE LITTLE MATCH GIRL (Prizma, 1920) d. Robert Olsson (Olsen); with Madge Bellamy; in Prizma color. One reel.

MOROCCO (Paramount, 1930) d. Josef von Sternberg; with Marlene Dietrich, Gary Cooper, Adolphe Menjou. 10 reels.

NOAH'S ARK (Warner Bros., 1928) d. Michael Curtiz; with George O'Brien, Dolores Costello, Noah Beery, Guinn Williams, Myrna Loy; sound version with musical accompaniment and talking sequences re-recorded from Vitaphone disks; preserved in cooperation with Cinematheque Francaise, National Film Archive (G.B.), the Library of Congress, and the Museum of Modern Art (NY). 11 reels.

OLD SAN FRANCISCO (Warner Bros., 1927) d. Alan Crosland; with Dolores Costello, Charles Emmett Mack, Warner Oland; color tinted sequences; original musical score re-recorded from Vitaphone disks; preserved in collaboration with the Museum of Modern Art (NY), with the cooperation of the Library of Congress. 10 reels.

POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (Preferred Pictures, 1924) d. Louis Gasnier; with Kenneth Harlan, Clara Bow, Andre de Beranger, Carmel Myers, Raymond Griffith. 7 reels.

STRANGE IMPERSONATION (Republic, 1946) d. Anthony Mann; with Brenda Marshall, William Gargan, Hillary Brooke, Ruth Ford, H.B. Warner, Lyle Talbot; preserved from the original camera negative. 7 reels.

THE VAGABOND KING (Paramount, 1930) d. Ludwig Berger; with Dennis King, Jeannette MacDonald, Lillian Roth, O.P. Heggie; Two-color Technicolor; 12 reels.

VITAPHONE OPENING NIGHT PROGRAM (Warner Bros., 1926) d. Sam Warner, Herman Heller, and others; sound restored from Vitaphone disks; including HONORABLE WILL H. HAYES WELCOMES VITAPHONE (#192); THE NEW YORK PHILHARMONIC ORCHESTRA (#314); MISCHA ELMAN (#275); ROY SMECK (#302); MARION TALLEY (#308); EFREM ZIMBALIST and HAROLD BAUER (#279); GIOVANNI MARTINELLI (#198); ANNA CASE (#294). Preserved in collaboration with the Museum of Modern Art (NY). 8 reels.

Several of the silent films preserved were released originally on tinted stock. The Archive has preserved these in black and white, but has produced prints for exhibition on low-fade Eastmancolor stock in order to simulate the original tints.

"The Dawn of Sound" is the name given a collaborative project begun in 1989 and continuing through 1990 to preserve films produced in the Vitaphone sound-on-disk process between 1926 and 1931. With support from AT&T and The American Film Institute-National Endowment for the Arts preservation program, the Archive worked with the Museum of Modern Art, the Library of Congress, the Cinematheque Francaise, Warner Bros., and Turner Entertainment Company to produce modern sound-on-film preservation masters from the

surviving double-system picture and disk elements for several Vitaphone features and short subjects during 1990.

Preservation of nitrate film from the Hearst Metrotone Newsreel collection continued with emphasis on materials which had begun to show signs of nitrate deterioration. Highlights of this material included several thousand feet of un-released footage (never released in a newsreel) of Howard Hughes testifying before a Congressional Committee investigating wartime profiteering; rare footage of Louis Armstrong performing in a Chicago cabaret in 1938; footage of an assassination attempt on DeGaulle in 1944; H.G. Wells speaking in 1940 about World War II; and footage of Lloyds of London operating underground during World War II. Also, the Archive preserved a special 2-reel newsreel produced by U.S. and British government information offices titled "Eve of Battle," designed to provide the general public with the the background leading up to the D-Day operations.

Television preservation projects included the production of 1" and 3/4" video copies of *STAND UP FOR AMERICA!*, a 1964 George Wallace presidential campaign program; 1" & 3/4" copies from 2" masters of *OPEN END*, "Interview with Secretary of State Dean Rusk" (1966); *THE DANNY THOMAS SHOW*, "The Wonderful World of Burlesque" (1965) with Mickey Rooney and Lee Remick; new 16mm prints of *CAPTAIN VIDEO* and *PASSAIC: THE BIRTH OF TELEVISION...AND THE DUMONT STORY* (from 16mm picture and track negative); and *STARS OF JAZZ* -- new 16mm prints made from 16mm composite kinescope negatives of 12 programs aired between 1956 and 1958 and featuring artists such as Count Basie, Joe Williams, Art Pepper and Max Roach.

CATALOGING

As of January, 1991, the Archive had 56,471 MARC format records for titles, and around 54,000 MARC format authority records for names in it private file on ORION, the UCLA Libraries' on-line information system. 27,712 of the records are for film titles, and 28,759 are for television titles. All film holdings are in ORION and we have only one more drawerful of cards to input from the television collection. 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. Meanwhile, we are continuing to create full cataloging records for films of the 1930s, both features and short subjects, and for the Hearst newsreels and other films preserved by UCLA, as well as for 1950s television. The AFI catalogers working on the 1930s volume have been viewing many titles in our collection, and giving us their transcriptions of credits, which we input into ORION as MARC records, and for which we do full authority work. The Archive does full authority work on 20 to 30 names per cataloging record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, the fruits of our cataloging work are shared with other archives and library systems around the country.

RESEARCH AND STUDY

The Archive Research and Study Center (ARSC), open since October, 1989 to UCLA faculty, students, staff and to non-University clients conducting research into all aspects of film and television materials, provides individual access on 35mm Steenbecks, 16mm cinescans, 3/4", 1/2" video and laser disc playback. During its first full year the Center has dramatically increased access to the Archive collections. Prior to the development of the Center, the Archive provided approximately 800 individual viewing appointments each year. During 1990, the Center provided individual viewing appointments to 3,028 clients who looked at a total of 6,730 film and television titles.

During 1990 researchers came to ARSC from seven University of California campuses (other than UCLA), from a wide range of southern California universities (including University of Southern California, Cal State Fullerton, Loyola Marymount), and from other American universities. International researchers came from all over the world, including visitors from Australia, Brazil, Denmark, England, France, Germany, India, Italy, Japan, Mexico, Peoples Republic of China, Sweden, Thailand and the USSR.

In addition to expanding access to the Archive's collection ARSC has initiated a number of special projects. The Scholar's Workshop will be a regular series of screenings of interest to specialists. The first Workshop was a weekend screening of eight rare Soviet films of the 1930s. Prints were loaned from Gosfilmofond for screenings leading up to an international symposium in Washington, D.C. organized by the International Research Exchanges Board.

ARSC continued to develop its Interactive Technologies Analysis Project, designed to develop new applications to film and television study of interactive laser disc and computer technologies. In November, ARSC organized a small invitational conference of scholars from around the world to discuss the new technologies and their future.

The Archive's Commercial Services division provided research and materials access for over 500 productions in various media during 1990, including theatrical films; network and syndicated television series and specials; local and nation-wide news and public affairs program; 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 1990 the Archive continued to present public screenings of film and television in three principle areas: classical/archival; independent/community-related; international. The Archive's Third Annual Festival of Preservation (July) featured a month-long series of feature and short films, television programs, and newsreels preserved at UCLA. In addition it included a screening of the Museum of Modern Art's restored INTOLERANCE and a tribute to the National Film Archive of the British Film Institute. Other archival programming included the ongoing monthly Archive Treasures series, near-complete retrospectives of Michael Curtiz and Samuel Fuller and "The Dawn of Sound," a travelling program of shorts and features using the Vitaphone sound process, organized by the Museum of Modern Art and including the preservation work of many of the U.S. Archives, including UCLA.

Among the independent/community programs presented were the monthly Independents Forum series, a series of Chicano films, and the Fifth Annual Asian/Pacific International Film Festival.

International programs included New Hungarian Cinema, A Decade of Iranian Cinema, A Season of New Zealand Films, and a selection of films from Pacific Rim countries presented in conjunction with the Los Angeles Festival.

INTERNATIONAL RELATIONS

During 1990 the Archive welcomed visitors from the National Film Center of the National Museum of Fine Arts in Tokyo, the All-Union Scientific Research Institute for Film Art in Moscow, The Swedish Film Institute, the Spanish National Archive, the Centre National de la Cinematographie, the New Zealand Film Archive, and the National Archive of Thailand among others.

Archive Director Robert Rosen attended the Cannes Film Festival to take part in an international day dedicated to film preservation and to Bologna for the meeting of FIAF's executive committee. Programmer Claire Aguilar travelled to Mexico to take part in a conference of Latin American Women Film and Video Makers. Preservation Officer Robert Gitt travelled to Scandinavia where he presented programs of Archive preserved films at the Swedish Film Institute, the Norsk Filminstitutt, and the Suomen Elokuva-Arkisto. In November Gitt attended the Second Annual international Film Symposium in Tokyo, organized for the Film Center of the National Museum of Modern Art. Rosen and Gitt travelled to London to take part in a British Film Institute tribute to preservation at UCLA.

Luanda

CINÉMATHEQUE NATIONALE DE L'ANGOLA

RAPPORT DES ACTIVITÉS CONCERNANT L'ANNÉE 1990

1. ACQUISITIONS DE L'ANNÉE

- 86 films de fiction, 35 mm, production internationale
- 2 films documentaires, 35 mm, production nationale
- 1 film documentaire, 16 mm, production nationale

2. PROGRÉS DANS LE DOMAINE DE LA CONSERVATION

Malheureusement, nous sommes obligés a rapporter, une fois encore, l'impossibilité de la construction du dépôt de films pour nos Archives, pour des raisons d'ordre financière, dues à la grave crise économique du pays.

En tout cas, nous procédons toujours au dépôt et revision périodique des films de notre collection, compte tenu les moyens et le personel existant.

3. CATALOGAGE, DOCUMENTATION ET RECHERCHE

Nous poursuivons le travail de catalogation et indéxation de la documentation imprimée. La question concernant la renovation des abonnements des plus importants revues du cinéma est déjà resolu.

4. ADMINISTRATION ET BUDGET

Le budget accordé à la Cinémathèque a été, comme l'année dernier, de Kz. 12.236.000 (1 USD = 30 Kwanzas).

Ce budget n'a pas été utilisé dans la totalité, faute de matériaux et équipements sur le marché local.

5. RELATIONS INTERNATIONALES

Les rapports de coopération avec d'autres cinémathèques membres de la FIAF se sont poursuivis pendant l'année 1990.

Luxembourg



19, rue de la Chapelle
L-1325 Luxembourg
Tél. 4796-2644
4796-3028
Fax. (352) 45 93 75

R A P P O R T D ' A C T I V I T E S . . . 1 9 9 0

1. Acquisitions de l'année

nombre de longs métrages 35 et 16 mm déposés pendant l'année: 746

nombre de courts métrages 35 et 16 mm déposés pendant l'année: 700

films-annonces 35 mm déposés pendant l'année: 200

autres acquisitions: livres, revues, affiches, documents projecteurs de collection, etc.

2. Progrès dans le domaine de la conservation

Nous avons retrouvé un certain nombre de films "perdus", e.a.:

WATERLOO (Karl Grune, 1928), WHITE EAGLE (W.S. van Dyke, 1922),

LASTER DER MENSCHHEIT (Rudolf Meinert, 1928), ZAIDA, TRAGÖDIE EINES MODELLS (Holger-Madsen, 1923).

D'autre part, un certain nombre de documents cinématographiques tournés à Luxembourg ont été restaurés et préservés.

3. Catalogage, documentation, recherche

La saisie informatique de nos films a continué et en même temps un programme de gestion des adhérents aux séances de la Cinémathèque a été mis en route.

A ce sujet, signalons qu'un poste de documentaliste est prévu courant 1991.

4. Projections

Pendant l'année 1990 la Cinémathèque a assuré environ 400 séances publiques avec projection de quelques 300 films différents.

Résumé du programme

- Hommage au producteur ANATOLE DAUMAN à travers une cinquantaine de films produits ou distribués par sa société Argos Films.
- Dernier hommage aux réalisateurs, acteurs, scénaristes, producteurs, disparus au cours de l'année 89.

- Rétrospective GRETA GARBO
- Rétrospective MICHAEL POWELL
- L'APOCALYPSE NUCLEAIRE : 25 films sur le thème atomique
- LE CENTENAIRE de FRITZ LANG : rétrospective complète
- CINEMA ITALIEN
- L'UNIVERS SIMENON : adaptations cinématographiques
- HOLLYWOOD STARS : programme spécial d'été
- Films inédits à Luxembourg

5. Administration et budget

Au mois de septembre 90 le budget global voté pour l'année 91 a été augmenté pour s'élever désormais à 20 millions de Flux.

6. Relations FIAF

Nos rapports avec la Cinémathèque Royale de Belgique sont en voie de normalisation, plusieurs rencontres ont eu lieu.

Les contacts avec la Jugoslovenska Kinoteka ainsi qu'avec la Bulgarska Nacionalna Filmoteka se sont développés.

7. Divers

L'événement cinématographique principal à Luxembourg fut notre projection du NAPOLEON d'Abel Gance accompagné par l'Orchestre Symphonique de RTL sous la direction du compositeur Carl Davis. Plus de 2000 spectateurs assistèrent à cette manifestation qui fut accueillie par une presse dithyrambique. Signalons que le film fut présenté avec le 2e triptyque récemment retrouvé.

Un autre événement inédit au Luxembourg fut notre FILM MUSIC CONCERT qui proposait des oeuvres de E.W. Korngold, William Walton, John Williams et de Carl Davis qui était également à la tête de l'Orchestre Symphonique de RTL.

Lyon

MUSEE DU CINEMA DE LYON

RAPPORT D'ACTIVITE DE 1990

A - PATRIMOINE

1°) Travaux de restauration des films Lumière

Le Musée du Cinéma de Lyon possède 2000 films originaux qui lui ont été donnés officiellement par la Société Lumière. Il les a déposés au Service des Archives du Film à Bois d'Arcy. Grâce au financement obtenu de la chaîne Antenne 2, par une convention déjà ancienne (14mars 1983), 500 titres ont fait l'objet d'un sauvetage complet : restauration de la copie d'origine, établissement de deux marrons, l'un servant au tirage des copies, l'autre conservé en archives.

Le patrimoine du Musée s'est enrichi, en 1989, des copies neuves de ces 500 titres, en 35mm et en 16mm. Les titres ont été groupés de la façon suivante :

1 - Films familiaux : scènes de la vie de la famille Lumière à Lyon et à La Ciotat

2 - Vie officielle : en majorité des reportages sur les voyages présidentiels : le Président Loubet à Nice, à Toulon, en Algérie ; le Président Félix Faure en Vendée et en Russie, etc...

3 - Vie quotidienne avant 1900 : aspects de la France (Paris, Lyon, Aix-les-Bains, Arles, La Bourboule, Lourdes, Marseille, Nice, Reims, Chamonix). L'entrée d'une noce dans une église montre le mariage à Lyon de la Fille de Charles Moisson, mécanicien de Louis Lumière qui construisit le premier prototype du Cinématographe.

4 - Etranger : il s'agit des films tournés par les opérateurs de la Société Lumière à travers le monde. D'abord le voyage d'Eugène Promio de Constantinople au Caire (fin 1896), par Damas, Beyrouth, Jérusalem (21 films) - Ensuite prises de vues en Allemagne (Berlin, Stuttgart, Dresde, Kiel) - Autriche, Espagne (7 films) Grande-Bretagne (17, dont le jubilé de la Reine Victoria en 1897 et ses obsèques en 1901, ainsi que le couronnement d'Edouard VII), Irlande, Italie (16 films à Venise dont celui où Promio aurait inventé le travelling sur le Grand Canal, Milan, Rome, Turin, Naples, Livourne), Japon(7), Java (3), Mexique (5), Russie (3), Suisse, USA (3), Afrique Noire (7).

5 - Colonies françaises : Indochine (26), Tunisie (6), Martinique (4), Algérie (3).

6 - Films de fiction (gags, saynètes, trucages, reconstitutions historiques) : 36 films dont les meilleurs sont LE CAMBRIOLEUR, CHIRURGIE MECANIQUE, LA MARMITE DIABOLIQUE, GENDARMES ET DOMESTIQUES.

Mais le Musée du Cinéma avait déjà fait contretyper par les Laboratoires Boyer, il y a plusieurs années, 300 originaux de la production Lumière. Parmi eux l'intégrale du voyage d'Eugène de Promio en Palestine et en Egypte : 50 films montés en continuité qui sont projetés régulièrement.

Le patrimoine comprend également les essais de cinéma en relief et la totalité des films expérimentaux (négatifs et tirages) tournés en couleur autochrome par Louis Lumière entre 1935 et 1938.

2°) Etat des collections

La collection d'appareils s'enrichit régulièrement. Elle comprend plusieurs pièces très rares en état de marche : le Cinématographe Lumière portant le N°1 (qui servit aux séances du Grand Café, le 28 décembre 1895), un autre Cinématographe numéroté 101, un Kinetoscope Edison, avec deux films originaux et leurs contre-types, un Praxinoscope Théâtre de Emile Reynaud motorisé.

La collection de films (en dehors des productions Lumière) comprend
- environ 2000 bobines de format réduit (16mm - 9,5mm - 17,5mm - 28mm) et une cinquantaine de courts métrages sur cellophane sans perforations.

- une centaine de primitifs en 35mm, sur pellicule nitrates, déposés à Bois d'Arcy (dont une copie d'époque, à l'état neuf, de LA PASSION de Zecca)

- une cinquantaine de films sur Lyon, des actualités, des bandes annonces, etc... (nombreuses affiches de Primitifs)

La collection de documents concerne les archives techniques, les brevets et la bibliothèque des frères Lumière, qui ont été donnés officiellement au Musée, ainsi que la correspondance avec des savants comme Jules Marey et avec Jules Carpentier pour la mise au point du Cinématographe (1894-95).

B - ACTION CULTURELLE

Le Secrétaire Général du Musée, Charles PERRIN, a mis au point une conférence intitulée : "CINEMA : EXTRAITS DE NAISSANCE" comprenant la projection d'une quarantaine de films LUMIERE inédits et la présentation au public d'un "CINEMATOGRAPHE" authentique. Les films sont accompagnés au piano, en direct, par Roberto TRICARRI.

- En 1990, Mr Perrin a effectué un voyage en Algérie du 6 au 13 octobre avec conférence à Alger, Tlemcen et Annaba.

- Du 13 au 16 novembre, séances pour les scolaires dans des localités autour de Grenoble (38) dans le cadre d'un Festival de films pour enfants.

- Le 19 novembre, conférence publique à Liège (Belgique) au Centre Culturel des Grignoux.

- Le 11 décembre, conférence à l'Ecole Normale d'Instituteurs de St Etienne (42) et le soir présentation de Primitifs Français (dont la Passion de Zecca) à la Cinémathèque de cette ville.

- Le Président, Paul GENARD a fait une conférence en Août à Lurs (04) au cours des Journées Internationales de la communication.

- Une tournée de conférences, et de projections avec le Cinématographe (N°1) en Allemagne, courant décembre (séances à MUNICH - KASSEL - WIESBADEN - STUTTGART - FRANCFORT.) - Mission du Ministère des Affaires Etrangères.

- Le film tourné en 1989 à Lyon, avec l'aide du Musée et Paul GENARD ("LUMIERE" 45 minutes) par la Film Produktion de Harold PULCH et la West Deutsche Rundfunk a été présenté le 18 avril 1990 à la télévision allemande de Wiesbaden et, le même jour, au Goethe - Institut de Lyon. Une copie 16mm a été donnée par les producteurs au Musée.

Enfin le Musée du Cinéma de Lyon a ouvert ses collections et sa bibliothèque à un professeur de l'Université Lyon II Jacques RITTAUD-HUTINET, pour un ouvrage sur les "1000 premiers films LUMIERE".

C - PERSPECTIVES

Le projet de construction d'un vaste ensemble, à l'emplacement des anciennes usines Lumière, a été présenté à nouveau au Maire de Lyon. L'approche du Centenaire du cinéma français devrait hâter les choses. Il s'agit de réunir en un même lieu quatre collections d'appareils qui sont complémentaires :

- la collection achetée par la Ville au Docteur Genard, en 1982, et provisoirement mise en dépôt à l'Institut Lumière,

- la nouvelle collection Genard, constituée depuis cette époque,

- la collection des héritiers de la famille Lumière, formée principalement de prototypes en exemplaire unique,

- la collection actuelle du Musée.

Madison



Administrative Offices: 6040 Vilas Hall, 821 University Avenue
(608) 262-9706

Film and Photo Archive: 412 Historical Society, 816 State Street
(608) 262-0585

Manuscripts Archive: 418 Historical Society, 816 State Street
(608) 262-3338

MADISON, WISCONSIN 53706

THE WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
1990 ANNUAL ACTIVITIES REPORT
FOR THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

I. ACQUISITIONS OF THE YEAR

Due to the critical shortage of acceptable storage space for moving images, photographs and documentation, we must stress that acquisition in all these areas has been deliberately reduced at WCFTR.

Moving Images

Ten films from director/dancer/sculptor Doris Chase; eleven films from Alan Siegel complementing our Third World Newsreel Collection; fifteen films from Dennis Atkinson; one hundred ninety shorts and features placed on deposit as part of the AFI film study collection; seventeen cubic feet of television entertainment film from Warren Lewis; thirty-three feature length films were added to the New Yorker Films Collection.

Still Photographs

No significant acquisition of photographic material was made during this year.

Documentation

The final installments of the Emile de Antonio Collection were received totalling five cubic feet of manuscripts material, including deAntonio's personal journals through 1989; three cubic feet of papers from Alan Siegel (see above); three cubic feet of contemporary motion picture scripts from George Simkowski; four cubic feet of material from E. Jack Neuman; one cubic foot each of contemporary material was received from Terence McNally and MTM Enterprises, Inc.; almost seven cubic feet of lighting designs and other documentation was received as an addition to the Gilbert Hemsley Collection and, finally, seven cubic feet of manuscripts were sent to us by Gore Vidal.

II. PROGRESS IN THE FIELD OF PRESERVATION

The WCFTR is currently working on several small preservation projects involving state of Wisconsin residents and their films.

An archive of the University
of Wisconsin-Madison and
the State Historical Society
of Wisconsin



III. CATALOGUING -- DOCUMENTATION -- RESEARCH

The WCFTR Film and Photo Archive's participation in the NCFVP NAMID project was renewed for an additional year, enabling us to continue to convert manual cataloguing records to automated form. Original automated cataloguing continues on the ZIV-TV archival pre-print and reference materials, with over 90% of that portion of the project completed.

All thirty-three titles received from New Yorker Films have been made available through our non-automated catalogue. Unfortunately, due to staff shortages, little progress has been made in cataloguing the moving image backlog--the Ziv collection being a notable exception.

The manuscripts collections of Dore Schary, Moss Hart, Melvyn Douglas and others have been completely reprocessed in our continuing efforts to improve access to our manuscripts material.

Nine hundred ninety-three researchers watched fourteen hundred forty-five films at the Film Archive in 1990. An additional one hundred sixty-three films were shown off-site for film study purposes. Five hundred thirty-three mail and telephone requests were answered and one thousand files of photos were pulled. 40% of all stills and graphics research requests resulted in our photos being published in books and periodicals, being broadcast over national television, or being used for scholarly research.

IV. FILM SHOWINGS -- EXHIBITIONS -- PUBLICATIONS

The WCFTR sponsored a six week film series highlighting the Cuban cinema in our collections. More than six hundred people attended this series held in the fall of 1990.

The second microform edition of the Warners scripts, arranged by genre and edited by Professor Tino Balio is now available. Director Donald Crafton's book Emile Cohl, Caricature, and Film was published by Princeton University Press.

VI. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Thirty-one WCFTR films were loaned to our FIAF colleagues public screenings at film festivals.

---Maxine Fleckner Ducey
Madison, Wisconsin

An archive of the University
of Wisconsin-Madison and
the State Historical Society
of Wisconsin

Managua

FIAF REPORT

INTRODUCTION:

It is important to notice that our Nicaragua film Archives, Cinemateca Nacional, has continued its important cinematic activities, even though the economic situation confronted by our institution still is very difficult. Now adscribed to the Nicaraguan Institute of culture, our institution continues its labor with commitment.

we have finally finished the project of restauration. This was done in may of 1990 with important help from swedis organizations. with the conclusion of this work our showing room is in excelent conditions and so are our film archives that finally have adquired the technical climatic conditions which are required. we would like to state our recognition and thanks to FOLKETS BIO, ASDI, and TALT PROJEKTET, the swedish organizations that made this posible. The re-inaguration of our site was done the 16 of June of 1990.

DOCUMENTATION:

a) Received Material:

- 75 film posters from diferent countries
- 46 magazines from diferent countries
- 20 books from diferent countries
- 100 photographs from diferent countries
- 25 pamphlets from diferent countries

b) Public services:

Our film Archives has given reference service to more

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telef. 27820-23880-24210
fax 622953

than 80 Person during the last year, Among these where professors, university and high school students and fil critics.

c) catalouge-filings:

we catalouged 40 magazines, 30 books, more than 120 photographs, 90 posters and a total of 70 diferent articles relating to cinema from diferent national newspapers.

INTER-INSTITUTIONAL RELATIONSHIPS:

As of the elections of february and the change of our national goverment our institution is now adscribed to the Nicaraguan Institute of culture. Thus we have established close working relationship with its general direction.

INTERNATIONAL RELATIONSHIPS:

The cinemateca Nacional de Nicaragua during the year of 1990 has maintained close contact with the diferent film Archives afiliated to the FIAF, receivin much information relationed to cinema.

we have received books, magazines, photographs, pamphlets, posters that have been of much help to our cinematic Infor-mation center. Through this center we have given free service to students, professors, critics and the general public.

SPECIAL EVENTS:

The special event programmed and acomplished for the years was a showing of the best national film production. This was realized during the celebration of our national holidays.

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CATALOGUE-FILINGS:

1.- Acquisitions of the year:

2.- Number of titles:

fiction: Juliana 1988 - steian Kaspar
obs: put into film deposit

3.- Preservation Activities:

Airing and introduction of 748 rolls of film (16 and 35 mm)
into the new climatic cold vault.

4.- FILINGS:

catalogue files elaborated: One

5.- quantity of film Material Aired (Recycled)

35 mm	586 rolls	673.900 feet
16 mm	162 rolls	48.600 feet
	total	<u>722.500 feet</u>

EXHIBITIONS:

film cycles and samples:

a) swedih fil cycle:

- ranny y Alexander
- vivir para recordar

b) Perestroyka sample:

- La Muñequita

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c) III Japones film cycle:

La dama de las camelias
Hachi-ko
recuerdos para ti

d) VI spanish film cycle:

Moros y cristianos
El sr. de los Llanos
Lola
Divinas Palabras
Jarapellejos
Ander y Yul
extramuros

e) V Frech Film cycle:

La vida de familia
El Policia pestemplado
Pólvo de Angel
Pelo de zanahoria (especial showing)

f) Nicaragua cinema:

A special selection of documentaries, newsreels and fiction of the national film production.

g) Homage to chopin:

Chopiniana
5 Mazurkas
Balada
Mi escuela
flores de polonia
Zelasawa wola

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Stanislaw Maniusko
cronica Nº 16

h) Nilita Mijalkov retrospective:

Pieza inconclusa para piano Mecanico
varios dias de la vida de Oblomov
cinco tardes
Propio entre ajenos

i) Japanese sample:

El aventurero

j) childrens weeks of cinema:

El rapto de la Princesa
Juliana
Cuentos de Aventuras y Desventuras

cartoon Matinees:

Las Aventuras del Pinguino Lolo
Las Aventuras de Pepinillo
short cartoon series

k) IV INDIA FILM CYCLE:

Las Ruinas
La Historia de un Hombre que dio luz a su propio Nombre
Los Chicos rebeldes
El espejismo
La ratonera
La confluencia
Hohar Joshi en los tribunales
El banquero Margayya
Hip hip Hurray

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confrontacion
cara a cara
Holi
Aqui, alla

L) X soviet film cycle:

La fuente
El sr. decorador
Assa
Diversiones Infantiles
El criado
Me llaman Arlequin

m) Homage to Luis puñuel:

La via lactea
El discreto encanto de la burguesia
El pabtasma de la Libertad
El oscuro objeto del deseo
La muerte en el Jardin

SPECIAL ACTIVITIES

- a) The most notable special activity of our cinemateca Nacional de Nicaragua was its re-inguration during June of 1990. In the special ceremony we had the participation of the swedish Ambassador in Nicaragua, FOLKETS BIO representatives and the presence of the Minister-director of our Nicaraguan Institute of culture (INC). After the celebration we inagurated our activities with the swedish Film cycle mentioned above.

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- b) special Film presentations to Journalist and Journalism students and professors.
- c) 10 special presentations of youth cinema to students.
- d) A special presentation of the Bulgarian wind Quintet, with the participation of students and public in general. The activity was totally free.
- e) A total of 13 Matinees, plus the week we dedicated to the children cinema cycle. In these activities candies were given to the children who assisted.

Mexico

CINETECA NACIONAL MEXICO

ACTIVITIES IN 1990

1. Acquisition of the year

During 1990, 441 new prints were registered, 269 of them were mexican and 172 foreign films 255 in 35mm. format. By the end of 1990 the mexican film archive reached the number of 4,366 films: this number does not include nitrocellulose based material, nor special collections on deposit and for which have been donated.

2. Progress in the field of preservation

The Cineteca Nacional activities in the field of preservation during 1990 included the copying of 7 films, 4 were mexican and 5 foreign films. The mexican films preserved were: Ay que tiempos señor Don Simón and La sombra del Caudillo by Julio Bracho, El gran campeón by Chano Urueta and Angel del barrio by José Estrada.

Finally during 1990, 2530 inspections were made of archive -- prints and we elaborated 57 main credits cards of our acerve films.

3. Cataloguing - Documentation - Research

Cineteca's Nacional Documentation and Research Department -- which has under his control the areas of library, graphics -- collections and research has offered during 1990 18,628 services in benefice of 6,628 users. (Only Library)

During 1990, 1580 new materials were acquired including books, periodicals, unpublished scripts, posters, stills, and lobby cards.

Acquisitions by the library and graphics collections

1990	Total acerve
193 books	3,987
203 scripts	6,010
364 periodical publications	11,008
395 posters (titles)	6,686
281 stills and lobby cards files	13,173

Research Archives

	1990	T o t a l
1,096	files on national production	4,387
1,209	files on foreign production	7,755
994	files on individuals	4,792
549	miscelaneous files	3,801
10500	press clippings	66,969

4. Film showings - publications - exhibitions

Film Showing

During 1990, more than 600 titles were programmed. There was an average of 14 showing a day which more than 600,000 spectators.

In this period Cineteca Nacional presented 61 cycles dedicat to different items: film personalities (directors, producers, scripts writers and actors and others dedicated to different countries).

Cineteca Nacional organized, like every year, the Internatio nal Stage of Cineteca as well as the International Film Sampler, Mexico City most important film festival (non compe tion).

In this twenty three Film Festival, twenty one films of 16 different countries were shown. Between the main films were Goodfellas by Martin Scorsese, Dreams by Akira Kurosawa, Pen and June by Philip Kaufman, Atame by Pedro Almodovar, Cabeza de vaca by the mexican Director, Nicolás Echevarría and Cami Claudel by Bruno Nuytten.

Programs

- Monthly Programs numbers 73 to 84
- Program for the tenth International Stage of the Cineteca Na cional.
- Special Program of the 23th International Film Sampler.

Fosters

- Promotion for the tenth International Stage of the Cineteca
- Promotion for the 23th International Film Sampler

Others

1991 Calendar "The comicals in the mexican cinema".

6. International Relations (FIAF and others)

Cineteca Nacional represented by the Director, Mercedes Cer tucha, attended at the 46 Congress of the FIAF which was hel

in 1990 from april 15 to 27 in Havana, Cuba, with the participation of more than 100 films archives.

Cineteca Nacional, together with the film archives of Cuba, -- Brasil and Argentina has participated in the film selection of the years 30s, 40s and 50s produced in our country to be - - - screening in the latinamerican film festival helded like every year in La Havana.

Furthermore Cineteca Nacional has been in contact with the Several Archives and with independent institutions.

Cineteca Nacional participated in the next International Film Festivals: Cannes, Tashkent, New York, San Sebastian, La Havana, Nantes, among others.

In Nantes Festival there was a restrospective of Gabriel Figueroa, and the most important films of this photographer. Some of this material was sent by Cineteca Nacional.

7. Special events. Micellaneous

Among the various special events held during 1990, were the -- cycles dedicated to several cinematographers and countries: -- Marcello Mastroianni, Peter Weir, Otto Preminger, Fassbinder, Silvana Mangano, and mexican cineastes like Arturo Ripstein -- Leobardo López, Dolores del Río and Sara García; countries like Yugoslavia, Bulgaria, Switzerland, Argentina, Brasil and URSS

Mexico

1990 ANNUAL REPORT

In 1990 the FILMOTECA OF THE UNAM was 30 years old, 30 years of uninterrupted work, which was celebrated increasing its activities.

As to acerve growth is concerned, this continued increasing, the deposit made in 1989 by the Asociación Nacional de Productores de Películas, A.C., consisting in both originals and prints of Mexican Films composed of nitrate materials, was interrupted as our vaults resulted insufficient to store all these materials. So in 1990 a new vault was built in which we continued depositing part of the material, it will be necessary to build two more vaults. This deposit is not still quantified as we still are transferring it. There were other acquisitions, due to exchange, purchases, etc., totalling 409 new titles.

The preservation of films was a vigorous chore: 54.311 meters of nitrate films were copied to safety stock. 620 films of the permanent acerve were tested, cleaned and preserved or restored; also, 4000 revisions were made to films belonging to our Loans Department.

The Laboratory processed 305,393 meters of 16 and 35 mm. films, black and white, and 16 mm. color.

The Research and Documentation Center continued its program of Computerized Information Bureau, which besides of routine researchs has completed the National Filmography from 1896 to 1990 with five of the thirty two fields that will have the complete record. However, it has already generated one chronological index, one alphabetical and another one per Director, of the whole National Film production. The collection of books, magazines, posters, stills, lobby cards, original scripts, newspaper clippings, as well as different services rendered to users were incremented.

The Data Base as well as films projections had a great incrementation. Were consulted for investigators, students, which are realizing their thesis, mastery or doctorate and to the audience in general through the Information Bureau of the Research and Documentation Center.

Loans.- The number of film club-organizers remained to a similar level of 1989, approximately 450. The total amount of films provided was 3800. We continued instructed and oriented in the programming or organization of film clubs. As to direct screening is concerned, 4208 films were presented in our communities.

Courses.- Several courses were offered during 1990. One of the most important courses were the "FILM CATALOGATION COURSE", imparted by Harriette Harrison, President of Catalogation Commission of FIAF, and the one imparted by Jean Douchet "THE NEW FRENCH WAVE", besides of 3 courses of Introduction to the Word processor, Word 5, and 2 of introduction to Micro Isis, and finally a course of Maintenance and care of projectors and cinematographic films.

Exhibitions.- 6 exhibitions were set up in our gallery and several more in other Institutions, among which the homage to the famous painter and escenograph of Mexican films "GUNTHER GERZSO" was the most outstanding.

The following books were published:

- = "Sensualidad, las películas de Ninón Sevilla" by David Ramón.
- = "Memoria, XI Festival Internacional del Nuevo Cine Latinoamericano" Cine Latinoamericano años 30-40-50.
- = 12 editions of "Butaca", monthly magazine.

It was re-initiated the publication of the magazine "Pantalla" of which two editions were published.

February 15, 1991.
CNR/mchg

Transmitted were also 350 programs of series "Cartelera Cinematográfica Universitaria" and 58 of "Música en Imágenes".

Production.- We gave support to several productions with stock material. The project "18 Lustrós" was started. This plan, through 18 short films and using basically materials in stock is intended to show a complete panorama of social, cultural and politics evolution of Mexico during 90 years of the current 20th Century. It was concluded the first part of them named ".... y el cine llegó".

International Relations.- Several International meetings and Events were attended thus encouraging and supporting international relations with other film archives and with cinematographic Institutions in general:

- = FIAF International Congress, La Habana, Cuba.
- = III International Film Symposium, Predenone, Italia.
- = XL International Scientific Film Festival, Utrech, Holanda.
- = XXXV International Film Week, Valladolid, España.
- = VI International Scientific and Medical Film Festival, Ronda, España.
- = Technical Seminary related FIAF - FIAT, Otawa, Canadá.
- = XI The New Latin American Film Festival, La Habana, Cuba.
- = None aligned and Third World Countries Festival.

February 15, 1991.

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Milano



CINETECA ITALIANA

Presidente: Alberto Lattuada

ARCHIVIO STORICO DEL FILM

Filmoteca, Laboratorio restauro
Milano Greco

MUSEO DEL CINEMA

Collezioni di storia del cinema
Palazzo Dognani

Direzione Generale

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RAPPORT D'ACTIVITE POUR 1990

1. Acquisition de l'année

Pendant l'exercice 1990 nos collections se sont enrichies, par dépôts, tirages, contretypes, achats, échanges (positifs, négatifs, lavander, 35 et 16mm.) de nombreux films, longs et courts métrages.

Parmi les longs métrages (copies positives neuves en 35mm.) il faut signaler des oeuvres de Michael Curtiz, Marco Ferreri, Mario Monicelli, John Milius, Tinto Brass, Bob Rafelson, John Huston, Ingmar Bergman, Pupi Avati, Pier Paolo Pasolini, Stuart Rosenberg, NanniMoretti, Paolo et Vittorio Taviani, John Carpenter, Brian De Palma, Georges Pan Cosmatos, Ettore Scola, Martin Rosen, Michael Apted.

2. Progrès dans le domaine de la conservation

En 1990 il faut signaler la continuation du travail pour le report des copies nitrates sur acétate, surtout pour les films du cinéma muet italien.

Un accord a été signé avec la cinémathèque "Bundesarchiv-Filmarchiv" de Koblenz pour la restauration de la copie originale du film "Der brennende Acker" de F.W.Murnau qui sera tiré en Allemagne en couleur. En échange Koblenz a envoyé à Milano les films "Die Hintertreppe" de L.Jessner et P.Lení et "Phantom" de F.W.Murnau.

Des échanges sont en cours avec le "Filmmuseum" de Amsterdam pour des films primitifs et avec la cinémathèque Méliès de Madame M.Malthète Méliès de Paris, par l'entremise de l'Archive du Bois d'Arcy, pour le film "Le voyage de Gulliver à Lilliput et chez les géants" de G.Méliès, dont la Cineteca Italiana possède, peut-être, une copie originale unique au monde.



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3. Catalogage, documentation, recherche

Le "Centre de Documentation" de la Cineteca Italiana, qui existe depuis longtemps, est ouvert au public et en 1990 beaucoup de personnes ont fait appel à notre service pour des recherches sur le cinéma. Le "Centre" est spécialisé surtout sur le cinéma national, mais beaucoup d'étudiants ont utilisé les ressources du service des documents d'archives pour des thèses sur le cinéma dans les Université du Pays. Le travail dans le domaine de la catalogation a été très actif en 1990 et des centaines de nouvelles fiches ont été produite avec toutes les indications nécessaires, déjà avec l'indication pour la mise dans l'ordinateur.

4. Projections, expositions, publications

Notre saison de projections publiques au "Musée du Cinéma", au Palais Dugnani à Milan, a été très chargée, avec un nombre de environ 300 projections. Il faut signaler: le cinéma expressionniste allemand, les courts-métrages italiens des années '50, le programme sur l'avant-garde.

Au cinéma De Amicis, de la Ville de Milan, la Cineteca Italiana a réalisé 3 grandes manifestations: un festival sur le jazz et le cinéma, une manifestation de 30 jours sur le cinéma soviétique des origines à nos jours, un hommage au réalisateur Ermanno Olmi avec tous ses films. La participation du public a été remarquable et la presse a publié de nombreux articles.

Pour des festivals, manifestations dans toute l'Italie, la Cineteca Italiana a envoyé en prêt une centaine de films.

Un hommage à l'écrivain Alberto Moravia a été réalisé avec la troisième chaîne de la RAI et la Cineteca Italiana a présenté la seule copie qui existe d'un film qui a été dirigé en 1952 par M. Moravia lui même.

En ce qui concerne les publications il faut signaler la brochure



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"Kino" sur le cinéma soviétique, édition de la Municipalité de Milan, réalisation de la Cineteca Italiana. Il s'agit d'une publication (25cm. X 25cm.), 100 pages, avec 50 photos et textes sur l'histoire du cinéma russe et soviétique, du muet à la pérestroïjka. Le livre est composé avec des fiches et des articles de MM. Walter Alberti, Pierfranco Bianchetti, Marzio Castagnedi, Gianni Comencini, Lorenzo Vitalone. Plus de 300 exemplaires ont été envoyés à la presse et 1000 copies placées en vente au cinéma et au Musée. Il faut aussi signaler la collaboration à la réalisation d'une plaquette sur le cinéma finlandais (publié à Rome par Aiace, Ente Finlandese per il Turismo, auteur M. Francesco Bono), format cm. 25 X 25 avec 24 photos.

5. Visiteurs

En 1990 parmi les nombreux visiteurs du Musée du Cinéma et de la Cineteca Italiana nous avons le plaisir de signaler:

Madame Adrienne Mancía, "Curator Film Exhibition" du "Museum of Modern Art, Film Library" de New York, pour une recherche sur le cinéma muet napolitains avec projection de films.

Monsieur Valerio Bossenko du "Gosfilmfond" de Moscou, historien et spécialiste du cinéma italien pour discuter un programme d'échange de films entre Milan et Moscou

Madame Carnévalé-Mauzan de Grenoble, fille du fameux peintre et auteurs d'affiches pour le cinéma Luciano Achille Mauzan (1883-1952) qui collectionne les oeuvres de son père et à laquelle la Cineteca Italiana a fait don d'affiches doubles de Mauzan.

Monsieur Mario Soldati, écrivain et réalisateurs de films, pour préparer un programme de ses films qui devra circuler en Italie dans les universités.

Monsieur Ugo Finetti, Vice Président de la "Région Lombardie", ancien critique de cinéma, qui a fait plusieurs visites au "Musée du Cinéma" et assuré son appui au travail de la Cineteca Italiana.

Madame Milva, la célèbre chanteuse, pour une visite aux collections des affiches des années '30 et pour une projection spécia-



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le du film "Loulou" de G.W.Pabst, d'après la pièce de Frank Wedekind qu'elle devra jouer au théâtre.

6. Remerciements

La Cineteca Italiana désire ici remercier:

Monsieur Carlo Tognoli, Ministre d'Etat pour le Spectacle pour le soutien très amical vis-à-vis de notre Institution et pour l'aide du Ministère aux activités culturelle de l'année 1990.

Monsieur Luis de Pina, Directeur de la "Cinemateca Portuguesa" de Lisbonne, notre cher confrère, pour la manifestation "Cinema Mudo Italiano" réalisé à Lisbonne en octobre 1990, avec l'appui de la Cineteca Italiana, et pour la très belle plaquette du programme.

Monsieur Freddy Buache, Directeur de la "Cinémathèque Suisse" de Lausanne, ami depuis longtemps de la Cineteca Italiana, pour sa collaboration amicale à notre travail.

Monsieur Guido Cincotti, cher ami, confrère, directeur de la "Cineteca Nazionale" de Rome pour avoir toujours aidé la Cineteca Italiana dans un esprit de sincère collaboration.

Monsieur Gastone Predieri, Directeur de l'Association "Italia-URSS" de Rome pour l'amicale collaboration au programme "Cinema del XX secolo in Russia" (Milan, avril 1990)

Monsieur Angelo Guglielmi, Directeur de "Rete 3" - RAI-TV de Rome pour la participation de la troisième chaîne au programme "10 Registi italiani 10 Racconti italiani" au "Musée du Cinéma" (décembre 1990-janvier 1991).



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Montevideo

cinemateca uruguaya

Membre de la Fédération Internationale des Archives de Film (FIAF)

RAPPORT 1990

L'année a été un des plus variés pour la Cinemateca: 1) On a commencé le Secteur Video (Cinemateca Video) avec la circulation d'exemplaires video et des projections publiques sur grand écran; 2) On a repris l'investigation sur les origines du cinéma à l'Uruguay grace à l'appui de l'Agencia Española de Cooperación Internacional/AECI-ICI; 3) Des nouvelles collections des primitifs du cinéma national ont été découvertes; 4) Nous avons traversée des graves difficultés économiques, plus graves parce que la Cinemateca est une organisation privé sans aucun aide de l'état ou des organismes officiels; 5) Nous avons repris la serie de cours sur l'histoire du cinéma et sur la technique cinématographique; 6) On a inauguré un secteur de travail dirigé aux élèves des instituts universitaires ou pré-universitaires; 7) La Cinemateca organisa, par huitième année, le Festival Cinematográfico Internacional del Uruguay, le Festival de la Comunidad Européenne et le Petit Festival d'Hiver; 8) Nous n'avons pas pu ressoudre l'installation du système d'air froid/humidité aux voutes couleur et acetate noir et blanc. Etc.

1. Acquisitions de l'année. - Nous n'avons pas encore la statistique annuel. Mais, approximativement, la Cinemateca a acquis:

- 120 longs métrages 35 mm., production international;
- 20 longs métrages 16 mm., production international;
- 90 courts métrages 35 mm., production international;
- 350 courts métrages 16 mm., production international;
- 13 courts métrages 35 mm., production national (presque tous, vieux films nitrate)
- 28 courts métrages 16 mm., production national

Le plus important: la découverte de nouveaux sources de films uruguayens des années 10 et 20, trois d'entre eux des pièces précieuses sur des événements de l'histoire du pays.

Pour l'acquisition de longs métrages de la production international le critère est le même des années précédents: selectif, avec deux copies par titre si possible, et seulement des copies de projection parce que à l'Uruguay on ne fait pas le tirage de films, et il est presque impossible l'acquisition de négatifs.



2. Conservation. - Les progrès ne sont pas significatifs. Nous n'avons pas pu améliorer la climatisation des deux grandes voutes acetate, spécialement la voute couleur. La situation est sans issue (économique) visible. C'est vrai : les conditions de stockage ne sont pas les pires, mais la température et l'humidité sont loin d'être les adéquats.

En consultation avec le technicien de la Cinemateca Brasileira (São Paulo), João Sôcrates, nous avons mis en fonctions une machine pour le nettoyage de films et une autre pour commencer des travaux expérimentaux de récupération de films affectés par le syndrome du vinaigre.

La duplication des originaux nitrate qui restent encore, a été très lente: seulement quatre dans toute l'année, dû aux difficultés économiques.

On a accompli la restauration de neuf longs métrages, en spécial de "French Cancan" (Renoir) avec de résultats excellents. On a restauré, avec l'assistance de la Cinemateca Brasileira, un incunable argentin de notre collection, "La novia de Pirulo" (Héndez Delfino).

3. Catalogage, documentation, recherche. - Depuis presque dix ans d'interruption nous avons repris les investigations sur le cinéma uruguayen et sur l'histoire du spectacle cinématographique à l'Uruguay dès ses origines à nos jours. L'aide économique espagnole nous a permis un bon travail avec déjà plus de 20 interviews enregistrées sur magnétophone et au même temps sur vidéo, et la récupération de matériaux de musée. Le résultat est très bon et, avec surprise, nous a conduit à la découverte de vieux films qu'on pensé définitivement perdus.

Le projet suivra pendant 1991.

La catalogation des films, poursuit avec un système pas compatible avec le micro-isis des collègues de la région, dû au moment où nous commençons le travail à notre Archive. On pense la possibilité d'exporter l'information sur micro-isis.

La chute d'un projet régional avec l'OEA pour un Centre régional chez nos collègues de l'Archivo Nacional de la Imagen, arrêta la discussion à la Cinemateca Uruguaya pour la transférence à micro-isis.

4. Projections, expositions, publications. - Un secteur très actif de la Cinemateca Uruguaya. Bien sûr: c'est aussi notre source de financement. La seule.

Nous avns 4 salles permanents de projection.

Nous avons montré pendant l'année, plus ou moins, 1.200 longs métrages différents.

De ces films, 109 furent des avant-premières pour l'Uruguay.

Le numéro de spectateurs a baissé en comparaison avec les années précédents:

La Linterna Mágica: 126.385
 Sala Cinemateca: 88.396
 Pocitos: 54.927
 Sala 2: 31.012
 (Total: 300.720; moyenne par séance: 79 spectateurs)

Le numéro total de spectateurs de la Cinemateca est le 21% du total annuel de spectateurs de cinéma à la ville de Montevideo.

Les principaux cycles: a) avec institutions ou organismes étrangers:

- Semaine du cinéma d'Israël (7 programmes)
- Montre du video argentin (7 programmes)
- Semaine du cinéma suédois (5 films)
- L'Avant-Garde allemande années 20 (4 programmes)
- Films restaurés par la Cinemateca Brasileira (5 programmes)
- Semaine du cinéma japonais (7 programmes)
- Tous les films de Carlos Saura (avec lui même)
- Semaine du Mexique (6 programmes)
- Première Montre du cinéma galicien (3 programmes)
- Andy Warhol (11 programmes)
- Hommage à Anatole Dauman (15 programmes)
- Lois Weber (4 programmes)
- Le cinéma féminin à l'République Fédérale années 80 (8 programmes)
- Semaine du cinéma indien (6 programmes)
- Tous les films de Wim Wenders (12 programmes)

b) avec les films du propre Archive de la Cinemateca Uruguaya:

- Realisateurs: Fritz Lang, James Ivory, Sam Peckinpah, Marco Ferreri, Pedro Almodóvar, Masaki Kobayashi, Bob Fosse, Blake Edwards, John Ford, Jacques Becker, Erich von Stroheim, Mel Brooks, Woody Allen
- Cycles thématiques: le "cult", maîtres de musique, l'esprit religieux, Les maudits colléges, le socialisme réel, l'hispanisme, la Mittel Europa, les villes imaginaires, le comic, le western, le cinéma policier, les gangsters, etc.

Nous avons publié 12 numéros du bulletin de la Cinemateca.

Et nous avons maintenu deux salles d'expositions.

5. Administration et budget. - C'est très simple. La Cinemateca ne reçoit pas aucune aide ou subvention. Nous pouvons compter seulement avec l'appui des membres de la Cinemateca (actuellement seule 6.500) et le public général.

La Cinemateca Uruguaya est une des cinq cinémathèques privées à l'Amérique Latine. Et une des trois qui n'ont pas aucune aide des gouvernements.

6. Relations internationales. - Nous avons reçu pendant l'année:

- Carlos Saura (realisateur, Espagne)
- Jaime Chóvarri (realisateur, Espagne)
- Patrick Bensard (Cinémathèque de la Danse, France)
- Walter Schöbert (Filmmuseum, République Fédérale d'Allemagne)
- André Sturm (Cinemateca Brasileira, BFAMil)
- Carlos Schmidt (Cinemateca Gaúcha, Brasil)
- David Parker (Library of Congress, USA)
- Ana María López (British Film Institute, Great Britain)
- Alejandro Legaspi (realisateur, Pérou)
- Arturo Balassa (realisateur, Argentine)
- Victor Benítez (producteur, Argentine)
- Juan Carlos Fisner (producteur, Argentine)
- Carlos López Piñeiro (realisateur, Espagne)
- Paul Bardwell (Instituto Colombo-Americano, Colombie)

La Cinemateca Uruguay a été représenté en deux événements:

- Congrès de FIAF (Havana): Manuel Martínez Carril
- Rencontre des cinémathèques de l'Allemagne: Cristina Ferrari

Et, aussi même:

- Ricardo Casas séjourna à Lausanne (Cinémathèque Suisse) et à Milan (Cineteca Italiana);
- Guillermo Zapiola présenta une sélection de films de la Cinemateca Uruguay dans la Cinemateca Brasileira (São Paulo);

7. Divers. - Notre préoccupation est grande. On peut prévoir d'ici à un ou deux ans une crise réelle, parce que la diminution du public sera un fait. Dans l'actualité restent à Montevideo seulement 10 salles de cinéma (plus les 4 de la Cinemateca et cinq pornos). Il y eu à Montevideo jusque les années 60, 119 salles. La disparition du public est très grave dans le cinéma commercial. Et nous pensons que ça atteindra aussi à la Cinemateca, et à nos autres moyens économiques.

Au même temps, cet années nous avons inauguré Cinenateca Video, avec un gros succès. Qu'est-ce que nous devons faire et quel politique développer? Peut-être la conservation des films sur acetate, et la diffusion sur images électroniques et cinéma au même temps?

Manuel Martínez Carril
Directeur

Montréal

CINÉMATHÈQUE QUÉBÉCOISE

Musée du cinéma

1. ACQUISITIONS DE L'ANNÉE

Films : 564 longs métrages
388 courts métrages
20 séries de télévision
22 films tournés sur support vidéo

Nous avons reçu en dépôt les éléments de tirage de 51 films québécois.

Des copies de conservation de 30 longs métrages et de 18 courts métrages québécois de production récente ont été tirées.

La découverte inespérée du fonds de commerce d'un projectionniste itinérant des années 20 nous a permis l'acquisition de 130 bobines sur support nitrate : films d'action et films comiques américains s'y retrouvent avec quelques documentaires de la Ford Company of Canada dont nous ignorions tout.

Des copies en prêt illimité ont été acquises de : Cineteca nazionale, Gosfilmofond, Ceskoslovensky Filmovy Ustav-Filmovy Archiv et Archives nationales du Canada.

Appareils anciens : Au cours de 1990, nous avons notamment acquis : des appareils de laboratoire (tireuses Hazeltine et Maes, bains de développement), des projecteurs 35mm (Optica BW, Gaumont-Kalee, Acme SVE, Simplex portatifs, Powers), des projecteurs 16mm (Apollo Sound, Bell & Howell Filmosound 179 et 185, Agfa Record), des projecteurs 8mm et 9,5mm, des caméras 16mm et 35mm (Bolex, Cameflex, Revere), des tables de montage (Prévost, Klein), un magnétophone à bobine Chicago ainsi que plusieurs objets (colleuses, visionneuses, matériel d'éclairage, etc.).

Si la collection ne peut toujours compter que sur un budget d'acquisitions très symbolique, elle bénéficie dorénavant d'un espace de rangement adéquat (environ 240m², température et humidité contrôlées) situé dans le sous-sol de nos entrepôts de conservation. Cet espace a été équipé de rayonnages métalliques et les tablettes sont recouvertes d'une mousse plastique neutre; chaque rangée comporte des rabats anti-poussière en coton. Un technicien consacre en outre une partie de sa tâche au traitement de la collection.

Photos et affiches : Quelques 5 000 photos et 500 affiches ont été acquises au cours de l'année. Une soixantaine d'affiches italiennes récentes ont été acquises par voie d'échange avec la Cineteca del Comune di Bologna.

Fait à signaler, une exposition itinérante (120 photos) a été préparée à même l'important fonds du photographe montréalais Roméo Gariépy.

Collections diverses : 200 microsillons (bandes sonores originales), 300 scénarios (québécois, canadiens et français), cinq costumes et de nombreux documents (correspondance, feuilles de musique, documents administratifs, rapports de scripte, croquis de costumes, etc.).

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

La mise en marche des nouveaux entrepôts de conservation s'est poursuivie tout au long de l'année mais les tests insatisfaisants nous ont obligés à retarder le déménagement des collections.

Cet intermède souvent pénible (plusieurs archives pourraient en témoigner) nous a par contre permis d'accélérer le processus d'informatisation des collections. La phase «design» du système est désormais terminée et nous procédons actuellement à une expérience de saisie qui fera l'objet d'un examen critique avant la saisie massive prévue pour l'été prochain. D'ores et déjà nous considérons qu'il s'agit d'un progrès majeur dans la mise en valeur de nos collections.

Le directeur des services techniques a fait construire selon ses spécifications deux chambres d'acclimatation mobiles qui serviront à l'entrée et à la sortie des films dans l'entrepôt sous le point de congélation. (Tous les tests sont positifs et confirment la fiabilité des appareils en question).

La transformation de l'ancien entrepôt nitrate en entrepôt vidéo sera bientôt terminée avec l'installation d'étagères mobiles. Ce nouvel aménagement a permis notamment la ratification d'un protocole avec le Vidéographe (le plus important centre de production expérimentale au Canada) quant à la conservation des bandes-maîtresses des productions depuis les années 70.

Les collections de costumes et d'accessoires sont déjà en bonne partie regroupées dans un local faisant partie des nouveaux entrepôts de conservation et le mobilier approprié a été acquis (armoires métalliques, cabinets grand format, etc.). Les collections liées au cinéma d'animation (cellulos, dessins, «storyboards») ont également été transportées dans ces nouveaux locaux et sont désormais «en attente de traitement» ...

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h00 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 1990, nous avons accueilli plus de 4 000 visiteurs. 1 700 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que 475 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), Stockholm, Paris, du Connecticut et de New York.

La vidéothèque de consultation a été utilisée par 273 visiteurs. Pour répondre à une demande toujours pressante, un deuxième moniteur a été ajouté à la fin de l'année.

Les acquisitions pour l'année 1990 se présentent comme suit :

- 1 212 livres (achats en librairie)
- 30 nouveaux abonnements à des périodiques
- 31 cassettes vidéo
- 2 964 nouveaux dossiers de coupures de presse

Nous avons également reçu au cours de la même période 122 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.

741 monographies ont été cataloguées, 46 numéros de périodiques ont été indexés pour le Periodical Indexing Project (PIP) et 288 pour nos propres besoins.

Le transfert sur microfilms des dossiers de coupures de presse s'est poursuivi et quelque 2 000 dossiers ont été traités.

L'année 1990 a été marquée par le début de l'automatisation des collections du centre de documentation. Le fastidieux travail d'inventaire des périodiques est maintenant complètement automatisé et l'étude des besoins pour le traitement des monographies et des périodiques est commencée.

Le personnel du centre a collaboré aux publications de la Cinémathèque en rédigeant articles, bibliographies ou revue de presse. Signalons à cet égard la parution de six bibliographies liées à des rétrospectives de films présentées à la salle Claude-Jutra : *Claude Chabrol, La guerre du Vietnam au cinéma, Cinéma québécois : Les écrits de la décennie, Michel Serrault, Amos Gitai et Le cinéma et les autres arts.*

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

31 624 spectateurs ont assisté aux 494 projections publiques régulières de la Cinémathèque en 1990 - ce chiffre ne comprend pas les journalistes et les invités.

Un effort spécial a été consacré à la mise en valeur du cinéma muet : depuis janvier, la séance de 18h35 le vendredi est toujours consacrée à un film muet accompagné au piano. Ce travail de sensibilisation au muet a désormais son prolongement public annuel dans la soirée de gala avec orchestre. En 1990, la troisième soirée du genre était consacrée à la projection du *PIANTOM OF THE OPERA* de Rupert Julian accompagné par l'orchestre de chambre I Musici de Montréal interprétant une partition originale du pianiste de la Cinémathèque Gabriel Thibaudeau. Cette séance exceptionnelle s'est à nouveau déroulée à guichets fermés dans une salle de 1 500 places et fut reprise quelques semaines plus tard dans une grande salle de concert de Québec.

Comme par le passé la Cinémathèque demeure associée à plusieurs manifestations qui se déroulent en partie dans sa salle ; ce fut le cas en 1990 des manifestations suivantes: le Festival international du nouveau cinéma et de la vidéo, le Festival international du film sur l'art, les Journées du cinéma africain, le Festival international des films et vidéos de femmes, les Rendez-vous du cinéma québécois et le Festival du jeune cinéma. La Cinémathèque est également associée au Festival du cinéma chinois et au Festival international de jazz de Montréal dont elle assure le volet cinéma.

Tableau statistique des projections régulières en 1990

mois	cycle principal	séances	spectateurs	moyenne
01/90	CIABROL	54	5 144	95
02/90	ACQUISITIONS	33	2 057	62
03/90	WALLONIE-BRUXELLES	44	2 484	56
04/90	CRONENBERG	44	2 217	44
05/90	CHINE	45	3 143	70
06/90	ANIMATION/BERLIN	29	1 546	53
08/90	ANNÉES 80	54	4 192	78
09/90	SERRAULT/GITAI	56	2 787	50
10/90	WARJOL	36	2 616	73
11/90	HOMOSEXUALITÉ	55	3 332	61
12/90	COMÉDIE ITALIENNE	44	2 106	48
		494	31 624	64

Les expositions qu'accueille le hall attenant à notre salle de projections sont désormais la responsabilité d'un contractuel qui, en collaboration avec le conservateur et le responsable des collections de photos et d'affiches, veille à leur planification et leur installation. Cette mesure nous permet plus de continuité dans les expositions et nous évite les tristes temps morts auxquels nous étions périodiquement confrontés. Les principales expositions de 1990 ont été :

- CINÉMAS D'AMÉRIQUE : 60 clichés couleur de grand format du photographe montréalais Mark Ruwedell. Un portrait baroque et saisissant des palaces.
- PROFILS DES ANNÉES 50 : 120 photos de Roméo Gariépy pour retracer la vie culturelle et politique québécoise des années 50.

- **MAGIE DU MUET** : Le muet dans tout sa richesse à travers plus de 100 photogrammes sélectionnés et agrandis par la Cinémathèque de Toulouse.
- **PORTRAITS DE CINÉASTES** : 60 portraits noir et blanc réalisés à l'occasion des Rendez-vous du cinéma québécois.

La Cinémathèque a par ailleurs collaboré à l'exposition Norman McLaren qui complétait la seconde édition de la grande exposition Cités-Cinés.

La Revue de la Cinémathèque, qui tire désormais à 40 000 copies, est parue cinq fois selon une formule qui a maintenant trouvé son équilibre et où l'on retrouve notamment une chronique très populaires sur les «Visages d'une cinémathèque».

Deux ouvrages importants ont été publiés en 90 :

- *L'Horreur intérieure : Les films de David Cronenberg*, un dossier réuni par Piers Handling et Pierre Véronneau et publié en co-édition avec Les Éditions du cerf (Paris).
- *L'Annuaire du cinéma québécois 1989*, un volume de 412 pages comprenant fiches descriptives, index, calendrier des événements et bibliographie exhaustive (1 046 entrées).

En plus de bibliographies liées à des grands cycles de projections et préparées par le centre de documentation, nous avons également publié cinq nouvelles brochures sous le titre général «Regarder voir» et qui regroupent autant d'essais de chercheurs québécois en cinéma.

5. ADMINISTRATION ET FINANCES

Les projections concerts annuelles servent notamment à recueillir des fonds pour la Cinémathèque. La participation à des projets spéciaux, comme par exemple celui d'une bibliothèque électronique multimédia, a également contribué à grossir le budget annuel. Pour l'exercice en cours, celui-ci est de l'ordre de 2 000 000 \$US. Au 31 décembre 1990, la Cinémathèque québécoise compte 27 employés permanents à temps plein, dont quatre cadres. Six employés à temps partiel complètent l'équipe.

6. RELATIONS INTERNATIONALES

Robert Daudelin et René Beauclair ont participé au congrès de la FIAPF de La Habana; l'un et l'autre ont participé respectivement aux travaux du Comité directeur et de la Commission de documentation.

Louise Beaudet, conservateur du cinéma d'animation, a participé aux festivals de Zagreb et Ottawa - dans ce dernier cas, elle a organisé une rétrospective du film publicitaire et une séance en hommage aux 20 ans d'ASIFA Canada.

Robert Daudelin a siégé au jury de la section canadienne du Festival of Festivals de Toronto.

Pierre Véronneau a fait une communication devant l'American Council for Québec Studies, à l'occasion de son colloque de Chicago.

La Cinémathèque a étroitement collaboré au premier congrès international de Domitor.

München

F.I.A.F. Activities Report, Fiscal Year 1990

1. Acquisitions

During 1990 the Munich Filmmuseum acquired prints of 66 long and 15 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 10 long and 4 short films.

Among the films acquired or deposited were the following German films:

AUFZEICHNUNGEN ZU KLEIDERN UND STÄDTEN
DAS BEIL VON WANDSBEK
BERLIN UM DIE ECKE
BLONDER TANGO
COUNTDOWN
COUP DE BOULE
EHE IM SCHATTEN
ERNST THÄLMANN
DER FLUCH
DIE FRAU OHNE KÖRPER UND DER PROJEKTIONIST
FÜR DIE LIEBE NOCH ZU MAGER
GALLODROME
DIE GESCHICHTE JENER NACHT
GOYA
DAS HAUS AM FLUSS
HICK'S LAST STAND
HUNDE AUS SAMT UND STAHL
JAKOB DER LÜGNER
JAHRGANG 45
KARBID UND SAUERAMPFER
DIE LEGENDE VON PAUL UND PAULA
DER NACKTE MANN AUF DEM SPORTPLATZ
PAUL CEZANNE IM GESPRÄCH MIT JOACHIM GASQUET
SCHATTEN DER WÜSTE
SCHLÖSSER UND KATEN
SONNENSUCHER
SPUR DER STEINE
STRASSENBEKANNTSCHAFT
SOLO SUNNY
UNSER TÄGLICH BROT
ZISCHKE

2. Restauration

On the field of film restauration the Munich Filmmuseum continued to work on several German film classics, especially on DAS CABINET DES DR. CALIGARI, SUMURUN, VANINA, DAS INDISCHE GRABMAL, DIE FREUDLOSE GASSE, ABWEGE. 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 1990 the Filmmuseum showed about 650 different programs in 799 screenings.

The main series shown in 1990 were:

HOLLYWOOD BEFORE THE PRODUCTION CODE
FILMS BASED ON THE NOVELS OF DAVID GOODIS
THE GRAND OLD SOUTH - THE AMERICAN SOUTH IN AMERICAN FILMS
BEGINNINGS: 25 YEARS OF THE KURATORIUM JUNGER DEUTSCHER FILM
ARTISTS, ART AND CINEMA
BEFORE THE REVOLUTION: EARLY RUSSIAN FILMS
JAZZ JAZZ JAZZ
SILENT FILMS WITH MUSIC

Retrospectives with films by or with:

Pedro Almodovar
David Cronenberg
Peter Greenaway
Alfred Hitchcock
Aki and Mika Kaurismäki
Fritz Lang
Laurel & Hardv
Jean-Pierre Melville
Marx Brothers
Kenji Mizoguchi
G.W. Pabst
Otto Preminger
Robert Rossen

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 1990:

For screenings and other events:	279.850 DM
For acquisitions and restauration:	178.000 DM

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM
11 West 53rd Street
New York, NY 10019
Founded 1935, founding member of FIAF

FIAF REPORT FOR 1990

ACQUISITION

Statistics: A total of 650 films and videos (new titles) were added to the collections. National features acquired in original gauges reached a total of 172 titles, 12 of them preprint, while 234 titles in 16mm or 9.5mm were added. Foreign feature productions in original gauges numbered 56, 4 of them preprint, while 41 titles were in substandard gauges. Short films from the national production numbered 120 in original gauges, 40 of them in preprint, plus 25 in substandard gauges. Foreign short films numbered only 2. Additional materials of all kinds for films already in the collection reached a total of 112.

Narration: The large number of acquisitions in substandard gauges represents the quantities of 16mm prints that are becoming available as more and more nontheatrical distributors are giving it up for videotape. We do not yet collect films on videotape. The 16mm prints of films originally made in 35mm are seldom intended to be used for preservation, but more 16mm prints means greater possibilities for research by scholars in our Film Study Center.

The increase in preprint materials added this year represents some success in persuading independent filmmakers to deposit their original materials instead of storing them in a laboratory, where they are usually not in the best storage conditions and are too often lost.

Among the highlights of the year was the gift of AKANISHI KAKITA, 1936, directed by Mansaku Itami, presented to us by Juzo Itami. Producer Edward Pressman added to the Pressman Collection a print of BLUE STEEL (1990). Marin Karmitz gave prints of his CAMARADES (1970) and COUP POUR COUP (1972). Rastar Productions gave prints of John Huston's FAT CITY (1972) and REFLECTIONS IN A GOLDEN EYE (1967) (a desaturated IB Technicolor print.) John Daly and the Hemdale Corporation gave a print of Oliver Stone's SALVADOR (1986). Through the copying of a nitrate print in the Selznick Collection at the University of Texas, we preserved and added to the collection TARAKANOVA, the 1939 film directed by Fedor Ozep in France. Stan Brakhage gave a print of his GARDEN OF EARTHLY DELIGHTS (1981). Fabiano Canosa gave us a collection of Brazilian and other foreign films. From the Nederlands Filmmuseum we received a collection of nitrate prints of unidentified silent American films.

Document collections acquired included: 1300 pieces of sheet music highlighted by a number of fine silent film covers; approximately 70 glass slides ca 1900-1920, gift of AFI/National Center; RKO studio presentation books 1929-1937; 11 boxes of office files and press materials relating to the operation of the Paris Cinema, New York; some papers of American Documentary Films, Inc., Laslo Benedek, Ed Emshwiller, Films For Social Change, Albert Parkson (film importer/exporter 1940's-1970s); 6000 color slides and 4000 black/white contact sheets from Orion Pictures releases, 500 stills in exchange with the National Film Archive/London, 200 stills in exchange with Det Danske Filmmuseum, and 1000 stills from current releases donated by *Time* and *Newsweek*.

PRESERVATION

Statistics: During the fiscal year ending in June the expenditures in laboratory costs were \$599,753. We copied 224,807 feet (68,521 metres) of nitrate film to acetate stock, manufactured 790,000 feet (240,792 metres) of 35mm acetate stock, and copied 16,373 feet (4,990 metres) of 16mm original film.

Narrative: Although the funds expended in laboratory work were at an all-time high, the government grants for the fiscal year beginning in July have been reduced, which may have an impact on the next report. However, additional funding from nongovernmental sources for specific projects has helped to preserve and restore a number of films: AT&T funded the Vitaphone restoration project, in which films made between 1926 and 1931 using the Vitaphone disc recording process were re-recorded from the original discs to sound-on-film. Among the films restored to date are *DON JUAN* (1926) and *THE JAZZ SINGER* (1927). The Vitaphone project is a collaboration of The Museum of Modern Art, UCLA Film Archive, the Library of Congress, George Eastman House, AT&T, and in the case of *THE DIVINE LADY*, the Československý Filmový Archiv. The Warhol Foundation provided funding for the continuing preservation of Andy Warhol films, a project that will be continued over a period of years. Funding for the preservation of *THE TALK OF THE TOWN* (1942) was provided by Columbia Pictures.

We completed the preservation of the AFI/NFSA Collection of American films recovered from Australia. The films preserved in this collection include *TYPHOON LOVE* (1926), directed by Norman Dawn, inventor of the glass shot. Another of his films, *A TOKIO SIREN* (1920) from the Q. David Bowers Collection was also preserved this year. Both works contain examples of Dawn's special effects work.

Some color preservation work was accomplished: two hand-colored films previously copied with unsatisfactory results, *SERPENTINE DANCE* (1894) and *THREE AMERICAN BEAUTIES* (1906) were completed with excellent quality by

the John Allen Laboratory. A third hand-colored film, a mint-condition original print of LA VIE ET LA PASSION DU CHRIST (Zecca, 1902-1904) was restored in time for the June 1990 Colloquium on "Religion and the Early Cinema." An example of Kinemacolor, KINEMACOLOR GAMES, was also copied.

We have encountered a new problem. The nitrate fine grain masters of the Warners collection given us by Turner Entertainment were lacquered and the lacquer must be removed before printing to eliminate imbedded dirt and scratches. But it is costly and difficult to dispose of the waste from the process under the regulations of the Environmental Protection Agency. Therefore the one laboratory willing to do the work for us said that they will not continue it after two years. We are selecting what seems to us the most important films to be de-lacquered in the coming two years, even though we may not be copying all of them at present. The process is so costly that it will probably cut down on the number of titles we can copy in the coming year. We think that disposal of waste materials will become one of the most important issues facing film archives.

A major re-canning project is being studied, to store all our acetate pre-print material in flame-retardant plastic cans. Bar-coding of the film cans, mentioned under Cataloging, is part of the project.

The National Endowment for the Arts gave a challenge grant for the project for the new storage facility: four times the money in the grant must be raised to match it. There have been some complications which have delayed the closing on the property in Pennsylvania on which we had decided but planning work for the facility goes on. We still hope to reach completion by 1993.

CATALOGING - DOCUMENTATION - RESEARCH

The film catalog data base was successfully transferred to the new Star system, and we are very pleased with the flexibility, ease of use and speed of the program. Perhaps its greatest advantage is that one can easily add categories of information as needed, and redesign them, without the help of a computer programmer or consultant. Although we have an extraordinary amount of work to do to clean up the information accumulated through two changes of computer systems, and a decade of acquisitions backlog to enter, we are now making increasing use of the great advantages of computerization. A grant that covered the largest part of the cost of the new system was received from the National Center for Preservation of Film and Video's NAMID (the national data base project). When the National Center transfers films to us, they can transfer their catalog data directly from their Star system into ours through the telephone so that it need not be entered

twice. Our goal is now to add more work stations, including one at the vaults, to reduce the paper work load. We have been studying various systems of bar-coding with the intention of building it into our inventory control data base, to keep track of film movement.

Progress continues on the cataloging and integration of documentation materials that have been in warehouse storage, primarily the John Hay Whitney collection, which relates to Whitney's role in the cinema world, including elements of the Film Department's own history in which Whitney was closely involved. Some microfilming of documentation materials was accomplished, but lack of staff time made it difficult to make much progress.

Approximately 500 scholars, researchers and filmmakers came to look at films and do research in the Film 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. We continued to host the monthly meetings of New York Women in Film, who meet to discuss aspects of filmmaking.

FILM SHOWINGS

The Titus I and II cinemas held two to four daily screenings, six days a week, with an average daily attendance of about 1000. The following special film series were organized:

AMERICAN MOVIEMAKERS; DIRECTED BY VINCENTE MINNELLI, December 15, 1989 - January 28, 1990.
 RECENT FILMS FROM WEST GERMANY, January 5-22.
 UNKNOWN SOVIET CINEMA, January 26-30.
 VIDEO AND MYTH, January 4-February 27.
 COLOMBIAN CINEMA: FROM MAGIC TO REALISM, February 2-19.
 THEO ANGELOPOULOS, February 16-March 4.
 THE PHOTOGRAPHER'S IMAGE IN MOTION PICTURES, February 20-May 22.
 ACADEMY-NOMINATED FILMS, February 23 - March 6.
 NEW DIRECTORS/NEW FILMS, March 16-April 2.
 DREAM (video), March 2-April 24.
 BRITISH AWARD-WINNING COMMERCIALS - BABA 1989, March 15.
 SIEGFRIED KRACAUER - THE CRITIC IN EXILE, March 3.
 COSTA-GAVRAS, April 13-24.
 PIER PAOLO PASOLINI: THE EYES OF A POET, April 27-May 31.
 POLISH ANIMATION: PIOTR DUMALA AND JERZY KUCIA, April 3.
 THE ACADEMY AWARDS FOR DANCE DIRECTION, 1935-1937, April 26.
 INTERNAL EXILE: NEW FILMS FROM CHILE, May 4-7.
 BLANCHE SWEET, May 11-12.
 FIAF 50 YEARS, PART 2, May 25-29.
 UNDER THE SKIN (video gallery), May 11 - July 31.
 MELVIN VAN PEEBLES, June 22-30.
 STAN LAUREL: 100TH BIRTHDAY, June 15-19.
 LIONEL ROGOSIN, June 18-25.
 UNKNOWN SOVIET CINEMA, June 9-14.
 ICON (video installation), through July 31.
 A HISTORY OF CAMERA MOVEMENT, June 1-7 (conclusion of series begun in 1985)

TWENTIETH CENTURY FOX: 1935-1965, July 1 - September 11.
 BERGMAN IN SUMMER: FROM THE ARCHIVE, July 5-8.
 AMERICAN PLAYHOUSE: 10 YEARS OF INDEPENDENT FILMMAKING, September 14-22.
 MIKLÓS JANCsó: FROM THE EIGHTIES, September 27-30.
 GRETA GARBO, 1905-1990: FROM THE ARCHIVES, September 23-28.
 SELECTIONS FROM THE VIDEO STUDY COLLECTION, through September 25.
 ARCHIVES WEEK, October 1-5.
 THE CIVIL WAR, (Ken Burns film) October 5-9
 MINNELLI IN STEREO, October 12-14.
 A TRIBUTE TO BETTY COMDEN AND ADOLPH GREEN, October 18.
 INASMUCH AS IT IS ALWAYS ALREADY TAKING PLACE (video installation), October 19 - January 6, 1991.
 NUCLEAR DISTRESS, 1945-1986: FILMS FROM THE COLLECTION, October 26-29.
 BRITISH AWARD-WINNING COMMERCIALS-BABA 1990, October 26-29.
 KIESLOWSKI'S DECALOGUE, November 2-15.
 IRWIN WINKLER AND CHARTOFF-WINKLER, November 16-December 6.
 LASLO BENEDEK: SELECTIONS FROM THE ARCHIVE, November 2-5.
 HAPPY BIRTHDAY, BETTY BOOP!, November 9.
 BEST OF ZAGREB '90, November 10-11.
 A TRIBUTE TO JOSEPH L. MANKIEWICZ, November 29.
 THANKSGIVING MISCELLANY, November 23-30.
 AIDS AWARENESS (film and video), December 1-23.
 CZECHOSLOVAKIA AT A CROSSROAD, December 4-11.
 ARTURO RIPSTEIN AND JAIME HUMBERTO HERMOSILLO: FILMMAKERS, December 7-31.
 SELECTIONS FROM "HISTORY OF THE AMERICAN CINEMA; THE SILENT YEARS", December 14, 1990 - January 15, 1991.
 The following were continuing series: CINEPROBE, VIDEO VIEWPOINTS, IN MEMORIAM, N.B. (NOTA BENE), WHAT'S HAPPENING?

EXHIBITIONS - PUBLICATIONS

Gallery exhibitions:

DIRECTED BY VINCENTE MINNELLI (stills, posters, video display accompanies film series) January through April 10, 1990.

TWENTIETH CENTURY FOX: 1935-1965, November through January 1991.

We have no publications to report, but the first three volumes of the long-awaited series "History of the American Cinema" appeared, published by Scribner's. This is the series for which Eileen Bowser wrote Volume II, *The Transformation of Cinema: 1907-1915*, during her sabbatical year in 1985. The Museum organized a film series to promote it.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The AFI/National Endowment for the Arts and the New York State Council on the arts reduced the amount of the grants given for film preservation. For the past year, funds from nongovernmental sources for specific preservation projects made it possible to keep up the laboratory expenditures. Vault storage rates increased, both the rental rates and the number of storage rooms needed to house an expanded collection. At the same time that the AFI/NEA preservation grants have been reduced, the National Endowment for the Arts has given a challenge grant toward the new storage facility.

INTERNATIONAL RELATIONS

Film exchanges were made with Československý Filmový Archiv, National Film Archive/London, Nederlands Filmmuseum and Filmoteca Española. A total of 359 films in the archive were lent to institutions and individuals here and abroad. 156 of them were lent to FIAF archives in other countries, including Filmoteca/Generalitat Valencia; Fundacion Patrimonio Filmico Colombiana; Cineteca del Friuli (for Pordenone Silent Film Festival; Cinemateca Brasileira; Československý Filmový Archiv; Cinémathèque Française; Suomen Elokuva-Arkisto; Cineteca del Comune di Bologna; Filmoteca Española; Moving Image and Sound Archives/Ottawa and La Cinémathèque Québécoise (for Domitor First International Colloquium, Québec; New Zealand Film Archive; Munich Stadtmuseum/Filmmuseum; Cinemateca Portuguesa.

Staff members participated in the work and attended meetings of the FIAF Preservation Commission (Peter Williamson), Cataloguing Commission (Jon Gartenberg), Documentation Commission (Ron Magliozzi), and the Executive Committee (Eileen Bowser).

MISCELLANEOUS

New York University Department of Cinema Studies gave a graduate course in film archiving, in conjunction with the Film Department of MMA and other New York institutions. Most of the Department staff contributed with three-hour lectures on the work they do, combined with screenings and demonstrations. Several of the students became interns in the Department as part of their work for the course.

We provided silent films for several spectacular musical events: LA VIE ET PASSION DE JESU CRIST in L'Église Saint-Roch, Québec; WAY DOWN EAST in Théâtre Amandiers, Paris and also in San Diego, California, with the San Diego Symphony Orchestra; our restoration of INTOLERANCE in Pordenone, with Gill Anderson of the Library of Congress conducting the original score.

We arranged the FIAF Touring Show's travels in Latin America and our Warhol Touring Show traveled in Europe and in Latin America. Jon Gartenberg lectured with the Warhol show in several countries.

New York

ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES • 32 SECOND AVENUE AT SECOND STREET • NEW YORK, NY 10003 • TEL 212/505-5181 • FAX 212/477-2714

ANTHOLOGY FILM ARCHIVES

FIAF ANNUAL REPORT 1990

BACKGROUND

Anthology Film Archives was founded by a group of film-makers and critics led by Jonas Mekas in 1970 as a showcase for independent/avantgarde film. The founding committee set out to select a core of films which could be considered the most significant to the development of cinema as an art form. They called the 330 films they chose the "Essential Cinema." These films still comprise Anthology's core repertory.

When Anthology discovered that many of the films in the Essential Cinema were either missing, incomplete, or so deteriorated that they could not be screened, it undertook to create the first -- and still the only -- film preservation program in the US devoted solely to independent film. Since 1972 Anthology has tracked down, restored, and completed preservation work on more than 300 films.

In 1989 Anthology was accepted as an observer to FIAF.

ACQUISITIONS OF THE YEAR

438 titles have been added to Anthology's permanent collection, in the form of 182 films and 256 videos donated by individuals and institutions. Pre-print materials for 116 titles were part of some of these donations. Outstanding among our acquisitions are the following:

- * 48 prints of classic Czechoslovak films as part of an exchange with the Czechoslovak National Archive (see "Film Showings" and "International Relations"). Included in this collection are films by Gustav Machaty (Erotikon, Ekstase), Jiri Voskovec and Jan Werich (Greasepaint and Gasoline, The World Belongs To Us), and two rare films on Jewish history, The Distant Journey and Come Back To Zion.
- * Originals, printing materials, and exhibition prints of the last projects of the renowned experimental film-maker Len Lye (Free Radicals, Particles In Space). This donation also brought originals and printing materials of films by Lye's assistant, Steven Jones.

- * 237 videos, 433 audiotapes, and two films from the estate of Ed Emshwiller. The films are a print of Emshwiller's rare documentary, Project Apollo, and a good print of his feature film, Image, Flesh, and Voice.
- * 9 shorts, one feature, and four videos made by young Lithuanian film-makers: Arunas Matelis' Ten Minutes Before the Flight of Ikarus, Aukse Rodokaite's The Hand, and Algimantas Maceina's video, The Black Box.
- * 16 titles from the personal collectin of the late Willard van Dyke, donated by his widow Barbara van Dyke. Eight of these were gifts to van Dyke by the film-makers (Kenneth Anger's Scorpio Rising, William Jersey's A Time for Burning), and there is a selection of sponsored films from Knickerbocker Productions (Howard Lesser's Hurricane Circuit, Francis Thompson's Your Share in Tomorrow).
- * 83 prints and pre-print materials for 97 titles of films by documentary and experimental film-maker Jim Davis (abstract films and such documentaries as Frank Lloyd Wright, Pertaining to Chicago, Dances Sacred and Profane).

Video copies were donated of three of our holdings, Lionel Rogosin's On the Bowery and Come Back, Africa, and Shirley Clarke's The Connection. These copies are the start of a video study collection of our films.

Anthology's library was given 92 books and acquired 62 more as candidates for the 1990 Jay Leyda Prize. See enclosed list for details on these acquisitions. The library has also acquired 80 stills from the Czech films.

PRESERVATION

Our continuing project of preserving the films of artist/film-maker Joseph Cornell progressed with the completion of printing materials on four titles: A Legend for Fountains; Lonely Fountain; Boys' Games; and Collage #36. Corrected prints were produced for seven Cornell titles, among them Angel, Lamb Sculpture, Centuries of June, and Cinderella's Dream.

Preservation was completed for Shirley Clarke's Bridges-Go-Round, Barbara Rubin's Reel 5350, Dwinnell Grant's Composition II: Contrathemis, Color Sequence, and Composition IV: 3 Themes in Variations; and Francis Lee's Le Bijou.

Missing frames were restored to the Helen Levitt-Janice Loeb-James Agee classic In The Street, and a new negative and answer print were produced.

Preservation work began on Robert Frank Footage (310' of unreleased footage shot by Frank), Dexter Kelly's Footage of Jack Smith Shooting Photographs, Bob Branaman's Films, and Bill Vehr's Avocada.

CATALOGUING-DOCUMENTATION-RESEARCH

Anthology Film Archives received a \$30,000 grant from the National Center for Film and Video Preservation to upgrade its archival records by transferring them to a computer database to be integrated in the National Moving Image Database (NAMID) project. Due to staff changes and the consequent transitional moves by the new archivist, the cataloguing project has been slowed. An Epson 386 SX computer and Minaret software (a cataloguing, MARC-based software program already in use at the Wisconsin Center for Film and Theater Research, and at George Eastman House) were purchased, and we expect to move forward our cataloguing conversion in earnest in 1991.

200 researchers used the library for study projects. 18 persons viewed films from our collection for research purposes. 400 requests by telephone and mail were taken.

FILM SHOWINGS-EXHIBITIONS-PUBLICATIONS

A total of 1,100 screenings were shown to approximately 35,000 viewers. 115 of the 500 titles screened were from Anthology's archive; these films had an estimated audience of 4,250.

Specific film series included: Czech Modernism: 1900-1945; Changing the Subject: Recent Film and Video about Women of Color; Amazon Week; Hand-Held Videos; Old and New Masters of Super-8; Mexico: A Work of Art; Camera on the Couch; FilmArtFilmArtFilm (films by or about artists such as Man Ray, Marcel Broodthaers, and others); Biker Movies: 1962-74; New York Lesbian and Gay Experimental Film Festival; Discover European Video. Essential Cinema programs featured films by Bruce Baillie, Ernie Gehr, Jerome Hill, Dimitri Kirsanoff, Ken Jacobs, D.W. Griffith, Peter Kubelka, George & Mike Kuchar, George Landow, Leni Riefenstahl, Roberto Rossellini, Michael Snow, and many others.

Retrospectives included Takahiko Iimura, John Cassavetes, Andras Szirtes, Ulrike Ottinger, Lino Brocka, the Lumiere Brothers, Dziga Vertov, Benet Rossell, Atom Egoyan, Lawrence Brose, Stuart Sherman, Burt Barr, and others.

Anthology also hosted premieres or limited engagements such as Twister (Michael Almereyda), The Prisoner of St. Petersburg (Ian Pringle), How To Be Louise (Anne Flourney), No Picnic (Phil Hartman), Antigone (Amy Greenfield), To Protect Mother Earth (Joel L. Freedman), Sister Midnight (Peter Mays), The Long Weekend (o'despair) (Gregg Araki), Man No Run (Claire Denis), Desire: Sexuality in Germany 1910-1945 (Stuart Marshall), Hank Williams: The Show He Never Gave (David Acomba), and others.

Anthology helped to produce four catalogs: Films by Lino Brocka: The Philippines' Most Provocative Filmmaker; Old and New Masters of Super-8; Takahiko Iimura; and Discover European Video; and one poster, "George Kuchar Films."

BUDGETARY MATTERS-GOVERNMENT RELATIONS

Anthology's \$840,000 annual budget is derived from earned income, government grants, foundations, corporations, and individual donations. Anthology received support from the following government agencies: National Endowment for the Arts Media Arts Program, NEA Challenge Grant Program; National Center for Film and Video Preservation at the American Film Institute; New York State Council on the Arts Electronic Media and Film Program.

INTERNATIONAL RELATIONS

Anthology made loans or sales of prints to the following international institutions: Art Gallery of Ontario; Stadtkino Wiener Stadthalle, Vienna; National Film Theater, London; Innis College, Toronto; British Film Institute; Filmoteca de Andalucia; and Rotterdam Arts College; Beaubourg; Musee de Marseilles.

The Czechoslovak National Archive has donated 48 early Czech classics to Anthology. The films opened in March 1990 at Anthology and are currently traveling throughout the country as the series Czech Modernism: 1900-1945. Sites include: Cleveland Cinematheque; George Eastman House Film Archive; Museum of Fine Arts, Boston; Harvard University; Museum of Modern Art, New York; Pacific Film Archive; UCLA Film Archive; and Webster University, St. Louis. In exchange for these films, Anthology will donate a comparable selection of titles, focusing on the American avantgarde, to the Czechoslovak National Archive.

SPECIAL EVENTS

On May 2, 1990, Anthology threw a fundraising dinner to raise matching funds for a National Endowment for the Arts Challenge Grant, awarded in November 1989 for preservation. The event was hosted by Louis Malle and honored the Lumiere Brothers upon the centenary of their achievements and the recent restoration of their films. The dinner raised \$30,000.

Oslo



NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAF)

REPORT FOR 1990

General remarks.

The Norwegian Film Institute consist of five departments: Archive, Administration, Foreign department, Cinemateque and Home Video Register.

1. Acquisitions of the year.

This year 360 feature films was deposited, including 16 Norwegian features (1989 : 436 and 18). All foreign features are in 35 mm with norwegian subtitles. 658 short films was deposited, including 20 Norwegian ones, in 16 and 35 mm copies. Unfortunately the Institute still has a great number of non registered films. Our first priority is Norwegians films on Nitrate base. There is also a number of non-registered foreign features.

2. Progress in the field of preservation.

The capacity of the Norwegian laboratories is still too small and most of the restoring is done at Printer Effects AB and Optical Visions AB in Stockholm Sweden. In 1990, 23 441 m Nitrate film was restored, including 5 Norwegian features. The archive is now partly computer based, with the same system as the NRK-Television Archive.

Head of the Film Archive is Mr. Arne Pedersen.

3. Cataloguing - Documentation - Research.

The library Consists of 13 000 volumes. We subscribe to 70 periodicals. As in previous years we support the Periodical Index Project. During the year we have made an evaluation of the library classification system and the conclusion is that we will use the system suggested by FIAF, based on computers.

Head of the library section is Ms. Karin Hansen.

Our department for stills, posters and documentation material is growing and the amount of unregistered material is still too high. So far no grants have been given for more staff.

Head of the documentation and reference section is Mr. Tito Z. Pannaggi.

The Norwegian Home Video Register Started in 1985 the Register is a division of the Norwegian Film Institute covering all video cassettes in commercial distribution. General agents and dealers are also registered. The register is fully computer based. The other main division of the Institute (Archive, Library, Cinemateque) are using the same computer system.

Head of the Home Video Register is Mr. Per Morten Løchsen.

4. Film Showings.

In cooperation with the "Friends of the Norwegian Film Institute" and Oslo Film Society, 413 showings have been given in our Cinemateque. Special programmes have dealt with films by Ingmar Bergman, The Marx Bros., Martin Scorsese, The Kaurismäki Brothers, Federico Fellini, Peter Greenway, Fredi Murer etc. Other programmes was films from the UCLA-archive presented by Mr. Robert Gitt, films from Latvia including the Felix-winner "Cross-roads", films from Mexico and selected norwegian features. The Norwegian Film Institute also participated in the great Scandinavian presentation at the Centre Georges Pompidou in Paris from April to December 1990. We thank our colleagues in Copenhagen, Helsinki, London and Stockholm for supporting us with films for the Cinemateque.

The cinemateque has 4000 members.

Head of the Cinemateque is Mr. Kjell Billing.

5. Budgetary matters, relations with governmental authorities.

From 1988 the Institute govern 1/3 of the grants for Nowegian feature film production, and from 1990 The Institute had the total administration of the film support system in Norway. A lot of work has been done by the Institute's board to developpe the production system.

The grants for 1990 was a little bit higher than earlier years, which enabled us to preserve a substantial amount of nitrate film. Provided the grants for next five years will be on the same level, we will solve the nitrate problem within 8-10 years. The Institute constantly holds an open dialogue with the Ministry of Cultural Affairs on developing the Institute and the field of Film Culture in Norway.

Head of Administration is Ms. Janicke Lem.

6. International relations.

The Institute has taken over the promoting of Norwegian Films abroad, including film weeks, festivals etc.

Head of International Affairs is Ms. Kirsten Bryhni.

7. Special events - Miscellaneous.

The director of the Norwegian Film Institute Mr. Jan Erik Holst took over in January 1988. He is former Head of the National Centre for Screen Studies, Shortfilm Producer and Film Critic.

Both the Home Video Register and the Film Division are now situated in the beautifully restored Old Military Hospital in the centre of Oslo City. The main archive is situated at the studios of Norsk Film A/S outside Oslo.

The Institute have published the booklet "Norwegian Films 1990" in english and french, the Annual Short Film Register and Catalogues of registered videocassettes, -dealers and -producers.

Paris

R A P P O R T D ' A C T I V I T E S 1 9 9 0

C O N G R E S F I A F - A T H E N E S - A V R I L 1 9 9 1

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- I) DEPARTEMENT FILM,
- II) DEPARTEMENT NON-FILM,
- III) PROGRAMMATION DE FILMS,
- IV) PUBLICATIONS, EDITIONS, PRODUCTION AUDIOVISUELLE,
- V) FORMATION, ENSEIGNEMENT, RECHERCHE,
- VI) CINEMATHEQUE DE LA DANSE,
- VII) BUDGET.

I) DEPARTEMENT FILM

1) Acquisitions de l'année

Durant l'année 1990, la Cinémathèque Française a tenu à développer plus intensément sa politique auprès des "ayants droit" de dépôt volontaire de copies.

Le résultat pour l'année écoulée est en augmentation par rapport aux années précédentes. En effet, la Cinémathèque Française a reçu plus de 1 500 copies de films (tous formats confondus, mais avec une majorité de 35mm).

L'ensemble de ces dépôts est composé en partie de films provenant de la production récente (dépôts effectués par des majors compagnies américaines ou françaises) ou des sociétés indépendantes de distribution. C'est grâce à celles-ci et aussi aux fonds reçus par les ayants droit T.V. que la Cinémathèque Française a pu en parallèle avec la production récente, compléter ses collections avec des films anciens de toutes origines.

Enfin, la Cinémathèque Française a décidé de reprendre avec ses collègues une politique de dépôt à longue durée qui commence à porter ses fruits, en particulier avec les cinémathèques francophones et européennes.

2) Progrès dans le domaine de la conservation

La Cinémathèque Française a travaillé sur 132 titres au cours de cette année, dont 87 longs métrages dont il a été tiré un élément positif de présentation et un élément de conservation (interpositif, internégatif).

Parmi les films restaurés, citons "Feu Mathias Pascal" de Marcel l'Herbier, "Les nouveaux Messieurs" de Jacques Feyder, "La Terre" et "les Travailleurs de la Mer" d'André Antoine, "Peau de Pêche" de Jean-Benoît Lévy et Marie-Eponine Epstein.

3) Catalogue

L'inventaire général de la collection film, entrepris dès 1984, atteint maintenant la lettre E. L'équipe chargée de ce travail s'est étoffée en cours d'année et devra être encore complétée au début 1991.

8 865 boîtes ont été inventoriées dont 2 787 de nitrate.

II) DEPARTEMENT BIBLIOTHEQUE - MUSEE

L'année 1990 a été caractérisée par une fréquentation croissante des activités proposées par le Département :

- . 31 000 visiteurs français et étrangers ont visité le musée du cinéma Henri Langlois,
- . 9 200 chercheurs ont été accueillis par les différents services.

Par ailleurs, les collections se sont enrichies de 1 154 monographies, 7 532 fascicules de revues, 638 scénarios, 6 000 photographies et 400 affiches.

Un important travail d'inventaire des pièces et objets du musée a été entrepris en vue de l'édition du catalogue du musée Henri Langlois (Editions Adrien Maeght), prévue en 1991. L'informatisation de cet inventaire a été réalisée.

Les travaux de restauration ont principalement porté sur les ouvrages et les revues anciennes (1 203 volumes reliés), les scénarios manuscrits (15), les fonds photographiques, (contacts et contretypes établis pour 1 008 plaques de verre) et les 154 affiches présentées en permanence dans le musée du cinéma Henri Langlois (restauration et nouvel encadrement).

La Cinémathèque Française a présenté au Palais de Tokyo une exposition consacrée à l'oeuvre du décorateur Bernard Evein et au Palais de Chaillot un hommage au musicien Maurice Jaubert ; l'hommage à Fritz Lang dans la cadre de son centenaire a été l'occasion d'exposer les pièces maîtresses de la collection Fritz Lang que possède la Cinémathèque Française.

III) PROGRAMMATION DE FILMS - PALAIS DE CHAILLOT / PALAIS DE TOKYO

La nouveauté de l'année 1990 a été l'ouverture d'une deuxième salle de projection toute neuve (480 places) au Palais de Tokyo.

Cette salle est programmée quotidiennement depuis le 1er novembre 1990 à raison de 2 films par jour (à 18 H et à 20 H).

En 1990, la Cinémathèque Française a présenté dans ses salles du Palais de Tokyo et du Palais de Chaillot 1120 films et accueilli 100 000 spectateurs.

Parmi les grandes rétrospectives citons :

- l'hommage à Fritz Lang, (centenaire),
- l'intégrale de Roberto Rossellini,
- une part importante faite au cinéma muet :
 - . une séance hebdomadaire au minimum,
- les cent années Lumière (documentaire),
- les Ecrans de la Liberté : films français, soviétiques, polonais, sud-africains interdits ou inédits,
- hommage à Maurice Jaubert,
- David Cronenberg et le cinéma de l'Ontario,
- hommage à Masaki Kobayashi,
- 40 ans de cinéma de Hong-Kong,
- cinéma Israélien,
- hommage à Claude Jutra,
- Dirk Bogarde,
- le cinéma américain des années 50,
- Rudolph Thome,
- les festivals de Cannes, Nantes, Amiens... Cinéma du Réel, Films de Femmes de Créteil...

De nombreuses avant-premières ou manifestations exceptionnelles ont été organisées et plusieurs réalisateurs ou acteurs ont été les hôtes de la Cinémathèque Française :

- Otar Iosselliani : "et la lumière fut" - 1989,
- Rudolf Thome : "Tarot" - 1986,
- Patricia Highsmith et Anthony Perkins,
- Masaki Kobayashi,

- Jackie Chan (Hong-Kong) : "Miracles", 1989,
- Bertrand Blier,
- Hiroshi Teshigahara : "Rikyu" - 1989,
- Kirk Douglas,
- Dirk Bogarde et Jane Birkin : "Daddy Nostalgie" de Bertrand Tavernier,
- Vitali Kanevski : "Bouge pas, meurs et ressuscite",
- Peter Popelatev : "Moi, la comtesse",
- Fabrice Luchini, Judith Henry, Maurice Garrel, Christian Vincent : "La discrète",
- David Cronenberg,
- Patricia Rozema : "the white room",
- Claude Chabrol : "Docteur M",
- Valéria Sarmentio : "Amélia Lopes O'Neill",
etc.....

Coproduction de manifestations à Paris, en province et à l'étranger.

Paris :

- Théâtre de la Ville : "Feu Mathias Pascal" de Marcel l'Herbier avec Martial Solal,
 - Musée d'Orsay : A. Antoine,
 - Musée du Louvre : "Belphégor",
 - Centre Georges Pompidou : "Passage de l'Image", "Biennale des films sur l'Art",
 - Goethe Institut : "l'Opéra de quat'sous".
- Signalons une programmation régulière organisée par la Cinémathèque de la Danse à l'Opéra de Paris (Garnier), qui connaît un vif succès.

Province :

- Festival de Cannes : "hommage à Fritz Lang",
- Festival d'Avignon : "l'Avant-garde française des années 20",
- "Gros Plan" à Quimper,
- "Nantes aime le cinéma",
- Journées cinématographiques d'Orléans,
- Festival "Epstein" à Amiens,
- Festival de Lille,
etc.....

Manifestations autour des films restaurés ou du programme "les Ecrans de la Liberté" à Lille, Marseille, Quimper, Nantes, Strasbourg, Mulhouse, région Basse-Normandie...

Etranger :

- Festival Dei Popoli à Florence : "Feu Mathias Pascal",
- Villa Médicis : "Vampyr",
- Festival de San-Francisco : "Michel Strogoff",
- Mostra dei Valencia : "la Galerie des monstres" et "sang et lumière",
- Waterloo : "Napoléon".

IV) PUBLICATIONS - EDITIONS - PRODUCTION AUDIOVISUELLE

En 1990, un effort particulier a été fait en matière d'édition :

- catalogue des films tirés et restaurés (tome IV),
- "Rossellini", en co-édition avec les Cahiers du cinéma sous

- la direction de Alain Bergala et Jean Narboni,
 - "Ecrits" de Louis Delluc par Pierre l'Herminier - Tome III et IV, en co-édition avec les Cahiers du Cinéma à l'occasion du centenaire,
 - "M le Maudit" de Fritz Lang, textes et photogrammes - par Bernard Eisenschitz, Noël Simsolo, Gérard Legrand en co-édition avec Plume.
 - "Les Ecrans de la Liberté" :
 T.1 - "Pologne, films censurés, films libérés",
 T.2 - "URSS, 50 ans de cinéma retrouvé",
 T.3 - "Afrique du Sud "cinéma sous influence, cinéma de résistance".

Une trentaine d'entretiens de réalisateurs, producteurs, acteurs ont été filmés au cours de cette année. Ils constituent une "mémoire en images" du cinéma contemporain. Citons les entretiens ou portraits d'Alexandre Astruc, Jackie Chan, Kirk Douglas, David Cronenberg, Monte Hellman, Agnieszka Holland, Gregory Peck, Edward Pressmann, Peter Watkins, Philippe Garrel, etc...

V) FORMATION, ENSEIGNEMENT, RECHERCHE

- . 3 cours de cinéma hebdomadaires :
 - "cinéma et sciences humaines" de Jean Rouch,
 - "histoire et analyse de films" de Jean Douchet,
 - "sciences et techniques du cinéma" de Henri Alekan.
- (200 personnes fréquentent ces cours).

. Un atelier professionnel d'écriture de scénario :

- 25 séances annuelles.

Responsable : Madame Maryse Léon-Garcia (formation à l'U.C.L.A.).

VI) CINEMATHEQUE DE LA DANSE

Département thématique, créé en 1982, à l'initiative du Ministère de la Culture et de la Cinémathèque Française, il a pour mission :

- la conservation et l'archivage de films de/et sur la danse,
- la présentation et la diffusion de ces films à Paris, en province et à l'étranger,
- l'aide à la production de films.

En 1990, La Cinémathèque s'est enrichie d'une trentaine de longs et moyens métrages portant plus particulièrement sur la jeune danse européenne et internationale. La Cinémathèque de la Danse a été présente tout au long de l'année, à Paris et sa banlieue, en province et à l'étranger, chargée en général du choix des films projetés.

Principales manifestations

Paris :

- . salles de la Cinémathèque Française aux Palais de Chaillot et Tokyo :

Janvier 1990 : avant-première de deux films de danse français, "final" et "derrière le mur",

Avril 1990 : "cinéma expérimental et danse II"

Juin 1990 : "les danses de la nuit la plus longue" (fête du cinéma),
Octobre 1990 : "hommage à Nina Vyroubova" en sa présence,
Novembre 1990 : avant-première de "Mémoire des autres", film de Roger Pic et carte blanche à celui-ci en sa présence.

En Banlieue : Brunoy, Boulogne-Billancourt, Villeneuve-le-Roi, Cergy-Pontoise, Champigny, Fontenay-aux-Roses, Aubervilliers, Blanc-Mesnil.

En province : Dunkerque, Brest, Toulouse, Blois, Marseille, Rouen, Toulon, Lyon, Limoges, Lille, Val de Reuil (Rouen), Léognan (Bordeaux), Sète, Montauban.

A l'étranger : (en général avec l'aide du Ministère des Affaires étrangères) en Angleterre, au Japon, en Argentine, en Uruguay, au Maroc.

Enfin, la Cinémathèque de la Danse est équipée dans ses locaux d'une table de montage, d'un projecteur 16 mm et d'un magnétoscope. Cet équipement lui permet d'accueillir des chorégraphes, des journalistes, des universitaires et des étudiants qui désirent visionner des films ou vidéos pour leurs recherches.

VII) BUDGET

. En 1990, le budget était de 30 millions de francs (soit 6 millions de US \$).

Les recettes proviennent :

1- du Ministère de la Culture (Centre National de la Cinématographie) : 83 %

2- des recettes propres de la Cinémathèque Française :

- . salles et musée : 6 %
- . prestations et ventes : 6 %
- . et du mécénat : 5 %

Les dépenses se répartissent ainsi :

- dépenses de personnel (salaires et charges) : 3,48 M. de US \$,

- dépenses de fonctionnement et équipement : 1,64 M. de US \$,

- dépenses liées à la conservation film et non-film : 1,32 M. de US \$.

Effectifs :

Fin 1990, les effectifs de la Cinémathèque Française comprenaient :

- personnel permanent : 75 personnes (+ 5 personnes à la Cinémathèque de la Danse),
- personnel intermittent : 20 personnes (représentant l'équivalent de 7 postes à temps plein).

En 1990, un important effort a été accompli pour informatiser l'administration et la gestion.

Paris

cinémathèque universitaire

affiliée à la Fédération Internationale
des Archives du Film

3, rue Michelet - 75006 PARIS

RAPPORT D'ACTIVITES 1990

L'année 1990 a été, à bien des égards, l'une des plus fructueuses qu'ait connue la Cinémathèque Universitaire. Le nombre de dépôts volontaires n'a cessé de progresser : environ 300 copies (35 ou 16 mm) nous ont été confiées, par des distributeurs, producteurs ou collectionneurs. Quelques raretés à signaler: des films d'animation de l'époque muette (Benjamin Rabier, O'Galop, Lortac...), des longs métrages français des années 30, un lot important de bandes annonces. A noter d'autre part le développement considérable du secteur non-film (revues, scénarios, dossiers de presse...), et sa mise à disposition enfin rendue possible aux chercheurs. Un catalogue complet est en cours d'élaboration. Quant à la mise sur ordinateur des listes de films (sous triple entrée: titres, classement par réalisateurs et par pays), elle est pratiquement terminée. Sa consultation demeure, évidemment, confidentielle.

Les projections organisées à l'intention des étudiants se poursuivent, dans nos centres habituels (Institut d'Art et d'Archéologie, Censier), à la cadence de 15 par semaine, d'octobre à juin ; nous avons organisé des séances spéciales de projections en 17,5 mm et des "Vendredis du cinéma muet". A quoi il convient d'ajouter les séances de visionnement ponctuelles, à la table de montage, de plus en plus nombreuses ; et le programme d'identification de films primitifs, réalisé en liaison avec l'Association Française des historiens du cinéma. Signalons encore une "Carte blanche" à la Cinémathèque Universitaire, qui s'est tenue à Strasbourg fin 1989.

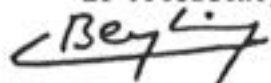
Le président soussigné a été désigné, avec d'autres spécialistes de la conservation, pour participer aux travaux d'élaboration de la nouvelle Bibliothèque de France ; ainsi qu'à la Commission scientifique du Patrimoine, mise en place par le Centre National de la Cinématographie.

Les relations avec les autres archives, tant au plan national qu'international, sont excellentes : prêts ou échanges de copies avec la Cinémathèque française, Toulouse, Lausanne, Lisbonne, etc. Toutes nos copies "nitrate" ont été déposées au Service des Archives du Film du CNC.

Seule ombre au tableau: le mauvais procès qui nous a été intenté à l'initiative de la Fédération Française des Distributeurs de Films, sous prétexte de duplication illégale de copies en vidéo et de recel. Il y a là un grave malentendu, lié aux problèmes complexes suscités par le développement des études audiovisuelles en milieu scolaire. S'il est exact que certains départements universitaires ou centres scolaires utilisent le matériel vidéo de façon un peu anarchique (en l'absence de toute politique cohérente de diffusion), cela ne saurait concerner la Cinémathèque Universitaire, qui a toujours préconisé l'accès aux films en copies optiques comme outil pédagogique privilégié, à l'exclusion de tout autre support. (Lire à ce sujet ma communication au colloque du COMIFACS, dont les Actes ont été publiés sous l'égide de l'UNESCO.)

Par mesure de prudence, nous avons été amenés, compte tenu de ces tracasseries, à limiter au strict minimum la sortie de nos films hors de l'enceinte universitaire - à la seule exception des autres Cinémathèques.

Le Président,



Eric ROHMER, président d'honneur ● Claude BEYLIE, président et conservateur
Michel MARIE, conservateur adjoint ● Jean-Paul TOROK, archives non-film

Perth

THE STATE FILM ARCHIVES OF WESTERN AUSTRALIA
1990 REPORT

The State Film Archives of Western Australia forms a unit of the J.S. Battye Library of West Australian History in the Library and Information Service of Western Australia (LISWA). Its role is to acquire and preserve film pertaining to the State and to make the collection available to researchers as appropriate. Supporting activities, such as the acquisition and processing of documents, posters, books and stills are carried out by either the State Archives of Western Australia or the Battye Library within LISWA and these are available to the public in a shared reading room.

The film archive is staffed by one full time librarian working with the public access collection and responsible for all selection and acquisition, supported by a group of seven voluntary part-time assistants and the Preservation Services Branch of LISWA. The latter is responsible for the maintenance of the preservation collection and the provision of any copies made from the preservation Stock.

Acquisitions

A comprehensive collection of 16mm A+B rolls and negatives was received from David Moore of Film Centre Pty Ltd. David is acknowledged as a film maker of documentaries of international repute. They provide a full history of the iron ore industry in Western Australia. Mt Newman Mining Company is providing gratis 3/4" U-Matic High Band copies for reference purposes from used composite prints.

Other films acquired have been received as a result of a government decision to curtail the number of audio-visual units working concurrently. As the units close or need to discard their stocks, many have co-operated with State Film Archives and have forwarded material for assessment. Previously the masters and originals would have been retained by the agency. Unfortunately most of these films (in either category) have yet to be processed - but at least they are safely stored.

Progress in the field of preservation

A survey was undertaken of the nitrate collection (58 reels of 70 titles). Five reels were found to have seriously decomposed. All duplicate negatives are being checked for quality, as over the years, different negative stock has been used as expedient. It is hoped that the FICA unit will be put into regular use this year when the staffing situation improves.

The major impetus in preservation has been to copy film for reference purposes onto video format. In addition, a volunteer is repairing and rewinding all viewing titles as part of a preservation programme. Many of these viewing prints are original, rather than deliberate transfers.

Cataloguing - Documentation - Research

Acquisition records are updated on the computer (AWA Urica software) with cataloguing details added as time permits. The practise is to input full credit and title details with summary sequences or shot lists, together with physical format descriptions, into the acquisition record but subject descriptors are not allocated as this is very time consuming. Researchers appear to cope quite well despite this omission.

Documentation about each film is being compiled by combining the many sources of records available. For instance, the State Film Unit, later attached to the Education Department of Western Australia and now called West Ed Media, has a series of correspondence files in the State Archives (part of the Library and Information Services of Western Australia) which pertain to all aspects of film production, shot lists and sales and distribution records.

Research by the archives is limited to volunteers working on particular collections. This particularly applies to the 8mm and 16mm private collections previously acquired but forming part of a large backlog. Research by the public is ongoing with the main enquiries coming from film makers in the Eastern States. It is difficult to meet their needs from the distance of over 2,700 kms to the nearest capital city.

Film Showings

These have not been undertaken by the archives itself. However films have been lent on 4 occasions with appropriate acknowledgements.

Exhibitions

None held.

Publications

None issued. Brian Beaton completed a masters thesis called:

From Travelling Showmen to Television : opportunities for film making in Western Australia 1900-1975 at Murdoch University, Perth, Western Australia.

Budgetary Matters

The budget has been severely reduced. However, work has progressed satisfactorily. Viewers requiring a copy of any footage are required to deposit a 3/4" U-Matic High Band copy (as a master) and a 1/2" VHS for viewing purposes to augment access to the collection. Government agencies in Western Australia are required to deposit a copy of any film (or video) produced by that agency under the terms of a directive issued by the Premier.

International Relations

Films found in Western Australia which do not meet our collection policy have been sent to appropriate archives elsewhere. These contacts have been selected through FIAF documentation.

Miscellaneous

Activities have centered around stock taking and taking stock of procedures regarding acquisition and access. Preservation procedures are ably catered for under the control of Mr Paul Malone, Manager of Preservation Services Branch for LISWA. Private film collections are acquired on a more selective basis than previously when the collection attempted to be comprehensive in its coverage. Donors are no longer restricting access to their collections, and few require remuneration if footage is to be used from their collection. Copyright is not transferred to the Archive. A lot of time is spent servicing copyright enquiries.

Arrangements are still to be made with the Film and Television Institute (in Western Australia) to acquire footage from their annual awards night and much needs to be done to persuade professional film makers to lodge their film with SFA pending legislation which should enable us to insist on this.

Co-operation is established with local tertiary educational institutions with the appointments of students on practicum or work experience to work in areas relevant to their studies and expertise.

Poona

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
Pune - 411 004

Phone: 331559/334379/336253/338516
Telex: 145 759 NFAI IN
Fax: 91212-331250 (NFAI Tel-331559)

Activities Report for 1990

Activities: NATIONAL

The Year at a glance

During the year, the National Film Archive of India continued its steady progress in preserving the country's film heritage, and building up a representative collection of the best of world cinema and in the field of film documentation and dissemination of film culture. The Archives' present collection of over 12,000 films cover nearly 1/5th of the national film heritage. With headquarters at Poona and three regional offices at Bangalore, Calcutta and Trivandrum the NFAI reaches out to filmmakers, film lovers and film enthusiasts all over the country and abroad.

New building complex

Despite our best efforts, the Archives' new building complex could not be commissioned during the year as originally planned. The centrally air-conditioned building complex will house three basement film storage vaults to store about 60,000 film cans under specialised cold storage conditions of temperature and humidity, a 350 seat auditorium and thirty seat preview theatre fitted with 35mm/16mm and magnified video projection facilities, restoration laboratory, steenbeck viewing rooms, preview cubicles and VCRs and monitors for research workers, book library and reading room, micro filming and computer set up. The book library and reading room has already been shifted to the new building while mobile racks are being installed in the basement vaults for film storage.

Important acquisitions

674 films were added to the Archive collection during the year (Jan-Dec). The number included fresh acquisitions and duplicate prints paid for by the Archive by way of print cost i.e. raw stock plus processing charges as well as free deposits received from Govt and private agencies.

	Paid for	Free	Total	-2-
Fresh titles	78	6	84	
Duplicates	164	27	191	
Long Term deposits		399	399	

			674	
			=====	

Important acquisitions

Notable among the recent acquisitions has been the print of an early Talkie film KURUKSHETRA (Hindi/Marathi/1933) directed by Sardar Balasaheb Yadao the great master of Spectacles of the Silent era. A 35mm print has been generously deposited with the Archive by the late filmmaker's son.

Among foreign films, important acquisitions of the year include two features and two documentaries from ICAIC, Habana and five Polish films from Film Polski. The notable titles being :- Kieslowski's CAMERA BUFF, Andrew Wajda's MAN OF IRON and Thomas Alea's SURVIVORS and Santiago Alvarez's HANOI, Tuesday the 13th.

A detailed statement of archival acquisition as on 31st Dec'90 is given below:

<u>Items</u>	<u>As on 31st Dec'89</u>	<u>Additions Jan-Dec'90</u>	<u>As on 31st Dec'90</u>
Films	11,528	674	12,202
Video cassettes	415	117	532
Books	18,434	1,312	19,746
Periodicals	223	-50	173
Scripts	20,124	711	20,835
Pamphlets/folders	6,857	181	7,038
Press clippings	75,083	32,565	1,07,648
Stills	78,365	7,611	85,976
Slides	2,624	196	2,820
Wall posters	5,830	86	5,916
Song booklets	4,734	974	5,708
Disc-records	1,822	-	1,822
Audio Tapes	115	-	115
Micro films	1,957	-	1,957
Micro fisch	-	42	42

Progress in the field of preservation

The Film Checking Dept at Poona detail checked and cleaned 2309 reels in 35mm and 217 spools in 16mm. Repeat and routine checking was done in respect of 19,289 reels in 35mm and 1909 reels/spools in 16mm. About 4,47,767 mtrs of safety film stock was processed for archival preservation and record. This included 52,460 mtrs of nitrate stock which have been transferred to safety base. Laboratory services in Bombay, Calcutta, Madras, Trivandrum and Hyderabad were utilised for 117 subjects in 35mm and 35 titles in 16mm - both fresh as well as duplicate prints.

Distribution Library

Duplicate prints of fifteen fresh titles were added to the Archive Distribution Library at Pune and the three Regional Centres at Calcutta, Bangalore and Trivandrum.

The Archive Distribution Library is having 174 titles of Indian and foreign classics at present and caters to nearly 900 borrowers scattered all over the country- mostly film societies affiliated to Federation of Film Societies of India, Film Clubs functioning in Educational Institutions and Cultural and Welfare organisations interested in propagation of film culture. The Archive Distribution Library also lends films to University Film Study Centres at Universities and affiliated colleges.

Publications

The following publications were brought out during the year under the newly started collaboration scheme with established publishers:

1. Indian Cinema 1985 compiled by (Late) B.V.Dhrap in collaboration with United Data Base Ltd, New Delhi
2. B.N.Sircar Monograph by (Late) Bageshwar Jha in collaboration with Seagull Books, Calcutta
3. Shatranj Ke Khilari- a comparative study of Satyajit Ray's film and Premchand's short story - research project in Hindi by Dr. S.N.Tewari, New Delhi in collaboration with Madhya Pradesh Film Development Corporation, Bhopal

The publication, incidentally won the National award for the 'Best writings in Cinema' in 1989. An English translation of the book is under preparation.

Publication of monographs of Master Vinayak, L.V.Prasad, S.S.Vasan, Gudavalli Ramabrahmam and Chittoor Nagaiah are in the pipe line and expected to come out during 1991.

Cataloguing/documentation/research

The following research/monograph projects are under various stages of completion:

Research Projects

1. Depiction of Working Class in Malayalam Cinema;
2. Study of Children's Film movement in India;
3. Images of Women in Hindi films;
4. Malayalam Literature and Cinema;
5. Stereotypes in Malayalam Cinema;
- and 6. New Indian Cinema

Monographs

S.S.Vasan (Studio-owner/Producer/Director)
L.V.Prasad (-do-)
P.Bhanumathy (Singer-Actress); M.K.T.Bhagavathor (Singer-Actor);
Chittoor Nagiah (Singer-Actor-Producer-Director); P.U.Chinnappa
(Actor) & John Abraham (Avant Garde Filmmaker)

Public Services

The Archive book library and reading room facilities were availed of by 1176 visitors and xeroxing service facility was provided to 36 members and stills supplied to 29 parties. Documentation section responded to 136 queries from the public for supply of information relating to Indian and International Cinema.

Viewing facilities

30 Indian and 4 foreign research workers utilised the viewing facilities available with our Archive. About 203 films in 35mm (883 reels) and 25 films in 16mm (53 spools in approx) were shown to these research workers in the four viewing tables of the Archive at Poona.

Film showings

About ~~30~~³¹ films were screened under the Archives 'Film Circle' programme once a week at Bombay, Calcutta, Bangalore, Trivandrum and once a fortnight at Bhopal, Madras, Vijayawada and Hyderabad. The screenings are held in collaboration with State Film Development Corporations, Cultural organisations and Federation of Film Societies. The major themes projected in the Archive Film Circle programme included:

The Child in Cinema
Comedy & Comedians
Remembering Himansu Rai
Focus on Cuba
The Worker and his environment
Crime, Criminals, and Punishment
The Love Triangle
Animals and Birds in Cinema
Novels into Film, and
Plays into Film

Special programmes and events

NFAI assisted the Directorate of Film Festivals in holding a retrospective of the famous Japanese filmmaker - KEISUKE KINOSHITA under the "old masters" section of the 22nd International Film Festival of India at Calcutta. About a dozen representative films of KINOSHITA, specially borrowed from Japan Film Library Council were presented in the programme in January '90 at Calcutta.

Also assisted the Directorate of Film Festivals in holding a retrospective of Ashok Kumar, the evergreen hero of Indian Cinema with 15 of his selected films from the Archive collection during the 22nd International Film Festival of India at Calcutta.

In addition following retrospective/ homage programmes were also held by the Archive in collaboration with Govt depts, cultural organisations and Film Societies:-

Durga Khote/ Ritwik Ghatak / Raj Kapoor / Basu Chatterjee/ Alexander-Dovzhenko/Alfred Hitchcock/ Akira Kurosawa/ Michaelangelo Antonioni.

Joint anniversary programmes

A joint programme to celebrate 30th Anniversary of Federation of Film Societies of India and 25 years of National Film Archive of India was held at Madras in August 1990 when five selected films were shown to Film Society members and special invitees. A similar programme was held at Vijayawada in October and later at Trivandrum in December.

Courses/seminar and academic programmes

FIII

197 (35mm) and 98 (16mm) films were supplied to FIII for their day to day academic use during the year.

Special screening of 10 Archive films were held for Members of Parliament during the various Parliament sessions.

Film Appreciation Courses

70 candidates from different parts of the country participated in the five week annual Film Appreciation Course held at Poona during May-June 1990. In addition ten short courses of five to ten days duration were held at Allahabad (University of Allahabad), Mussoorie (Lal Bahadur Shastri Academy), Patna (Sanskriti Soochana Kendra), Imphal (Manipur Film Development Corporation and North Eastern Council), Calcutta (Nandan, West Bengal Govt Film Centre), Jamshedpur (Celluloid Chapter - Film Society), New Delhi (National School of Drama) and

Palai (Le-Montage, Palai University Film Society), Director, NFAI Professor of Film Appreciation, FIII and a dedicated group of guest teachers formed the core faculty for these courses most of which were held in response to requests from local film societies, Govt agencies and cultural organisations.

Services rendered to private film producers/distributors/copyright owners

191 reels were loaned to producers/copyright owners for correcting their negatives and taking fresh copies. About 19 films (329 reels) were made available to producers/ copyright owners for their video copying requirements during the year.

Budgetary Matters

Completion of NFAI's new building complex and putting it into operation is one of the important spill over Schemes of the earlier Plan awaiting priority implementation in the early part of 1991-92. Other important future schemes include - Acquisition of a ten acre plot of land at the outskirts of Poona city for constructing specialised film vaults for taking care of future archival acquisitions, computerisation of archival data, publication of Indian Filmography, construction of additional wing to NFAI building complex at Poona for setting up IV/ Video Archive and a national Cinema Museum and also starting Regional Offices of NFAI at Madras, New Delhi and Hyderabad.

Activities:INTERNATIONAL

Archival Exchanges

Six German classics of the famous masters - Lubitsch, Pabst and Murnau were received under archival exchange programme from the State Film Archive of GDR.

Master print of SUBARNAREKHA was sent to National Film Archive, London for special restoration work undertaken by them for correcting the copyright owner's original negatives.

Important Visitors

- | | | |
|----|--|-----------------------------------|
| 1. | WERNER VOLKMER
Aquilon Film Inc, Quebec | Canadian documentary filmmaker |
| 2. | JOSE GUIMARAESQ
New Delhi | Journalist from Brazil |
| 3. | Syed Hasan Imam | Filmmaker from Dacca, Bangla Desh |

Director: P.K.Nair

Praha

The year 1990 was from many points of view the most successful one for the Film Archive in its 47 years long history.

In the repository for storing nitrate films the air-conditioners were installed and the conditions for film storing were stabilized /temp.= +8°C, RH= 50-60%/.

Construction of 3 buildings has started: repository for safety b/w negatives and duplicate prints /with the capacity of 120.000 reels of 35mm films in 600m cans/, repository for written materials /500 m²/ and a separate support facility /576 m²/. The repositories will be equipped with air-conditioners and furnished with compact shelves.

Screening of archive films was transferred to a new projection hall "Dlabačov" /376 seats/.

Never before in the whole history of the Film Archives so many acquisitions have been processed and so many archive films transferred onto safety stock in one year.

1990 was a good year for us.

1. New acquisitions

1968 new films were processed, classified and deposited,
of which 602 prints of full-length feature films,
30 negatives of full-length feature films
1034 prints of short films and
302 negatives of short films;
221 video cassettes were classified and deposited.

2. Preservation and conservation of films

The transfer of nitrate films to acetate film stock and their preservation were continued. Film laboratory made

- 131 prints of full-length feature films
- 16 masters of full-length feature films
- 63 negatives of full-length feature films
- 299 prints of short films
- 18 masters of short films
- 218 negatives of short films
- 44 prints of news-reels

32 negatives of news-reels and
37 sound negatives

Moulds was removed from 197 films.

3. Scientific processing of films

- a/ the work of the Identification and Archiving Commissions of Film Archive was continued;
- b/ films acquired from private collectors, establishments and foreign film archives were identified;
- c/ 1636 positive films and 332 negatives were identified in detail and catalogued;
- d/ new catalogue of animated films was published

4. The use of films

- a/ in the Archive cinema the cycles Yugoslavian cinema, Czech new wave, John Huston, Rebels without a cause (Marlon Brando, Montgomery Clift, James Dean), American film noire, Rudolf Hrušínský were shown
- b/ Film Archive worked with Czechoslovak Television when 52 ancient Czech films were broadcast in the programme "Films for Those Remembering"
- c/ Film Archive produced a new 60 minutes film TGM-Osvoboditel (TGM-The Liberator) directed by Věra Chytilová. The film had its opening night 7.3. parallelly in cinema and TV

5. Foreign relations

- a/ Film Archive organized PIP Workshop in Karlovy Vary;
- b/ the new volume of the series: Czech and Slovak Cinematographers, Set- and Costume Designers (from 1898 to 1989) was sent to publisher, Saur
- c/ Film Archive sent 46 prints of full-length films and 6 prints of short films to foreign film archives as indefinite loans and received 23 prints of full-length features films and 5 prints of short films and 1 video cassette from them as indefinite loans.
It sent 49 prints of full-length feature films and 58 prints of short films to foreign film archives as temporary loans and received 11 prints of full-length

feature films and 1 print of short film from them as temporary loans;

- d/ In London and Bruxelles, in a close cooperation with NFA and Cinematheque Royale, a programme of Czech and Slovak films from the 60ies was shown;
- e/ In 1990 we have received 57 guests from all over the world and our colleagues made 51 trips abroad to different film archives, film festivals, seminars and conferences.

6. Documentation Department

Acquisitions:

Photographs

of Czechoslovak and foreign origin, portraits of film actors and film makers, shooting stills

15.444 items

Posters

(A 1, A 0 and special formats)

2.726 items

Publicity material

4.734 items

Documents

Left estates-V. Wasserman, V. Ferbasová, M. Frič, I. Jandl were catalogued

Loans:

Photographs lent

2.000 items

Publicity material

150 items

Quito



C I N E M A T E C A N A C I O N A L

CASA DE LA CULTURA ECUATORIANA - QUITO

INFORME DE ACTIVIDADES

1990

Adquisiciones del año.

13 títulos se añaden:

1. VISITA DE LA PRINCESA MARGARITA, 1960, 2', 8mm, D
2. FOLKLOR EN LA SERRANIA ECUATORIANA, 1972, 47', 16mm, D
3. QUITO, 1972, 20', 16mm, D
4. COFANES Y SECOYAS, 1974, 59', 16mm, D
5. CONSTRUCCION DEL OLEODUCTO, 1974, 25', 16mm, D
6. TRANSITO A LA HISTORIA, 1979, 45', 35mm, D
7. HASTA CUANDO PADRE ALMEIDA, 1979, 18', 35mm, F
8. LA LIBERTADORA DEL LIBERTADOR, 1980, 21', 35mm, F
9. UN ATAUD ABANDONADO, 1981, 22', 35mm, F
10. CAMINOS DE PIEDRA, 1982, 18', 35mm, D
11. EL LICENCIADO, 1983, 1', 16mm, A
12. ERASE UNA VEZ UN PAPEL, 1983, 1', 16mm, A
13. COCHASQUI, 1986, 24', 16mm, D

Con estos títulos el Acervo asciende a 100; 40 que ingresaron en el período 86-87 y 47 recuperados entre 88 y 89, gracias a la colaboración de la UNESCO que financió el Proyecto de Rescate y Preservación. Estos últimos títulos corresponden a una primera parte de la segunda etapa que cuenta con un aporte complementario de la UNESCO financiado por el Gobierno Francés. Bajo este mismo marco se adquirió dos cassetes para revisión de videos cuyo objetivo primordial es preservar las copias fílmicas originales permitiendo a los investigadores visionar solamente en video; para ello se cuenta con 34 títulos de video correspondientes a 7 transfe

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CASA DE LA CULTURA ECUATORIANA BENJAMIN CARRION

CASILLA 3520 - QUITO - ECUADOR



CINEMATHECA
NACIONAL

ECUADOR

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rencias de películas y 27 copias producidas originalmente en video. Títulos que se añaden a los ya existentes.

El mencionado aporte complementario permitió la adquisición de película virgen en 16mm que es usada para la ampliación de material rescatado en el formato 9,5 de filmes producidos en 1930. Gracias al Convenio que mantenemos con la Cinemateca Brasileña ese trabajo se realiza en sus laboratorios, previéndose la llegada de las películas ampliadas a 16mm para marzo de 1991 con la visita del experto Joao Sócrates de Oliveira.

Progresos en el Area de la Conservación

85 filmes se sometieron en este año a revisión minuciosa: cambio de empalmes, refuerzo de endentados y limpieza con tricloroetano, siguiendo las normas de la FIAF. El porcentaje atendido corresponde al 50% del actual fondo de Patrimonio Nacional

Catalogación y Documentación.

Se procedió al ordenamiento del Centro de Documentación e Investigación de la Historia del Cine Ecuatoriano mediante los siguientes pasos:

- Conciliación de información, fichaje y catalogación de los filmes del Patrimonio Nacional
- Determinación y ordenamiento de los filmes de producción nacional y ubicación de los mismos en espacios propios diferenciados de los de producción extranjera.
- Indexación de informaciones y documentación complementaria de filmes nacionales y extranjeros.
- Incremento del Acervo Documental en un total de 176 carpetas que contienen fichas técnicas, recortes de prensa, fo-

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CASA DE LA CULTURA ECUATORIANA BENJAMIN CARRION

CALLE 23 - QUITO - ECUADOR



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tografías y otras informaciones de películas nacionales.

-Ingreso de 12 libros sobre cinematografía de diversos países.

Proyectos

Para 1991, se espera contar con la ayuda del Gobierno Sueco, en base a un compromiso amplio de estímulo a varios sectores de la actividad cultural

El modelo de envases que fuera presentado en el Congreso de la FIAF de 1990, más otros implementos, permitirán a la Cinemateca Nacional, mejorar su infraestructura para la preservación.

También se espera la consecución de un aporte económico por parte de la Agencia Española de Cooperación Internacional que permitiría la continuación de la investigación de la Historia del Cine Ecuatoriano y la publicación del Primer Tomo que abarca la etapa silente (1906 - 1931).

Administración y Presupuesto - Relación con Autoridades Nacionales.

Durante 1990, la Casa de la Cultura Ecuatoriana, Institución a la que nos pertenecemos mantuvo un presupuesto de US15,000 para el funcionamiento de Cinemateca Nacional. Sin embargo, a fines de 1990 se han aprobado, conforme la legislación ecuatoriana, las Reformas a la Ley de Cultura, lo que significa que la Institución adquiere autonomía y rentas propias. Ello propende a que nuestro Presupuesto sea incrementado.

Relaciones Internacionales FIAF y otros.

Evento inédito y destacado fué la Muestra de Tesoros Filmicos Restaurados organizada por la FIAF, contando con la colaboración de la Embajada de los Estados Unidos. Se realizó

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del 6 al 12 de Octubre de 1990 en la Sala Alfredo Pareja de la Casa de la Cultura Ecuatoriana.

Además del Convenio mencionado con Brasil, se realizaron interesantes conversaciones con Philippe Jeladeau Director del Festival de Cine de "Tres Mundos" (Nantes-Francia) en miras a encontrar nuevos mecanismos para la recuperación de filmes anteriores a 1950.

Exposición de Necesidades

Acorde con su desarrollo la Cinemateca requiere mejorar su sistema de catalogación y documentación pasando al uso del sistema de Computación modelo MICROISIS.

De igual manera requiere mejorar su infraestructura mediante la obtención de una lavadora y pegadora de cemento.

Aspiración del futuro también es disponer de locales más apropiados y de un Presupuesto específico del Estado Ecuatoriano.

Proyecciones, Exposiciones y Publicaciones 1990

En el campo de la divulgación la Cinemateca Nacional organizó 23 eventos:

Estroncos Nacionales: Video doc. "Nuestra Fiesta" de Hónica Vázquez; Video doc. "El Pase del Niño", "Gente como uno" (ficción); "Pasillo de Tumba Fría" (musical) Directores: Diego y Rosita Pérez.

Muestras Internacionales: "Tesoros de los Archivos Filmicos del Mundo", "Maestros del Cine Libre Inglés", "cine experimental Alemán", "Cine y Video Bolivianos: Una imagen a tres colores", "Cine Joven Alemán", "I Clásicos de Cine Alemán", "II Clásicos del Cine Alemán".

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CASA DE LA CULTURA ECUATORIANA BENJAMIN CARRION

CASILLA 3520 - QUITO - ECUADOR



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Ciclos Internacionales: "Cine Francófono sobre la Juventud", "Clásicos del Cine Francés", "El Tema de la Mujer en el Cine Chino", "II Clásicos de Cine Alemán", "Cine Francófono", "Nuevo Cine Japonés", "III Clásicos del Cine Francés".

Festivales Internacionales: "Festival de Cine Chino", "Cine Alemán para Niños y Jóvenes", "Festival de Cine Español", "Cine Fantástico para Niños", "Festival de Cine Suco".

Seminarios Nacionales: "El Universo Audiovisual del Niño Ecuatoriano" y "Cine Experimental".

Publicaciones: Se publicaron 11 folletos de la actividad de la Cinemateca.

Reykjavik

Report to Fiaf for 1990

1. Acquisitions of the year:

The Archive acquired several film collections in 1990. Two film-making pioneers, Óskar Gíslason and Sören Sörensson died during the year and their collections were deposited with the Archive. The bulk of Sörensson's collection consists of miscellaneous footage, or raw footage belonging to abandoned projects, mainly filmed on 16 mm reversal stock.

A great part of the Gíslason's finished work, movies and documentaries, had already been deposited with the Archive, but this acquisition contains all kinds of additional material: valuable originals, news-reel items e.t.c. Both collections are mainly of historical interest.

The Icelandic Parliament purchased the film collection of Magnús Johannsson, who was the first film collector in Iceland, with all screening rights. Most of this material was already preserved here in the Archive, but the remaining material has now been handed over to us. This collection contains the documentaries of Loftur Guðmundsson who is unmistakably the first Icelandic documentary film maker. The films date back to the early twenties. The Archive has had these film restored (See 2. Restorations).

The Archive acquired a screening print of one classical film, "Faust" by F. W. Murnau.

Other acquisitions are originals, screening prints and negatives of several Icelandic documentaries.

2. Progress in the field of preservation.

The restoration of the oldest and most valuable films, which include the documentaries of Loftur Guðmundsson and some of the first Icelandic feature films, is now completed. The Archive has now received dup. negatives, master positives and answer prints of all this material from Printer Effects in Sweden. In 1990 the the total amount of film copying was just over 90.000- feet. The old full frame format was in all cases reduced down to sound film format.

In the year, the Archive has thus reached an important stage in the preservation of the national film heritage. There are however still many tasks ahead in the field of preservation, there are many film which urgently need to be restored. The Archive has for example, not yet attended to the restoration of early colour films, there is also extensive amount of warped and brittle 16mm material, some dating from as early as 1930, and there are still some valuable nitrate films left in our vaults.

3. Cataloguing - Documentation - Research

Major changes are being made in the area of cataloguing. A new computer system is meant to replace the system we started with in 1989. Macintosh computers have been purchased to replace the Victor computers. Mr. Erlendur Sveinsson, the former curator of the Archive, is developing a new computer cataloguing system, where he utilises a data base program named 4th Dimension (which makes use of 4th generation computer language). This cataloguing system is very flexible and will eventually take care of all the cataloguing functions of the archive.

The Archive is understaffed and documentation is one of the areas which unfortunately have to suffer. The Archive subscribes to a number of film periodicals a few books are added to the library every year. A specialised agency collects news paper clipping on cinema and off course the Archive tries to collect all relevant material. The Archive is not engaged in any actual research work.

4. Film showings- exhibitions-publications

Our film club continued operating in 1990. The most noteworthy items on our program were retrospectives of three Scandinavian film pioneers: C. T. Dreyer, M. Stiller and Victor Sjöström. Among other attractions, was a small film noir program.

5. Budgetary matters, relations with governmental authorities.

The total budget for 1990 was ÍKR 5.951.000,- (1 US \$ = 53, 63 ÍKR), which is virtually unchanged from the year before when it was ÍSK 5.808.000,-

6. International relations: Nothing of note.

7. Special events - Miscellaneous.: Nothing of note.

February 1991

Guðmundur Karl Björnsson

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO

Annual activities report: 1990

This has been one of the worst years in the archive's history, a reflection of the cultural crisis imposed by the new economic plan of Brazil's first civilian government in more than 20 years. Budgets were cut, people fired and many institutions closed or with their activities reduced to an almost zero level.

Still we manage to survive and the concept of maintenance has been much more appropriate to our work and effort than, let's say, that of development. Acquisitions were made (refer to the statistical report) and all areas increased their number of materials. Donations kept arriving at the archive, including important documentation from the Cinema Novo period (original screenplays, stills, posters) given by filmmakers such as Arnaldo Jabor and Carlos Diegues. Our collections were also increased by the generous contribution of filmmaker Sylvio Back and producer Luiz Carlos Barreto both of whom gave us their publicity materials and screenplays. We also maintained our profitable relationship with Lider Cine Laboratórios which continued their policy of depositing original negatives of Brazilian films in the archive for future preservation.

An enormous amount of materials (negatives and prints) started to arrive at the archive due to the closing down of both EMBRAFILME and the Brazilian Film Foundation which were discontinued by the government. Right now we are finally resuming the new deposits and vaults which will enable us to accommodate three times more the amount of prints and original negatives we keep in store.

In the field of documentation progress is found in the follow up of the Microfilming program-- a joint project with the Brazilian National Library and the extinct Brazilian Film Foundation-- and we finished the microfilming of the magazine CINEARTE, the most important film publication in Brazil during 1926-1942. Other publications are being microfilmed now and this project is flourishing. We also intensified the indexing of periodicals in our library adapting FIAF's norms to our own interests and usage. The number of consultants in the Documentation center has doubled last year, as well as the number of books published in Brazil about cinema.

In the public domain we maintained our exhibition policies, intensifying activities devoted to the formation of spectators (including weekly programs for children) such as film courses (on Film Noir, Documentary, Japanese Cinema) and film showings and exhibitions. A total of nine new exhibitions were opened in our gallery, including and homage to Serguei Eisenstein (on the occasion of the first publication in Brazil of both Film Form and Film Sense) and Cinema and Philately (with the most complete collection of stamps on film, on the occasion of the issuing of a set of 4 stamps on Brazilian Cinema by the Brazilian Postal Service).

Among the most important series we presented in 1990, we find an homage to Ozu, the celebration of Fritz Lang's centennial (both series in conjunction with Cinemateca Brasileira), The American Avant-Garde Cinema, The Films of Kenneth Anger, Film and the Plastic Arts, Ghosts and Film, The Black Eyes Film Festival and many others. Finally, in conjunction with the Museum's new Dance Department we are launching a project to create an archive of dance films (to which donations will be gladly accepted). A new regular series of dance films is being scheduled since October, called Dance Paradise.

Rochester

International Museum of Photography at George Eastman House
Rochester

PIAF ANNUAL REPORT 1990

Under the new directorship of Mr. James L. Enyeart the Museum administration has instituted draconian budget cuts, which have affected every area of Film Department operations. These cuts were thought to be necessary, in order to avoid a deficit situation in a period of recession and decreasing public expenditures. The year 1990, then, was one of retrenchment and crisis. Only the opening of a second film theatre in November, the Edward Peck Curtis Theatre, offered a bright spot in an otherwise depressing year. With the war in the Middle East and an ever deepening recession, the prospects for 1991 hardly look brighter.

ACQUISITIONS:

After our banner year in 1989, acquisitions in the Film Department are down slightly. This was partly due to a reorganization of the Museum's Acquisitions Committee, and partially due to the fact that last's year's acquisitions have cause an extreme backlog in cataloguing, forcing the Department to act prudently in the acceptance of acquisition gifts. In 1990 we received fifty-seven 35mm feature films, 124 16mm films, 20 videotapes and video-disks. These figures do not include a major donation of advertising films from the Eastman Kodak Company, which have not yet arrived in the archive.

The George Eastman House continues to be a major depository for films from the American Film Institute Collections. This year major collections of features and shorts from MGM/Turner were deposited at IMP/GEH, including 16mm prints of many of Metro-Goldwyn-Mayer's classic shorts from the 1930s and 1940s. The Department also received a collection of 1970s exploitation films from San Francisco Rush Films.

A number of private collectors also donated 35mm prints, including William Pence, whose collection includes DO THE RIGHT THING (1989, Spike Lee), ERASERHEAD (1975, TRAVELLING NORTH (1987), KANGAROO (1988). Other collections were donated by Irving Malnik and Mead Films.

As in previous years, IMP/GEH is continuing its efforts to persuade independent, American documentary filmmakers to place their original negatives on deposit. This year Ira Wohl, the Academy Award winning director of BEST BOY (1980) agreed to place his pre-print materials and out-takes on deposit. Likewise, the photographer and filmmaker, Danny Lyon, placed all of his films on deposit at IMP/GEH.

Film Preservation

A number of discoveries were made this year, including one reel of the lost Asta Nielsen film, *DIE FILMPRIMADONNA* (1913). This film was preserved in color and had its world premiere at the Podenone Silent Film Festival. In preparation for the major retrospective at Pordenone on German cinema before *CALIGARI*, the Film Dept. also preserved some early Messter Alabastre films (1906), an unidentified early German film, *THE FATAL SCULPTURE* (1913?), and Franz Hofer's newly discovered *KAMMERMUSIK* (1915).

Other reconstruction projects begun in 1990 were a major effort to complete preservation on John Collins' *THE COSSACK WHIP* (1917), using nitrate film prints from IMP/GEH, Canada, and a private collector in Great Britain; the creation of a new 35mm negative of *THE LOST WORLD* (1923), using surviving nitrate footage, and a number of 16mm Kodascope prints.

In connection with our normal nitrate conversion program, new negatives and prints were generated for the following films, *BLAZING THE TRAIL* (1912), *FEAR AND DESIRE* (1953), *THE LAST PERFORMANCE* (1912), *THE POSTMAN ALWAYS RINGS TWICE* (1946), *THE RESCUE* (1929), *SHOW OF SHOWS* (1930), *TREASURE ISLAND* (1934), *WITH LEE IN VIRGINIA* (1913), *WOLF RIDERS* (1937), etc.

Cataloguing-Documentation-Research

This year the Film Department finally installed its new p.c. based computer program for film cataloguing. Supported through a grant from the National Endowment for the Arts and the National Center for Film and Video Preservation, our librarian, Ruth Kanner, created a new, highly sophisticated database, using a Minaret software package. Once the database was designed, our previous database from a mainframe computer was down-loaded into the program with the help of the National Center. Our new database structure has been so successful that a number of American film archives have asked to use the structure for their own Minaret databases. With the new database in place, Ruth Kanner has been able to complete MARC structured cataloguing on over 150 films, as well as undertake corrections on our old database.

Work was also continued on cataloguing our extensive collection of 11x14 star portraits. In conjunction with an exhibition of Clarence Sinclair Bull, approximately four hundred photographs produced by the photographer were catalogued. With the help of a volunteer, the Department managed also to catalogue all 800 lobby cards in the IMP/GEH collections, including those in the United Artist collection. An effort was also begun to organize the giant Warner Brothers stills collections in such a way that they would be more accessible to researchers.

FILM SHOWINGS-EXHIBITIONS-PUBLICATIONS

As noted above, we ended the year with a private opening of the Edward Peck Curtis Theatre. This new screening space seats approximately eighty persons. It is dedicated to Gen. Edward Peck Curtis, Eastman Kodak's point man in Hollywood from the late 1920s to the early 1940s. The space was renovated with donated funds from the Curtis family, as well as projectors and sound equipment donated by Kodak, a local movie theatre, and Ashley Audio Company. Beginning in January 1991, the Curtis Theatre has been programming films two nights a week to augment the Dryden Theatre series. A new brochure was designed to accommodate the program for both theatres.

The Dryden Theatre began 1990 with a complete retrospective of the work of Stanley Kubrick, which included all his short films, as well as all of his early features. This was followed with a retrospective of another American expatriate and former photographer, William Klein, which was originally conceived by the Walker Arts Center. In April we scheduled a complete retrospective to the work of the late John Cassavettes, which has been travelling to various sites in the United States. In late Summer we programmed a mini-retrospective to David Lynch, which included his early short films, as well as the pilot to his extremely successful television series, TWIN PEAKS (1990). Finally in our Fall/Winter series we offered a complete retrospective to the late Sam Peckinpah, and a retrospective of the German filmmaker, Ulrike Ottinger, presented in co-production with the Goethe House, New York. Ms. Ottinger also visited IMP/GEH in connection with a screening.

Two of the most interesting programs of the year were "The Dawn of Sound" series, and "Czech Modernism: 1900-1945." The former presented early Vitaphone shorts and features, including NOAH'S ARK (1927), WHITE SHADOWS OF THE SOUTH SEAS (1928), and THE DAWN PATROL (1930). Organized by the Museum of Modern Art in conjunction with Eastman House, UCLA and the Library of Congress, and funded by A.T.&T. the program offered the opportunity to produce new master prints from Vitaphone disk originals. The latter exhibition, organized by Ralph McKay in cooperation with the Ceskoslovensky Filmovy Ustav - Filmovy Archiv, presented many unknown feature films from the period of the first Czechoslovak Republic, and was critically one of the most successful programs of the year.

As in past years, a host of independent American filmmakers journeyed to Rochester to screen their new films, and discuss them with the audience. Among the filmmakers were: Garth Stein, Atom Egoyan, Andrew Reichsman, Ralph Arlyck, Su Friedrich, Nina

Rosenblum, Abraham Ravett, Jerry Stoeffhaas, Susan Todd, and John O'Brien. Over the whole year the Dryden presented a total of 170 film programs.

In 1990 the Film Department also organized two exhibitions of paper materials from the collections. In February-April the South Gallery offered "Abject Angels & Bus Stop Babies," an exhibition of lobby cards from the 1910s to the 1970s, exploring the changing face of the femme fatale, as represented in American movie advertising. This exhibition was conceived and organized by Ms. Robin Blair Bolger, Curatorial Assistant in the Film Department Paper Collections. This was followed with "The elegant Image: Clarence Sinclair Bull" in May-July, and exhibition of 11x14 publicity portraits, curated by Dr. Jan-Christopher Horak, Senior Curator, Film Department. Clarence Sinclair Bull was the head portrait photographer at Metro-Goldwyn-Mayer from 1925 to the mid 1950s, and IMP/GEH owns a substantial collection of his work.

BUDGETARY MATTERS

As stated above, the administration of the museum instituted very serious budget cuts in 1990. This began with the complete zeroing of all travel funds, forcing us to make an individual request every time someone in the Department needed to travel. All other budgets were also cut, making any expansion of departmental activities impossible.

Unfortunately, this pattern of budget cuts continued with government support. Both the National Endowment for the Arts and the New York State Council on the Arts instituted across the board budget cuts, affecting all grants. While some grants were only slightly decreased, our grant for film preservation from the New York State Council on the Arts was slashed by over fifty percent, which meant an effective loss of approximately \$20,000. The loss of these funds are critical, given the already dire straights of our nitrate preservation program.

INTERNATIONAL RELATIONS

In 1990 the George Eastman House Film Department again lent films to a host of FIAF partners and other international organizations and festivals. Among the institutions receiving film were: MYFEST (Italy), Cinémathèque Québécoise, Nippon Hoso Kyokai, Cinema del Mediterrani, Cineteca del Comune di Bologna, British Film Institute, Filmoteca Española, Festival Internationale (Torino), Westdeutsches Fernsehen (Cologne), Finnish Film Archive, Toronto Film Society, Filmpodium Zürich, Stiftung Deutsche Kinemathek (Berlin), Pordenone Silent Film

Festival, Swedish Film Institute.

In April 1990 Paolo Cherchi Usai and Jan-Christopher Horak attended the FIAF Conference in Havana, Cuba. The Filmoteca Espangola in Madrid presented a "Tribute to Eastman House" in June 1990, inviting Jan-Christopher Horak to make the presentation. Also in June, Horak went to Katowicz, Poland, to work as a consultant for an exhibition on American Film, sponsored by the United States Information Agency. In October Horak and Cherchi Usai travelled to Pordenone for the Silent Film Festival, where they were able to meet many of their FIAF colleagues. In November Cherchi Usai travelled to Bologna to lecture at the film preservation seminar.

In 1990 IMP/GEH also began shipping nitrate film to the Bundesarchiv in Koblenz for preservation. The titles in question were requested by the Federal German Archives, since no adequate preservation material has survived in Germany. At the same time, the Film Department has been working with the Cineteca del Comune di Bologna on joint preservation effort of some of IMP/GEH's extremely rare 28mm film collection. The first title, Harold Lloyd's lost comedy, LONESOME LUKE (1915), was completed in time for the preservation seminar in Bologna.

Finally, the Film Department greeted the following international guests in Rochester as researchers: Jürgen Berger (Frankfurt/Main), Bo Berglund (Lund), Lenny Borger (Paris), Herbert Gehr (Frankfurt/Main), Deniz Göztürk (Berlin), Aicha Kherroubi (Paris), Pascal Leclercq (Paris), Maria-Pierre Macia (Paris), and Jan Olsson (Lund).

Sao Paulo

ACTIVITIES REPORT 1990

1. ACQUISITIONS

1.a. Feature Films

positive materials: 153 titles (139 foreign films)
negative materials: 201 titles (171 foreign films)

Short Films

positive materials: 11 titles (2 foreign films)
negative materials: 930 titles (21 foreign films)

Approximately 2.508 reels of short films (35/16mm) have been acquired as deposits by a commercial laboratory. They represent a very important segment of what has been done in Brazilian cinema during the 70's and 80's.

As a result of the governmental changes in the federal cultural institutions, quite a lot of the Brazilian production has been gradually incorporated to our collection: 807 reels of long feature films have been acquired (402 negative/30 titles & 405 positive/14 titles). Also, 312 parts of 35mm film (trailers) were acquired being 83 national titles and 49 foreign titles).

Video Collection:

U-Matic: 5 long features and 42 shorts were transferred to tape; 3 donations were also incorporated.

VHS: all the collection in U-Matic (except the Tupi network videos) is now available in VHS for consulting and, as a rule, from now on all the acquisitions in U-Matic are transferred to VHS. Besides, circa 15 new VHS were donated plus 13 long feature films were duplicated in video.

1.b. Documentation Department

	New Acquisitions	TOTAL
Books	501	3.821
Periodicals	15 (plus 11 paid subscriptions)	1.111
Posters	262	3.871
Photos	196 folders	3.424
Scripts	101	731

2. PRESERVATION

Storage conditions are still poor for film preservation but some improvements have been done in our premises outskirts São Paulo. New shelves were received and this enabledt some more reels to be transferred from the Restoration Lab. The process of preservation of 33 Brazilian silent movies and 14 sound features has been accomplished with the support of Vitae Foundation.

From 279 reels of films handled, 246 were long feature films (67 masters, 136 dupes, 43 copies) referring to 15 titles and 33 were short films (1 master, 19 dupes and 23 copies) referring to 18 titles.

946 reels (35mm) and 111 reels (16mm) were examined for dupping either on tape or on film to attend internal services and/or depositors requests.

3. CATALOGUING - DOCUMENTATION - RESEARCH

1. Physical control/inventory:

This year we have, definitely, established the use of the computer to control traffic and, abolished the old paper cards. The TRF Data Base has increased from 2.175 registers to 10.232 up to the end of the year. This represents the total amount of films stored in the outskirts of São Paulo plus circa one quarter of films stored here. Also, all the documents related to films to be discharged are catalogued in FOG Data Base: it amounted to 1.011 registers until the end of the year. The discharge informatization will enable an easier contact with the legal owners in order to destroy films aiming airing space to other films stored.

2. Contents informatization:

The decision to start Tupi collection newsreel treatment as well as all the information on Video Quadruplex, plus the transference of a specialized employee to cataloguing, enabled a great progress regarding cataloguing contents of the audiovisual materials in the archive. The beginning of the contents treatment took us to creating two new bases referring to proper names and content descriptors. These bases have now up to 2.637 and 715 registers respectively.

Tupi collection: We were able to select, organize, list and send to Cultural TV in São Paulo circa 1000 Quadruplex tapes for processing and while receiving them back in VHS, 95 tapes were properly stored with its information contents organized. 150 registers were included in the VID Data Base after checking information and making corrections. Still, during 1990, approximately 8.700 boxes of newsreel were chronologically organized and 6.230 registers were included in the Tupi newsreel Data Base (one for each reel of newsreel): that is, something like 5% of the collection.

The Documentation Department attended to 208 visitors and 150 requests by phone or mail. The work on Paulo Emilio Salles Gomes Collection went on and a new personal collection which belonged to Jean Claude Bernardet (a belgian born, historian and critical of Brazilian cinema) started to be treated this year and consists of letters, critics, texts, books, photographs and interviews. The fourth fascicle of the Brazilian Filmography is ready to be edited (1926/1933 silent period) and we are now processing the gathered data related to the period between 1933/1940, plus all available data concerning 1941/1945 is being collected.

During this year, the Photographic Lab has produced 1.159 photos (866 for internal services regarding the Archive's own diffusion and 293 for public services) and has stored adequately 3.297 negatives but circa 3.200 need the same procedure.

Foreign films photos were sistematically selected providing more than 1.000 titles available for consulting.

4. FILM SHOWINGS - PUBLICATIONS

During 1990, 65.408 visitors attended the screenings in our exhibition theatre, including the people on opening nights, special sessions and lectures.

Number of sessions: 1.217

Total of films exhibited: 456

Main Shows and Cycles: Treasures from the Archives, Alain Tanner, Jean-Luc Godard, the Directors who came in from the cold, Reviewing Nouvelle Vague, Panorama Yasujiro Ozu, Unseen Sweedish and French Cinema, Reviewing Bergman, Homage to Greta Garbo, Japanese Cinema Treasures, Bertrand Blier, Tarkoviski Retrospective, Hitchcock: a genius is born, Akiro Kurosawa films, Fellini' week, The young Bergman, Bunuel's 90 years, Yves Boisset, Eisenstein, Marx Brothers, European Cinema from the 60's, Wim Wenders (first exhibition of Tokyo Ga), American Cinema, Claude Lelouch, Claude Chabrol, Film Preservation Associates recovered films, St. Clair Bourne retrospective, The oldest profession in the world, Fritz Lang - 100 years, 10 years without Peter Sellers, Great Moments of the Italian Cinema, Master Mizoguchi, French Cinema in the 80's, Shoel Imamura, Joaquim Pedro de Andrade, plus 4 film openings (L'été Prochain, Private Vices Public Virtues, Miss Mary, Nostalgia).

Seminars and Lectures: Jean Claude Carrière, Theatre and Cinema, Urban Space Construction in the Cinema, Russel Meritt and St. Clair Bourne, Christoph Janetzko (experimental german filmmaker), André Gaudreault (canadian filmmaker) on The Cinema at its beginning.

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secretaria da cultura/pr
fundação nacional pró-memória


cinemateca brasileira

Publication wise, we had 3 books published in co-editions (O imponderável Bento contra o crioulo voador, unshot script by Joaquim Pedro de Andrade; Master Mizoguchi: a cinema lesson texts on Mizoguchi organized by Lucia Nagib; Ozu: the extraordinary daily cinematographer texts organized by Lucia Nagib). Also, introducing the special exhibitions, three catalogs were published (Fritz Lang-100 years, Mizoguchi: Selection of the most beautiful films, Panorama Yasujiro Ozu: great films of the Japanese master).

5. BUDGET NATIONAL RELATIONS

The budget in 1990 was of approximately of US\$ 380 thousand. A substantial part of it (68%) was destined to the payment of the staff, although Cinemateca has had a cut of 10% in the number of permanent employees.

6. INTERNATIONAL RELATIONS

The Archive has had permanent contact with many of the Latin America archives giving technical support to some of them such as Venezuela and Ecuador. The institution has received a special medal from Mexico University as "a recognition for the collaboration with all Latin American archives." Maria Rita Galvão, namely, received her own medal.

Cinemateca Brasileira, during the past year, has maintained various contacts, aiming exchanges of either pre-print materials or prints, with archives in Europe: we will be sending originals of ancient Italian films on nitrate to Bologna Archives and will receive Italian classics prints: same was done with the Bundesarchiv in Koblenz and the Filmmuseum in Munique. Hopefully, contacts with Cinematheque Royale from Brussels will lead to a similar exchange. We have also had a special exhibition exchange with Cinemateca Uruguay and the help from MOMA (New York) in Fritz Lang-100 years, and from the British Film Institute in the Hitchcock exhibition.

Maria Rita Galvão and Carlos Roberto de Souza participated in the XLVI FIAF' Annual Congress. Carlos Roberto, as a member of the Cataloguing Commission, was invited to develop a Format project to FIAF's general use.

1975

Seoul

KOREAN FILM ARCHIVE

SEOUL

ACTIVITIES REPORT FOR 1990

The year of 1990 will be remembered as a meaningful and important year for the Korean Film Archive, because the KFA confronted a turning point in various activities and could have a new start for a big jump of progress by moving its office building into a newly built, fine building after four years long and hard efforts.

In the future, the KFA will endeavour to develop and progress its activities not only domestically but also internationally by expanding its exchanging program with its new spirit at the new place. And also the KFA will grow all the more in various ways as a new center of the preservation of culture of moving image.

1. Aquisitions of the year

The number of films, posters and other materials which the KFA acquired last year was more than that of any other year before as a result of our active works. And it shows that the number of persons being interested in our activities have considerably increased in our community.

Various films and materials we acquired were 162 titles of negative films for feature films, 49 titles of positive prints for feature films, 6 titles of positive prints for short films, which were donated or entrusted by Producers.

Besides, 1,170 titles of motion picture screenplays, 1,368 sheets of still photos, 2,250 sheets of posters, 45 titles of feature films in laser video disk form, and 202 titles of feature films in video tape were acquired.

Voluntary and active participation of not only Korean Motion Picture Promotion Corporation and film producers but also those who were engaged in film business and many other film enthusiasts who were inspired by our positive works for the KFA in our activities of the Korean Film Archive made it possible to acquire such a many film prints and materials. In particular, Korean Cultural Center in Japan donated 15 titles of positive prints of feature films which had been produced in 1960's through Korean Overseas Information Service to the KFA. In coming days, we will keep various film materials which will be provided to those who wish to study and research films in the newly prepared room for the materials of moving image. For the first step, we bought 199 books related to films. And 560 books of various kinds were donated to the KFA by those who were deeply concerned for the Korea Film Archive. Those books will be available to those who utilize our archives.

2. Progress in the field of Preservation

Much closer attention and care have paid to the films which we hold in our archives by using the Ultrasonic Film Cleaning Machine which was newly furnished in our KFA in 1990.

And in the archives furnished with new technical methods, we can keep films and still photos safely under the optimum conditions (temperature $20 \pm 5^{\circ}\text{C}$ and relative humidity $50 \pm 5\%$) with self-controlled anti-heat and anti-moisture unit and mutual collaborating system. Duplicate negative films for two titles of feature films (length : 6,507m) were made since the original negative films were lost. 1,483 rusty iron containers of prints were replaced by ABS special plastic containers. Since 1989, we have been continuing the work of special transference method to make duplicate copies of posters preserved in our archives in order to keep the precious film materials safely and permanently in our archives.

3. Film Showing - Exhibitions - Publications

The tour showings of Korean films were held in small/middle-sized cities for 21 days and 25,178 audiences in total saw the pictures. And also at the screening rooms including 8 universities outside of the KFA premises, 305 titles of films were shown 117 times.

In celebration of the KFA moving into the new building, by the theme of "Realism in the Film" a Film Showing was held at the new screening rooms at the new KFA premises. And "Yoo Hyun-mok's Film Festival" which was organized by the College of Film and Play of Dong-kuk University - Mr. Yoo Hyun-mok is a famous film director and professor in Korea. His six films were shown at the KFA premises. And also the graduation films of students of Film and Play College of Chongjoo University were shown in our screening rooms.

In addition, in celebration of the KFA moving into the new building, "Film Materials Exhibition for 71st Anniversary of Korean Film History" was held at the Permanent Exhibition Hall of the KFA. And 7 sheets of film posters which were produced in 1930 - 1940s were exhibited at the "Exhibition of National Documents for 45th Anniversary of Korean Liberation" hosted by Korean government, and a feature film of 35mm black/white was exhibited there. For publications, as reported in the 1989 activities of the KFA, the "Preservation and Restoration of Moving Images and Sound" was not completely translated into Korean yet in 1989, so last year(1990), it was completely translated and published in Korean.

4. Budgetary matters, relations with the governmental authorities

The Ministry of Culture which is the competent Ministry over the KFA has expressed great interest and concern on the KFA moving to the new building and all the activities of the KFA, and its thoughtful consideration and great support were given to the KFA. In particular, the Ministry has increased the government subsidy for the budget of its activities including financial support for the facilities which were required at the KFA's new building, so that our precious film prints and materials as cultural heritage of moving image could be safely moved into the new building.

The moving of the KFA was completed in September last year(1990), and the works of the KFA started on November 1, 1990 at the Arts Library of Seoul Arts Center. The number of archives of the KFA is four including the positive print vault, the negative film vaults, and film materials vault.

And it consists of a screening room for 35 mm prints, another screening room for 16 mm print and video tapes and a research and reading room for the materials of moving image. Broad and various materials of moving image through the functions of Cinematheque are being provided to the film students, researchers and other film enthusiasts.

5. International relations (FIAP and others)

Mr. Chung Yun-koo, former chairman of the KFA, and Mr. Park Jin-Suk, a staff of the KFA, participated in the 46th FIAF Congress in Havana. On the way back, they visited the Cineteca Nacional in Mexico. They enhanced friendship and mutual interest with FIAF members trying to collaborate each other in the future.

In particular, Ms. Lia van Leer, director of Jerusalem Cinematheque requested some Korean films to present to Jerusalem Film Festival which was hosted by the Jerusalem Cinematheque. So we presented two Korean films entitled "Come, Come, Come upward" and "Why did Dharma leave for the Orient?". The KFA will strengthen its relationship with FIAF members and will act as a positive companion with all the FIAF members in the future.

6. Special events-Miscellaneous

In 1990, there were two big changes in the Korean Film Archive. Mr. Chung Yun-koo who had worked as chairman since 1984 contributing greatly to the development of the KFA and in particular, the

advancement of international relationship with the FIAF and its members, resigned in the early part of May, 1990. And Mr. Ho Hyun-chan, a famous film critic and a member of the Film Screening Committee, has been assigned to new chairman of the KFA.

As mentioned earlier, the KFA's moving into the new building was completed after four years hard work, and we launched a new start at the new space and new building. So please contact the KFA as follows:

Address : Korean Film Archive
700, Seocho-dong, Seocho-gu
(c/o Arts Library, Seoul Arts Center)
Seoul 137-070, Republic of Korea

Telephone : (82-2) 521-3147-9

Fax : (82-2) 582-6213

Telex : ARTCNTR K 29150

Sofia

BULGARSKA NACIONALNA FILMOTEKA
1990 Activities Report

In May 1990 Mr. Vladimir Ignatovski was appointed director of Bulgarska Nacionalna Filmoteka following the retirement of Mr. Shoulev. Mr. Ignatovski is a leading film critic, historian and theoretician and a former member of the staff of the Archive. He has headed the Filmoteka at a very difficult time when all his abilities and energy will be needed for the Archive to survive and to emerge from the economic crisis as a better organized and more efficiently functioning national cultural institution.

1. ACQUISITIONS OF THE YEAR

In 1990 Bulgarska Nacionalna Filmoteka acquired 707 film titles (134 feature films and 573 short films), or 1,637 prints.

The Documentation department subscribed to 68 periodicals and acquired 159 books, 2,400 press cuttings, 480 scripts, 2,130 stills and 600 posters.

2. PRESERVATION

A number of financial and technical problems prevented us from transferring films from nitrate to acetate stock during the year. We shall make this a priority in 1991 and we hope to be able to obtain the resources necessary for this purpose.

40,504 metres of film were transferred to videotape.

8,063,000 metres were inspected.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The newly acquired films were catalogued by the Cataloguing department.

The Documentation department catalogued all new acquisitions and produced 2,000 cards by indexing periodicals not included in the International Index to Film and Television Periodicals.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

In a new series entitled 'History and Truth' outstanding works of Bulgarian directors were presented all through the year.

410 films were shown at 1,440 screenings at the Archive's 300-seat cinema which in November was renamed ODEON after the name of one of the first cinemas in Sofia.

Most of these films were presented in programmes dedicated to anniversaries of noted directors and actors like Luis Buñuel, Fritz Lang, Alfred Hitchcock, Orson Welles, Akira

Kurosawa, Claude Chabrol, Marcel Carné, Elia Kazan, Stan Laurel, Groucho Marx, Philippe Noiret, Jean-Louis Trintignant and others.

In November Bundesarchiv/Filmarchiv - Berlin was our guest with a programme entitled 'Cinema and Totalitarianism - German Cinema 1933-1945'. Mr. Gerd Meier, film historian and researcher from Bundesarchiv/Filmarchiv - Berlin, delivered a lecture on this subject.

Issue no. 27 of our yearly publication 'Kino i vreme' was published. Due to the paper shortage, there will be no more issues for the time being.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The relations with governmental authorities remained unchanged this year. As usual, Bulgarska Nacionalna Filmoteka obtained approximately half of the funds for its budget from the Ministry of Culture through the agency of our parent organization Bulgarian Cinematography.

6. INTERNATIONAL RELATIONS

Representatives of the Archive participated in a number of international events: the symposium 'Film as visual memory' organized by Österreichisches Filmarchiv, the meeting of chiefs of technical departments organized by the Archive in Pyongyang, the summer school in Pisek, Czechoslovakia, the seminar organized by Interfilm - Groupe Cinéma in Marly le Roi, the symposium on restoration of films and on organizing museums of film in Düsseldorf and in the FIAF workshop of PIP indexers in Karlovy Vary. Three members of the staff attended international film festivals.

Mr. Stanchev, chief of the technical department, visited the Rumanian film archive for exchange of technical expertise.

We were happy to welcome nine colleagues from the archives in Bucarest, Prague, Bratislava and Berlin in our archive.

25 films were sent on short-term loans to foreign film archives.

Tokyo

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Kanagawa Pref. 229, JAPAN
Tokyo Office: 3 Kitanomaru Koen, Chiyoda-ku, Tokyo 102, JAPAN

History

The Film Center was founded in 1969 as the film department of the National Museum of Modern Art, Tokyo, which was located in Kyobashi, Tokyo, at the time. When most of the functions of the museum was moved to Takebashi, the building was renovated to become the Film Center, which was fully operative in May 1970. Since then, the building was used in giving two screenings for the general public every day except on Sundays, national holidays, and the new year holidays, and in maintaining a library and giving special screenings for scholars and film people, while also showing materials related to film. In September 1984, a fire broke out inside this building and destroyed part of our collection in film and other materials. After the incident, the screenings have been given at the auditorium of the National Museum of Modern Art, Tokyo, located in Takebashi, with two screenings each given on Saturdays and Sundays. In 1986, the film archive, which was to become the annex to the Center, was built in the city of Sagami-hara, about 60 kilometers from the central Tokyo, and all films in our collection were moved there, with the Kyobashi building functioning thereafter only as the headquarters for administration and scholarly functions. As the building in Kyobashi, built 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. As the three-centered system with the headquarters in Kyobashi, the screenings given in Takebashi and the archive in Sagami-hara has now come to an end, most of the functions of the Film Center have been transferred to the Sagami-hara Annex, with some of them carried on at the Tokyo Office within the museum.

As our fiscal year starts in April, the following annual report concerns our activities from April 1, 1989 to March 31, 1990.

1. Acquisitions

a) Films

	Japanese	Foreign
Drama	216 (104)	40 (37)
Documentary	3 (3)	31 (1)
Animation	24 (15)	1 (-)
Newsreels	- (-)	23 (-)

Note) Of the above films, one Japanese drama (in duplicate negative and positive), 5 Japanese animations (positives) are 16mm films, the rest being all 35mm films (including duplicate negatives and master positives). The numbers given inside parentheses indicate donations.

b) Books/Magazines

	Japanese	Foreign
Books	1518	1031
Magazines	6052	-
Subscriptions to Periodicals	13 titles	9 titles

Note) Of the above publications, 899 foreign books have been bequeathed by the film critic Mr. Masahiro Ogi, and 124 Japanese books and 1137 Japanese magazines in 41 titles have been bequeathed by Mr. Kozo Matsuura.

c) Stills

We acquired about 8500 stills this year, which are a posthumous donation of Mr. Masahiro Ogi.

d) Posters/Press Materials

We received the donation of about 200 for Japanese films and about 300 for foreign films from the Administration Commission of Motion Picture Code of Ethics.

e) Scenarios

We received about 200 for Japanese films which have been processed by the Administration Commission of Motion Picture Code of Ethics.

2. Preservation/Restoration

This year, we transferred 46 works (86,651 meters) in nitrate films to safety duplicate negatives or master positives. Most of these works were prewar Japanese dramas, but also one Japanese animation film (345 meters) and one Argentine drama, La Vida Es Un Tango (1941; Directed by Manuel ROMERO, 2,047 meters) were included. In the process, we also made prints for screening.

When we transfer tinted or toned inflammable prints to safety films, 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.

Our film archive is located 60 kilometers from the central Tokyo, and stores the monochrome films on the first basement and the color prints, master positives, and negatives on the second basement. The relative humidity is kept at $40\pm 5\%$, the temperature being $10\pm 2^{\circ}\text{C}$ in the first basement and $5\pm 2^{\circ}\text{C}$ in the second basement.

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. Also, our Center has developed a device which prints all written information in film onto paper by capturing it by a video camera, and this has been helpful in our lack of manpower.

b) Documentation

It is regrettable that this area is the most lagging in our activities. We try to process all materials that come into our possession as quickly as possible and register them and put them into cabinets, but thus far we did not have time to make index cards and to manage data by computers. We believe this problem will be solved soon once we have a specialist devoted to this task, just like in other areas. We also file news clippings, but this has not developed into a data management system.

4. Film Showing/Others

We held the following five programs in the past year.

- a. D. W. Griffith and His Age
March 18 - May 27, 1989 (17 days, 34 screenings, 8726 viewers)
49 American silent films produced between 1908 and 1928 which we acquired through the cooperation of MOMA and others were screened.
- b. The World of the Shinko Kinema
May 28 - July 9, 1989 (13 days, 26 screenings, 4044 viewers)
We screened 30 works by the Shinko Kinema which is a prewar film production company.
- c. The Golden Age of the French Film
July 22 - September 17, 1989 (18 days, 36 screenings, 7213 viewers)
Commemorating the 200th anniversary of the French Revolution, 36 French masterpieces from our collection of the 1930s French works were screened.
- d. Selected Works of Japanese Film Masters
October 14 - November 19, 1989 (12 days, 24 screenings, 3129 viewers)
We divided the careers of the eight representative Japanese directors into the early period, the middle period, and the late period, and screened one work each that represents each director in each period, showing 24 works in total.
- e. Selected Postwar European Film Masterpieces
March 10 - May 6, 1990 (18 days, 36 screenings, 6477 viewers)
34 films were screened out of our collection in postwar European films.

*The Film Center launched two new projects in 1989. The first is the screenings of Japanese films in our collection on tour throughout 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 superior films and to cultivate movie fans. We selected 24 works out of those produced in the Golden Age of the Japanese film between 1945 and 1960 and made four programs out of them, loaning the films to institutions that wanted to give screenings. Between August and December, screenings were given at 24 venues, with the number of viewers totaling about 10,000.

The second new project is the International Film Symposium held to promote international friendship through films. The main two concerns of the Symposium are the research on film history and film art and the preservation of films. This past year, we chose "film in

the Context of 20th Century Culture--Are There Classics in Film?" as its theme, and the Symposium was held on October 7 and 8 participated by 8 foreign and 3 Japanese panelists. It was held in conjunction with the 3rd Tokyo International Film Festival. And in relation to it, the program "Selected Works of Japanese Film Masters" (see the above article 4.d. in Film Showing) was screened, which used new prints with English subtitles specially made for the occasion.

*Participants in the Symposium: Marcel MARTIN (France), Naoki TOGAWA (Japan), CHEN Jing-Liang (China), P. K. Nair (India), Marcel OMS (France), David ROBINSON (Britain), Henning SCHOU (Australia), Paul C. SPEHR (U. S. A.), Anna-Lena WIBOM (Sweden), Etsuko TAKANO (Japan), Kikuo YAMAMOTO (Japan).

*As the display room of the Film Center had been closed since the fire of 1984, we did not have exhibits this year.

*For the programs "D. W. Griffith and His Age" and "The World of the Shinko Kinema," we published booklets 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 347 persons.

5. Budgetary Matter/Relations with Governmental Authorities

*In relation to the above-mentioned two new projects, the government approved additional budget for film purchase, acquisition and production of prints with English subtitles, and travel costs for overseas invitations, and our yearly budget was increased considerably.

6. International Relations

*The Film Center applied to FIAF for membership as an Observer in October 1989, which was approved by the Executive Committee in November and by the General Assembly in Havana in April 1990. Our International Film Symposium was fruitful in that it provided us with an occasion to exchange opinions with participating foreign film archivists and critics.

Dear Colleagues:

*Our foremost concern is the rebuilding and reopening of the Film Center headquarters which is now closed. We are asking the involved government bodies to start the construction without further delay.

*We are looking for Japanese films which have been collected outside Japan, especially those produced before the war. If you have any information on a possible owner, be it an archive or a private collector, we will be grateful if you would forward it to us.

Torino

RAPPORT D'ACTIVITE 1990

Depuis une année et demie de réflexion et de mutation, le MNC a entrepris un programme de réorganisation de toutes ses activités, qui sont structurées en différentes formes de travail, de recherche et d'intervention.

Le MNC est en effet une structure composite, articulée en un musée, une bibliothèque et une multisalle de projection: un riche patrimoine d'objets, de vues optiques, d'estampes concernant l'histoire de l'image en mouvement, des vastes archives de documents, des collections de photographies, d'affiches et, bien sûr, de films.

Ces collections et ces archives, acquises grâce à l'activité précieuse de Mme M.A. Prolo, doivent être réorganisées au moyen d'une opération de récatalogage définitif et avec des méthodes appropriés.

En particulier, les secteurs des archives de documents, des photos et des affiches exigent une sérieuse opération d'inventaire. Les collections d'objets de l'histoire du cinéma, de la photographie et du précinéma, doivent être ordonnées et restructurées avec un travail systématique de récatalogage à l'aide aussi d'un support informatique, et surtout de restauration, travail que le MNC a déjà débuté soit pour les vues optiques et les gravures, soit pour les objets du précinéma, les caméras et les projecteurs.

Tout récemment le MNC a aussi été inséré au sein d'un vaste projet d'inventaire et de catalogage informatisés du patrimoine culturel programmé par la Regione Piemonte avec le soutien du Ministère des Beni Culturali.

Le centre des intérêts et des efforts du MNC a toutefois été le projet de restructuration du Palazzo degli Stessi a Turin, bâti au XVIII siècle, qui est censé être, dans quelques années, le nouveau siège du Musée même. Ce projet, élaboré par la Municipalité de Turin et le MNC, envisage non seulement le déplacement dans le Palazzo degli

Stemmi des bureaux, des archives, des magasins, de la Bibliothèque, de la Vidéotheque et des laboratoires du Musée, mais aussi la création d'un espace pour l'exposition d'environ 2600 m², consacré à l'histoire du cinéma, de la lanterne magique jusqu'au cinéma classique, du cinéma des origines jusqu'à l'image digitale. La mise en oeuvre de l'exposition permanente sera réalisée par l'architecte Belgiojoso avec la collaboration de spécialistes italiens et étrangers.

La mise en oeuvre d'un espace adéquat pour l'exposition, est aussi l'occasion pour une recherche et une réflexion nouvelle sur l'identité et la structure d'un musée du cinéma: à ce sujet le MNC a organisé à Turin les 2 et 3 novembre un séminaire international ayant justement comme thème: "l'idée de musée du cinéma". Le colloque a vu la participation de spécialistes italiens et étrangers, notamment le Directeur du Musée Langlois de Paris, Mme Noëlle Giret, le Conservateur du deutsche Filmmuseum de Francfort, M. Jurgen Berger, le Directeur du Münchner Filmmuseum, M. Enno Patalas, le Directeur du Museum of the Moving Image de Londres, M. Leslie Hardcastle, le Directeur de la Cineteca Comunale de Bologne, Dr. Carlo Boarini; de spécialistes dans le domaine de la conservation et de la restauration des films, comme Mme Renée Lichtig et Mme Anne Lichtig, de la Cinémathèque Française; d'historiens et de critiques du cinéma italien, tel Adriano Aprà, Paolo Bertetto, Sergio Toffetti; du Directeur des systèmes muséaux de la Regione Piemonte, dr. Alberto Vanelli; des architectes chargés du projet de restructuration et de mise en oeuvre du Palazzo degli Stemmi et du nouveau Musée du Cinéma, M. Belgiojoso, M. Novara et M. Castiglia.

En plus de ce particulier engagement, le MNC a poursuivi son activité de cinémathèque, en développant tant les acquisitions que les travaux de conservation et de restauration.

1. Acquisition

En 1990 le MNC a mis en train et perfectionné l'acquisition d'une importante collection privée de films à 16 et 35mm, qui compte

220 films italiens et 250 films étrangers. De plus, il a acquis 10 autres films italiens et 20 étrangers encore sur le marché des collectionneurs, et 150 films en vidéo, de long et court métrage, et 2 court métrages, pour un total de 232 films italiens, 270 étrangers et 150 vidéo.

2. Progrès dans le domaine de la conservation

Dans le domaine de la conservation et de la restauration des films, le MNC a poursuivi le travail de transfert en acétate de films en nitrate, pour un total d'environ 5000 mètres. Nous signalons, parmi cela, les transferts suivants:

- matériel de tournage inédit de *Casirya* (3000 m. environ)
- *Nidi di uccelli* de Pastrone (200 m)
- *Le sorprese di un cappotto* (480 m)
- *Cretinetti*, non identifié (250 m)
- *Gelocis* de Genina (300 m)
- *Mariute*, fragment en couleur (80 m)

Pour les années 1991-92, le MNC prévoit le transfert sur acétate du fonds sur nitrate du Musée (environ 20.000 mètres).

Le matériel inédit de *Casirya* transféré sur acétate, est le premier déjà récupéré dans le cadre d'un projet de recherche et de restauration de tous les films de Giovanni Pastrone que le MNC est en train d'organiser.

Le MNC a aussi copié sur acétate environ 11.000 mètres de pellicule, notamment une copie en 9 1/2 (*Il Corsaro* de Genina), des documentaires (1915-19), des court métrages comiques muets et *Avanti lui tremava tutta Roma* de Carmine Gallone, restauré aussi dans la bande-son.

3. Catalogage, documentation, recherche

Bibliothèque: le MNC a acquis 450 livres et 170 titres de périodiques environ.

Photothèque: le MNC a acquis environ 750 photos et 500 affiches.

On a aussi entamé une première activité de réorganisation des photos du cinéma muet italien.

La salle de lecture de la bibliothèque, ouverte du mardi au samedi, a accueilli 800 chercheurs. Nous avons aussi reçu 24 chercheurs visionnant des films et des vidéo. Notre service de documentation a traité de très nombreuses demandes de renseignements (500 environ).

4. Projections

La multisalle "Massimo" (3 salles), inaugurée en avril 1989 et fournie des équipements les plus modernes, est ouverte au public du mardi au dimanche, huit heures minimum par jour. C'est le lieu des différentes projections du MNC est aussi des Festivals Internationaux de cinéma organisés à Turin.

Nombre de séances en 1990: environ 3200

Nombre de films projetés: 790

Nombre de spectateurs : 113.186

Beaucoup de films ont été présenté en version originale avec traduction simultanée.

Cycles principaux:

Black Cinéma USA. Le cinéma des noirs américains (1977-89).

Nikita Michalkov - Andrej Michalkov Koncalovski.

Retrospective Fellini.

Hommage à Laurel et Hardy. Les court métrages du muet au parlant (1920-34).

- Pour un théâtre vidéo. Luca Ronconi (en collaboration avec de
Departement des Disciplines Artistiques Musicales et du Spectacle de
l'Université de Turin).
- Histoire du cinéma (en collaboration avec le DDAMS de l'Université de
Turin).
- Le cinéma africain des Années 80.
- Hommage à Jacques Tati.
- Le cinéma de Andy Warhol (en collaboration avec Lingotto, DDAMS
de l'Université de Turin e le Museum of the Modern Art de New
York, Department of Film).
- Retrospective Erich von Stroheim.
- Femmes metteurs en scène dans le cinéma allemand des Années 80.
- Le cinéma des pays arabes. Les films des dernières années. Hommage a
Mahfuz. Hommage à Abdel Salam.
- Retrospective Jean-Luc Godard (en collaboration avec le Centre
Culturel Français de Turin).
- Buster Keaton (1923-29).
- Le cinéma israélien des Années 80.
1942. Les films et les court métrages italiens de 1942 (en collaboration
avec l'Archivio Nazionale Cinematografico della Resistenza).
- Cinéma de science-fiction (1950-67).
- Le cinéma du printemps. Tchécoslovaquie 1962-72.
- La maison de l'horreur: Hammer et ses alentours.
- Hommage à Akira Kurosawa.
- Hommage à Roberto Benigni.
- Le miroir sombre. Festival du Film Noir.
- Asiamerica.
- Hommage à Russ Meyer.
- Retrospective Polanski.
- Les 100 Années Lumières (en collaboration avec la Cinémathèque
Française).
- Avant les côdes. Le cinéma soviétique avant le réalisme socialiste.
1929-35.
- Le cinéma iranien.
- Alain Resnais. Les long métrages.

- Nouveau cinéma japonais des Années 60.
Espagne Années 30. Le cinéma de la Deuxième République au
Franquisme (en collaboration avec la Filmoteca Española et de
l'Archivio Nazionale Cinematografico della Resistenza).
La vérité démi-nuée. Le cinéma américain avant la Grande Censure.
1930-34.
Les B-Movies Monogram et RKO aux Années 30 et 40.
Cinéma finnois des Années 80.
Retrospective Bertrand Tavernier.
Retrospective Bernardo Bertolucci.

Publications

En 1990 le Musée a édité quatre ouvrages, dont trois à l'occasion
d'importantes retrospectives:

- *I film di Andy Warhol*, catalogue sous la direction de Paolo Bertetto,
en collaboration avec le Lingotto et le DDMS de l'Université de Turin
(56 pp.)
- *Jean-Luc Godard*, catalogue sous la direction de S. Toffetti, en
collaboration avec le Centre Culturel Français de Turin (142 pp.)
- *100 Années Lumières*, catalogue de la Cinémathèque Française, édité
en collaboration avec le Centre Culturel Français de Turin
- L. Ventavoli, *Fin che c'è gioventù*, 184 pp.

Le MNC a aussi collaboré à la réalisation d'un numéro spécial de la
revue "Nosferatu", consacré au cinéma épique muet italien:
"Nosferatu", n. 4, Patronato Municipal de Teatros y Festivales, San
Sebastian.

5. Administration et budget

730.000 US\$

Relations avec les autorités nationales

Ministero del Turismo e dello spettacolo
Ministero dei Beni Culturali
Ministero degli Esteri
Comune Di Torino
Regione Piemonte
Provincia di Torino
Camera di Commercio Industria e Agricoltura di Torino
Istituti di Cultura Italiani all'estero

6. Relations internationales

En collaboration avec l'Istituto Italiano di Cultura à New York, Los Angeles, San Francisco et le Museum of the Modern Art, on a organisé la présentation de *Cabiria* aux Etats-Unis.

En collaboration avec l'Istituto Italiano di Cultura à Madrid et avec la Filmoteca de Madrid, pendant "ItaliaEspaña", on a organisé la retrospective consacrée à Segundo de Chomon.

Au cours des manifestations pour les 250 années de Karlsruhe et le "Kulturtag" consacré à Léningrad et Turin, grandes villes européennes du XVIII siècle, le Musée avec l'Istituto Italiano di Cultura de Stuttgart a présenté un cycle sur le cinéma muet italien de Turin.

Participation au Festival Internacional de San Sebastian et collaboration avec les cinémathèques de Valencia, San Sebastian et Barcelona avec un cycle sur le cinéma muet italien.

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film
12, Rue du Faubourg Bonnefoy - 31500 TOULOUSE - Téléphone : 61 48 90 75

RAPPORT D'ACTIVITE DE 1990

La Cinémathèque de Toulouse est confrontée depuis plusieurs années à trois problèmes brûlants : le personnel est insuffisant, les locaux sont vétustes, délabrés et le manque d'espace est criant tant pour l'administration que pour le centre de documentation. Enfin, la salle de projection, louée à un tarif prohibitif à l'Education Nationale (CRDP), est totalement inattractive et joue même le rôle de repoussoir.

1. ACQUISITIONS DE L'ANNEE

Films

En 1990, la collection de notre archive s'est enrichie une fois encore par les dépôts toujours conséquents des grands distributeurs (AAA, Amf, Gaumont, etc...) par quelques achats et enfin par des dépôts de sources privées. Comme toujours la plupart des films de long métrage étrangers sont en version française, bien que depuis quelques années on assiste à un accroissement des versions originales sous-titrées français, cela est dû à la politique des compagnies de faire un plus grand effort sur le tirage des "copies vo" pour une distribution de type Art et Essai dans les grands circuits de province. Le détail de l'accroissement de la collection s'établit comme suit :

Long-métrages :	381
35mm	: 345
16mm	: 36
Court-métrages :	318
35mm	: 120
16mm	: 198

Fonds Acs-Guy Cavagnac : L'association de production Acs-Guy Cavagnac ayant été reprise par la Région Midi Pyrénées et un porte-feuille ayant été créé, la Région a bien voulu nous faire dépositaire d'un certain nombre de copies de court-métrages et de matériel de montage. En gros ce fonds est de 18 tirages en 35mm et de 41 en 16mm.

Les copies en prêt illimité ont été acquises auprès des archives suivantes : Lausanne, Montréal et Moscou.

Au total la collection de films est, en fin d'année, de 7893 copies de long-métrages et de 8610 copies de court-métrages.

Bibliothèque

Cette année la bibliothèque n'a acquis que 500 ouvrages. La ligne budgétaire d'achat de livres ayant été en partie reportée sur un achat massif d'affiches. Le retard sera comblé pour l'édition française au cours de l'année 1991.

Photothèque

Ce département, toujours enrichi par les dépôts gracieux du quotidien La Dépêche du Midi, par des dons d'amis critiques et par quelques achats, a engrangé environ 13000 photos.

1200 photogrammes ont été tirés à partir de la collection de films; ils répondent à notre souci d'une part de combler les lacunes de la photothèque en y cherchant des tirages originaux d'autre part d'enrichir les expositions de photographies inédites.

Le fonds de diapositives s'accroît, il est aujourd'hui d'environ 400 numéros.

Affiches

Un achat massif, fait pour combler les lacunes, a porté sur 2200 affiches. Un rythme plus cohérent d'achat sera mis en place pour enrichir la collection sans déséquilibrer d'autres postes budgétaires. La collection passe donc de 39000 à 41200 exemplaires.

Vidéotheque

320 titres sont à ajouter, donc 1835 titres sont prêts à être consultés. S'ajoutent 221 bandes vidéo Umatic broadcast d'extraits de films déposées par FR3. Par ailleurs la vidéotheque ne possède qu'un moniteur.

Appareils anciens

Le fonds municipal dit "Collection Rouzaud" fait l'objet d'un inventaire conjoint de la Cinémathèque et du Musée Paul Dupuy qui en est le dépositaire légal. Il fera l'objet d'une convention.

Notre propre collection qui ne bénéficie d'aucun budget réel s'est enrichie néanmoins de deux projecteurs : un Philips VIII (1934) à carter carrés et un Fontaine (1931) à double poste.

II. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Bâtiments

L'achat d'un terrain d'environ 1500 mètres carrés longeant nos dépôts actuels s'est concrétisé. Il s'agit maintenant d'en étudier l'agencement et le financement des constructions à y ériger. Cela devrait se faire selon un plan pluriannuel.

Films

La plupart des restaurations de films anciens ont été effectués pour le tirage de copies par le SAF à Bois d'Arcy sur le crédit annuel affecté par le Centre National de la Cinématographie.

III. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert sur rendez-vous aux étudiants de 3ème cycle et au-delà ainsi qu'aux chercheurs. Le manque dramatique de personnel permanent et de locaux ne nous a permis d'accueillir que 20 consultants et de répondre qu'à 120 demandes de recherches. Quant à la consultation vidéo elle n'a été possible qu'à 15 personnes.

Catalogage des films

699 fiches inventaires ont été établies. La saisie informatique sommaire en a été faite. Le retard pour les court-métrages se résorbe peu à peu.

Catalogage de la documentation non-film

Dossiers de coupures de presse : Tout film sorti sur les écrans français fait l'objet d'un dossier où s'accumulent les coupures des principaux journaux, les press-books, etc... Les press-books en surnombre sont défaits pour constituer les dossiers de personnalités. Près de 500 dossiers ont été ouverts. La nombre de dossiers se chiffre à : 38000.

Photos : Le fonds est d'environ 550000 photos et est classée au fur et à mesure des arrivages.

Affiches : L'achat massif de cette année est en cours de catalogage et plus d'un centaine ont été entoilées pour les expositions.

Vidéocassettes : Les quelques 320 titres venus enrichir la collection ont été catalogués sur papier mais n'ont pas encore été saisis dans la base de données. Il en va de même pour la saisie des bandes Umatic dont un catalogage fin des extraits a été réalisé. Ces bandes professionnelles ne sont pas destinées à la consultation.

Archives non-film des ACS - Guy Cavagnac : Ce fonds d'archives non-film comportant 50 cartons de documentation diverse (revues, press-books, catalogues, scripts, photos, scénarios, correspondances) vient d'être complètement dépouillé. Sa saisie informatique doit intervenir pour en rendre l'usage pratique car il ne sera pas dispersé.

IV. PROJECTIONS, ENSEIGNEMENT, EXPOSITIONS, PUBLICATIONS

Projections

Il y a eu 192 séances régulières dans l'année. La baisse par rapport à l'an dernier est due à la fermeture de la salle, pendant le mois de janvier, pour une réfection complète de l'écran qui a été agrandi, des optiques, du son et enfin des appareils eux-mêmes.

Voici quelques uns des thèmes proposés au public :

Allemagne 1945 - 1960
 Les ancêtres des nouvelles images
 Le Catalogue
 Ces années là... 60 - 90

Le Bulletin de recherches historiques Archives co-édité avec l'Institut Jean Vigo à Perpignan a publié 7 numéros :

- Histoire d'une restauration :
L'Enfant-Roi, Jean Kemme 1923. (28)
- Le cas étrange du Docteur Doyen. (29)
- Histoire de la Cinémathèque de Toulouse. (30/31)
- Joselito, l'enfant à la voix d'or. (32)
- Koenigsmark ou les avatars
d'une adaptation cinématographique. (33)
- Nadia Sibirskaja. (34/35)
- Les appareils de collection Gaumont et Pathé. (36)

V. BUDGET

En 1990 l'archive a fonctionné grâce aux subventions reçues des autorités de tutelle : le Ministère de la Culture (CNC), la Région Midi-Pyrénées, le Département de la Haute-Garonne et la Ville de Toulouse.

Malheureusement, ces subventions ne correspondent pas aux besoins d'une Archive à caractère et à vocation nationale. Elles n'aident pas au recrutement d'un personnel spécialisé tant au niveau du film que du non-film et ne soutiennent pas la politique de mise à disposition du public des richesses accumulées au cours des années.

Le montant global des subventions de fonctionnement de l'année s'élève à 1.240.000 francs soit plus ou moins 248.000 dollars.

VI. RELATIONS TOULOUSAINES, NATIONALES, INTERNATIONALES ET VISITEURS

La Cinémathèque présente régulièrement des films à Toulouse : rétrospectives d'auteurs, (re)découverte de cinéastes anciens ou actuels, programmations thématiques etc. Ces manifestations ont eu un plus grand impact grâce aux :

Relations toulousaines

Nos partenaires ont été chaleureux et d'une grande aide, il faut tous les citer :

- Bibliothèque Municipale (Ces années là... 60-90)
- Le Bijou (La nuit libertine)
- Drac & Draf (lères Rencontres Cinéma/Monde Rural)
- La Dépêche du Midi
- Entité Danse (Forum de la danse)
- Galerie Françoise Courtiade (Le groupe Grapus)
- Goethe Institut (Allemagne 1945-1960)
- Le Journal de Toulouse
- Librairie La Lune Vague
- Librairie Ombres Blanches
- Orfea. Institut de puériculture (Enfance et Cinéma)
- Rectorat (Nouvelles tendances dans l'enseignement des médias)
- Rencontres Cinéma d'Amérique Latine
- SnCF (Le train du cinéma)
- Le Sorano (La Maman et la Putain)
- Théâtre de la Digue (Anne Sicco : Le gardien de nuit)

Le Cinéma raconte son histoire
 Le Cinéma Cubain
 Cinéma et Enfance
 Cinéma et Architecture : Plaisirs de la ville
 Cinéma et Monde Rural : Champs...& Contrechamp
 Le Cinéma Japonais
 Ecrivain et Cinéaste
 L'écriture du Désir
 Formes et Formalisme
 Hommage à Marie-Christine Barrault
 Hommage à Raymonde Carasco
 Hommage à Maria Casarès
 Hommage à Carlos Gardel
 Hommage à Georges Rouquier
 Nouveau Cinéma Allemand : 1988
 Nouvelles Tendances dans l'Enseignement des Médias
 Rétrospective Jean Eustache
 Rétrospective Jean Vigo

De plus, nous avons organisé deux week-ends en juin et octobre, car ils nous ont semblé un cadre favorable pour ouvrir nos collections à un autre public; celui qui ne peut suivre nos séances régulières, celui qui extérieur à Toulouse, ne fréquente pas nécessairement les lieux où nous intervenons : "Ils le voient comme ça" : Formes et Formalisme au Cinéma et "L'aigle à deux têtes..." : Ecrivain et Cinéaste.

Enseignement

La Convention liant la Cinémathèque à l'Université de Toulouse le Mirail à travers l'ESAV et les dispositions prévues pour les sections A3 du Lycée de Saint Gaudens et du Lycée Toulouse-Lautrec fonctionnent à la pleine satisfaction des diverses parties.

Le stage-séminaire sur les acteurs des années 50, organisé dans le cadre de la formation des comédiens de la Région Midi-Pyrénées par Le Sorano a, cette année encore, été animé par l'historien Raymond Chirat.

Expositions

L'exposition Magie du Muet : Un Age d'Or de l'Image a poursuivi sa carrière à l'Institut Jean Vigo à Perpignan lors du Festival Confrontation et est partie ensuite pour Montréal à la Cinémathèque Québécoise.

A Toulouse, au cinéma ABC des expositions thématiques se sont succédées : Le film d'Art Pathé, Roger Soubie Affichiste, Les affiches françaises des films d'Alfred Hitchcock, Affiches cubaines, Les affiches polonaises des films français et Le mariage.

Enfin l'exposition photographique Visages d'Espagne a été montée en collaboration avec la Mairie de Tournefeuille.

Publications

Deux plaquettes de seize pages chacune ont été éditées lors des deux Week-ends :

- Formes et Formalisme au Cinéma,
- Ecrivain et Cinéaste.

Relations nationales

D'une manière tout aussi soutenue, la Cinémathèque co-organise ou participe à des manifestations extérieures :

Auch	: Ciné 32
Béziers	: Fédération des Ciné Clubs Méditerranéens
La Rochelle	: Festival International du Film
Marseille	: Marseille Animation
Montpellier	: Rencontres du Cinéma Méditerranéen
Nantes	: Festival des 3 Continents
Perpignan	: Colloque Cinéma et Histoire & Confrontation
Pezenas	: Rencontres
Pessac	: Festival International du Film d'Histoire
Pontarlier	: Rencontre Internationale de cinéma
Paris	: Centre Georges Pompidou
Paris	: Cinémathèque de la Danse
Paris	: Cinémathèque Française
Paris	: Cinémathèque du Ministère de l'Agriculture
Paris	: Musée d'Orsay
Paris	: Afca
Prades	: Festival de Prades
Valence	: Rencontres "Cinéma et Littérature"

Ces manifestations sont faites avec l'accord des ayants-droit.

Relations internationales

Guy-Claude Rochemont et Raymond Borde ont participé au 46ème Congrès de la Fiaf à Cuba en avril. Guy-Claude Rochemont a participé à la Rencontre des Cinémathèques de la Communauté Européenne à San Sebastian en octobre. Raymond Borde, trésorier de la Fiaf, a participé à la réunion du Comité Directeur de la Fédération à Bologne en novembre.

La Cinémathèque de Toulouse a répondu à toutes les demandes des autres Archives ou Cinémathèques. En particulier, elle a collaboré avec Amsterdam, Barcelone, Bois d'Arcy, Bologne, Bruxelles, Lausanne, Lisbonne, Londres (Bfi), Luxembourg, Madrid, Montréal, Moscou, Munich, Paris (Cinémathèque Française), Paris (Cinémathèque Universitaire), Valencia et Wiesbaden.

A l'invitation de la Filmoteca de la Generalitat de Catalunya, la Cinémathèque a présenté un programme illustrant les richesses de sa collection de films. Celui-ci concrétise d'abord les relations de collaboration et d'amitié qui se sont nouées au cours des années 80 entre deux institutions ayant une même vocation : conserver et montrer le patrimoine cinématographique mondial. Il s'inscrit aussi dans une perspective politique : à l'aube du XXIème siècle, il est nécessaire de développer les échanges entre deux métropoles et donc entre deux régions que leur proximité géographique et leur passé historique vouent à un rapprochement inéluctable dans le respect de leurs différences.

De plus la Cinémathèque s'est engagée dans une collaboration européenne dont les premiers pôles sont Barcelone, Bologne, Madrid et Valencia.

Visiteurs

La Cinémathèque a reçu les personnalités suivantes :

Artistes :

Agathe Alexis (comédienne & Théâtre de l'Atalante)
 Marie Christine Barrault (comédienne)
 Luc Béraud (cinéaste)
 Jacques Bonnafé (comédien)
 Jacques Brunet (Ethnologue - La 7)
 Raymonde Carasco (cinéaste)
 Marc Chevré (cinéaste et critique)
 Raymond Chirat (historien)
 Le groupe Grapus - Les Graphistes Associés
 Alain Louyot (chercheur)
 Bernard Mangiante (cinéaste)
 Jean-Louis Martinelli (metteur en scène, théâtre)
 Jacques Mitsch (cinéaste)
 Claudine Nougaret (ingénieur du son)
 Antonio Saura (peintre)
 Miroslav Sebestik (vidéaste)
 Roberto Tricari (musicien)

Institutions :

Cary Balzagette (BFI Education Department)
 Alexis Barsacq (Cnrs - Théâtre)
 Luc Bazin (Le Grenier aux Images - FR3 Montpellier)
 Martine Blaquiére (Ina)
 Françoise Calvez (Crac de Valence)
 Jaques Cousinet (Institut Français de Bilbao)
 M. Greig & Mme Steinback (Consulat des USA - Bordeaux)
 Jacques Guénée (Ville et Cinéma)
 Roland Lanoye (Eté de Vaour)
 Sophie Pacifico (Vidéothèque de Bordeaux - Aquitaine)
 Edith Perin (La Coursive-Scène Nationale/La Rochelle)
 Vincent Pinel (Cinémathèque Française)
 M. Sichi (Bibliothèque Nationale)

Toutes ces manifestations, collaborations et relations montrent que la Cinémathèque de Toulouse a pleinement joué son rôle de service public. Mais, pour qui la visite, il est évident que les moyens lui manquent.

Le Président,
 Guy-Claude Rochemont

Valencia

La Filmoteca de la Generalitat Valenciana a développé tout au long de sa première année d'existence comme archives cinématographiques un labeur intense de récupération de collections, soient-elles ou non ordonnées, se trouvant à la Communauté Valencienne, région dans laquelle elle agit surtout.

Les résultats de la période 1988-89 provoquèrent une saturation des entrepôts de ses archives, à tel point qu'il fut nécessaire de déposer quelques uns de ses films à la Filmoteca Española et de rechercher la collaboration temporelle d'autres institutions valenciennes qui se consacrent à la récupération et la conservation du patrimoine culturel.

Le programme de travail de l'année 1990 a été lui aussi conditionné par cet état des choses, du fait que si l'effort principal dans le cadre de la récupération, la conservation et la restauration a été maintenu, la politique d'achats a été freinée, l'effort de récupération a été limité à des cas de titres de valeur toute particulière dans l'enrichissement de la collection de cinéma valencien et, quant à la stratégie administrative, financière et technique, celle-ci a été soigneusement préparée en vue de construire, tout au long de 1991, des installations adéquates pour le projet que nous avons appelé "Archives de l'Image en Mouvement de la Communauté Valencienne".

C'est dans ce sens-là qu'a été récupéré le film "Moros y Cristianos" réalisé en 1926 par Maximiliano Thous -un des cinéastes les plus connus, qui a développé son travail durant les années vingt, c'est-à-dire, à une époque où Valencia a pu être considérée comme étant la capitale de la cinématographie espagnole-, une intéressante série de documentaires réalisés à la même époque, et trois moyens métrages pornographiques qui, probablement réalisés à Barcelone pendant les toutes premières années vingt, peuvent être considérés comme quelques uns des échantillons les plus anciens du genre dans l'histoire du cinéma espagnol.

Au mois d'avril 1990, la Filmoteca de la Generalitat Valenciana a signé une convention de collaboration avec la Mairie de la ville d'Elx qui avait comme but celui de configurer des archives d'images en mouvement axées sur le riche patrimoine qui tourne autour du Misteri d'Elx, uns des rares

Durant les derniers mois de l'année, nous avons préparé le lancement d'une campagne d'information massive adressée à la prise de conscience de la part de la société valencienne de l'extrême importance du patrimoine cinématographique et en particulier du besoin absolu de déposer sous des conditions adéquates tout le matériel nitrate que l'on pourrait trouver entre les mains de collectionneurs particuliers. Comme hommage à la campagne menée par le National Film Archive, nous l'avons appelée "Nitrato 2000".

La section de Documentation a continué de son côté à élargir les fonds d'affiches, de documents originaux et de catalogage de ceux-ci, ainsi que de s'occuper des questions qui sont posées surtout par les étudiants universitaires.

La Filmoteca de la Generalitat Valenciana a édité un livre consacré au cinéma espagnol de 1973 à 1987 et les numéros 5, 6 et 7 de la revue trimestrielle Archivos de la Filmoteca ainsi qu'une quantité considérable de brochures et autres publications de divulgation et appui aux cycles programmés à la Salle Juan Piqueras.

Quant aux activités de diffusion, la Filmoteca a organisé en 1990, 781 sessions, 828 films ayant été projetés avec une assistance de 34.370 spectateurs. Les projections furent organisées par cycles, une brochure ayant été éditée pour chacun d'eux.

Une nouveauté de 1990 fut la signature d'une convention qui étendrait les activités de diffusion à la ville de Castellón, ainsi que la mise en place de cycles conjointement avec l'Instituto Valenciano de Arte Moderno (IVAM), qui tourneraient autour du vidéo-art et du cinéma expérimental de toutes les époques.

En 1990, la Filmoteca de la Generalitat Valenciana a régularisé les séminaires qui, avec une durée de vingt à quarante heures et présentés par des professeurs au prestige reconnu, se consacrent à plusieurs aspects de l'histoire, de la technique et de la théorie du cinéma.

échantillons de théâtre du moyen-âge européen qui possède encore toute sa vigueur. Des accords furent aussi signés avec la chaîne de télévision régionale "Televisión Valenciana-Canal 9" ainsi qu'avec "Televisión Española" pour que la Filmoteca s'occupe de la conservation d'une grande partie de leurs archives, une fois que les nouvelles installations des Archives de l'image en Mouvement de la Communauté Valencienne seront équipées.

Quant à la restauration, deux films furent présentés; il s'agit de "Castigo de Dios", film réalisé en 1925 par Hipólito Negre et "Les Fogueres de San Chuan", réalisé en 1926 par Joan Andreu. Ces deux restaurations furent menées sous la direction technique de Juan Mariné et d'Alfonso del Amo à la Filmoteca Española. La présentation de ces deux films, réalisée avec accompagnement au piano par le musicien Julián Llinás, remportèrent un notable succès et furent une expérience très intéressante pour la révalorisation de la culture du cinéma muet.

En dernier lieu, la section de récupération et de conservation de la Filmoteca de la Generalitat Valenciana a avancé dans la tâche difficile mais pourtant indispensable de catalogage du matériel gardé.

En ce qui concerne les longs métrages étrangers qui se trouvent dans nos archives, nous avons demandé des informations à nos collègues de plusieurs pays. Le résultat de ces consultations a été, surtout grâce à l'amabilité de Vittorio Martinelli, que nous avons pu savoir que nous possédions une copie unique du film "Il Processo Clemenceau", qui, selon les informations dont nous disposons, est le film où fait sa première apparition Vittorio de Sica.

L'accueil extraordinaire des collègues de la Cineteca Comunale de Bolonia et tout particulièrement de son directeur Vittorio Boarini, a rendu possible que nous arrivions à un accord de commencer ensemble une restauration de ce titre.

Finalement, en collaboration avec la Direction Générale du Patrimoine Culturel du gouvernement autonome valencien, la Filmoteca a commencé en 1990 la production d'une série de documentaires au caractère testimonial à propos de quelques unes des figures les plus importantes de la culture valencienne actuelle.

Vaticano

REPORT ON THE ACTIVITIES OF THE VATICAN FILM LIBRARY
1990

During the year 1990 the Vatican Film Library continued its work seeking to bring its planned projects to completion.

The year's acquisitions

This year the collection of film and audio-visual material continued, with an increase of 400 titles, making a grand total of about 2,500. Most of the material consists of videocassettes that arrive at the Film Library from various Catholic organizations and concern subjects pertaining to religion. Then again there are the shots taken during the journeys of His Holiness Pope John Paul II and current events.

Many organizations that had authorization to make audio-visual takes inside the Vatican, once they have completed their work, present the Film Library with a copy of their film, usually in U-Matic, for better reproduction.

As part of the Vatican film patrimony, some titles of a scientific nature must also be taken into account; nor must one forget the acquisitions in the field of commercial films, especially those films of particular artistic and thematic importance.

Many audiocassettes also arrive at the Film Library and at the moment number more than a thousand.

Also continually increasing is written material, made up of books and reviews that are acquired by the Vatican Film Library

to form a cinematographic archive, furnished with essential texts, and which also avails itself of specific works such as conservation and filmography manuals. We are nevertheless endeavouring to put in order all this paper that has accumulated over the years and which continues to pour in at a steady rate.

Conservation

The Vatican Film Library has a store for the films in which perfect conditions as regards temperature, humidity and change of air are guaranteed, on the basis of the directions provided by the Conservation Commission of FIAP. The films are placed in compartments with metal doors and a refrigerator is available where coloured and inflammable material is kept, while waiting to be transformed into safe material.

A laboratory has been set up where it will be possible to make an analysis and evaluation of the state of the films. Some simple regenerative processes can be carried out in a room prepared for this. A machine for washing 16 mm. films is also available.

One of the problems still to be resolved is the lack of space for storing the material that continues to increase. In fact the Vatican Film Library has available a room with acceptable conditions, even if it is not air-conditioned, in which some 2,200 films can be stored while waiting to be classified and studied. The space available for the videocassettes is almost completely full, while there is still some room in that for the audiocassettes. There are sufficient shelves for the books even though there is a great deal of material.

Discussions are underway with the Governorship of the Vatican City State to adapt rooms in the basement of the Palazzo San Carlo with refrigerated compartments for the conservation of coloured material and for other air-conditioned compartments. The Governorship's technical services department recently told us they had already chosen the company that will shortly carry out the work, the space covering an area of 42 sq. metres and with a capacity of about 150 cubic metres.

As regards the nitrate films, the Film Library has eliminated almost all the high-risk material, now transformed into safe material.

It was necessary to acquire new zinc-plated containers for the films to replace the old ones which were almost all oxydized and could have damaged the films.

Cataloguing, documentation and research

The computer programme for the cataloguing of the Film Library's material, in accordance with the criteria approved and screened by FIAF's Cataloguing Commission, can be considered completed. The general data of the film material has been inserted, even if some titles still need to be examined more closely, in order to produce a catalogue that is as complete as possible in each of the fields planned. A first printing on a trial level has also been made and this contains the catalogue's essential elements, while waiting to be able to bring out a more complete first edition during 1991.

The Film Library is in contact with the Italian Television Centre (CTV) and with the Italian Episcopal Conference's Secretariat for Social Communications to collect information on the material in their possession and to be in a position to direct eventual requests.

One of the projects under development is a critical filmography of the international religious cinema, directed by Dr. Aldo Bernardini. The aim of the project is to collect all the material relative to world cinematographic production in the field of religious cinema, from its origins right up to the present day. To make this possible it will be necessary to have the collaboration of film libraries throughout the world in order to have the greatest amount of information available. The plan has already been drawn up on paper and the parameters of a very complex computer programme to be used and which will require about six months highly specialized work have also been established.

In a provisional programme some films, concerning ten years of religious cinema in Italy, have been inserted, including material provided by previous filmographies, with the object of having sufficient stock for trying out the project which will have absolute priority in 1991.

One of the achievements of the Vatican Film Library has been the provision of a small, but well-equipped, study and consultation centre for the purpose of: 1) facilitating the work of companies, generally speaking television bodies, that wish to use our material for pastoral, cultural or informative purposes; 2) helping researchers who wish to study our material; 3) encouraging university students, especially those studying at the Pontifical universities of Rome, to prepare projects and do their theses for graduation on the cinema and in particular on the material in the possession of the Film Library, hoping to offer assistance in this teaching field and to stimulate new interest and specialization in the same discipline. This study and documentation centre has five work places.

for written or already published documentation, one for studying films in movieola, one for the study of video material and one for work on the computer. Eight working areas in all.

There was a remarkable increase in requests to study our material and for the material itself; we were already in a position to respond suitably to the various requests for collaboration, many particularly from students attending Social Communications' courses at Roman universities and study centres. And also some local Churches religious congregations and social communications organizations were interested in the Vatican Film Library's material which was able to provide the help requested.

Besides showing films produced for reasons of study and work, we also presented private showings of some commercial films of topical and religious content in a hall of the Palazzo San Carlo for a limited audience.

International relations

The good relationship with and the presence of the Vatican Film Library within the FIAF is essential for the continuation of the work and for the improvement of the structure. There are also frequent requests for information and cooperation from individuals and companies, both public and private, of different countries.

The Film Library continues to maintain good relations with OCIC (the International Catholic Cinema Organization), especially with its Missionary Service which has its headquarters in Rome, and with UNDA (the International Catholic Organization for Radio and Television). Active relations are also being maintained with film libraries in various countries, especially in view of the filmography project referred to above.

Various

The Vatican Film Library draws attention to the following points:

1. The realization of a photographic Archive, which should be the object of a resolution of the Plenary Assembly.
2. The need and urgency of increasing the number of collaborators both from the technical and administrative points of view.
3. The creation of a consultative committee, to whom the Delegate could refer as regards determinate questions, given the Film Library's amount of work and initiatives.
4. As far as the problem of conservation is concerned, it would be of great use to acquire a Telecinema, which would make possible the transfer of material on film to videocassettes, thus facilitating the production of copies for work and for those who request them, without needing to have recourse to outside laboratories.

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Human Studies Film Archives

1990 Annual Report

Acquisitions

During 1990 the Human Studies Film Archives acquired 22 new collections consisting of more than 150,000 feet of original motion picture film and 35 hours of original video representing nearly 50 different filming projects. Of particular note are footage documenting Margaret Mead's last field visit to Manus, PNG; footage documenting Smithsonian archeologist Dr. Gus Van Beek's excavations at Tel Jemmah, Israel; John and Naomi Bishop's extensive documentation of life in Melemchi village, Nepal; outtakes from the edited film PEOPLE OF THE WIND; footage of Taos Pueblo, NM shot in the late thirties by Eric Knee; several collections of travel footage; and, finally several nitrate titles including NO COMA IN ACOMA, RAINBOW, AUSTRALIA'S WILD NOR'WEST, SOME MORE SAMOA, and IN SIAMESE SOCIETY.

Preservation

The Human Studies Film Archives was able to organize process and safeguard nearly 54,000 additional feet of film as well as produce reference copies for 29 collections. In addition, the Film Archives preserved 25 nitrate titles. A special grant from the Smithsonian Institution's Research Resources Program supported processing in 1990 of 150,000 feet of 16mm film titled [Film Studies of the Lifestyle of the Western Caroline Islands, Micronesia]. The Film Archives received additional funding from the same source to begin processing in 1991 the remaining 400,000 feet of 16mm film produced by the Smithsonian's National Anthropological Film Center from 1976 through 1982 in Brazil, Papua New Guinea, and Micronesia.

Cataloguing

The HSFA continued bibliographic cataloguing on a film and roll level basis on the Smithsonian Institution's Bibliographic Information System. In 1990 the HSFA published Additions to the Human Studies Film Archives Guide to the Collections to supplement the second edition of the Guide to the Collections. This supplement includes entries for 47 additional titles currently available for reference use.

Presentations/Programs

Film Archives' staff participated in or sponsored several special projects and programs throughout the year. In January the Film Archives launched a quarterly scholarly seminar series with a presentation by Dr. Paul Stoller on Jean Rouch's film LES MAITRE

FOUS. In other seminars Emmeliene Ireland talked about her work on the film THE STORYTELLER and Stepahnos Stephanides showed his film HAIL MOTHER KALI!. Director Wendy Shay presented a paper on image ethics and cultural film collections at the October meeting of the Association of Moving Image Archivists (formerly F/TAAC). Staff anthropologist John Homiak presented papers at the Annual Ohio University Film Conference and at the International Visual Anthropology Conference sponsored by the Granada Centre at Manchester University. In addition, Dr. Homiak served on the board of the Penn State Audio-Visual Services PCR board and he published articles in the Journal of Visual Anthropology, the CVA Review, the American Anthropologist, and The Himalayan Research Bulletin.

Budgetary Matters

Fiscal year 90 was a difficult year for the Human Studies Film Archives' budget. The Film Archives' budget comes through Congressional appropriation to the Smithsonian Institution. Due to extreme budget constraints suffered by the Smithsonian and the Museum of Natural History, Human Studies Film Archives' preservation budget was cut more than 20% from its FY '89 base. As a result, the Film Archives is increasingly dependent on grant monies in order to accomplish basic preservation projects. We anticipate that this trend will continue in FY'91.

International Relations

Due to political constraints the HSFA was unable to send a representative to the annual FIAF meeting in Havana. However, Film Archives staff were able to participate in one meeting of the North American FIAF Working Group. In addition, we hosted visits by representatives of four FIAF organizations as well as scholars from Germany, Japan, Austria, France, England, and Switzerland. Finally, the HSFA acquired several films in trade from other FIAF organizations through the work of the National Center for Film and Video Preservation of the American Film Institute.

Research Services

The Film Archives experienced a substantial increase in the research use of the collection in 1990. Film Archives staff hosted more than 115 research visits and responded to 300 written and telephone inquiries. The staff also processed 25 requests for duplication of film and video materials in the collections. In 1990 this research activity resulted in eight scholarly publications based on materials held by the Film Archives and four documentary productions incorporating HSFA footage.

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Washington



ANNUAL REPORT FOR THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

During the past year the Motion Picture, Sound, and Video Branch carried out its customary archival functions of processing accessions of audiovisual records and donated materials, performing preservation work, achieving descriptive control over the materials in our custody, and providing reference services to the researchers who used our facilities and resources. In addition, the Branch became considerably involved in the planning and preparations for relocating the holdings to Archives II, a new building now under construction which will be available for occupancy in late 1993 or early 1994.

The Branch continued to acquire many new documentaries, training films, information films, and newreels. Among the most important are: films on the history of pilotless aircraft; films concerning the massacre of My Lai; "How a Bill Becomes a Law" and "Ill Winds on a Sunny Day," about the activities of the U.S. Senate; American and Russian films on the peaceful uses of atomic energy; motion pictures about the Panama Canal Commission's investigation of the 1964 riots; and the National Aeronautics and Space Administration (NASA) series "Aeronautic and Space Reports," 1965-78.

Through the National Center for Film and Video Preservation of the American Film Institute, a FIAF member, the National Archives acquired a number of rare short films and newsreels, including such titles as "America is Ready," "History of the World's Greatest War," "The Latest War Pictures," "The Gray Armada," "Flying Cadets," and vintage newsreels from Pathe News, Republic War News, and Universal Newsreel.

The major accomplishment in the area of preservation was the copying of approximately 386,000 feet of film to new master positives or duplicating negatives. This represents a lower figure than in previous years in view of other National Archives priorities, but it is expected to increase in the near future. Also, 1200 hours of motion picture film were transferred to video cassettes for reference or access purposes.

We continued to follow developments concerning the "vinegar syndrome". We have heard presentations by scientific experts from the Manchester Polytechnic and from the Image Permanence Institute and have discussed possible preservation strategies with our colleagues from other archives.

Our efforts in the areas of cataloging and documentation aimed at enlarging our database (AVOLIS) of descriptions, particularly in improving title control over those films where full descriptive cataloging will not be available for several years. The database will be significantly enlarged by our acquisition of data tapes from OPTIRAM, a British computer organization that scanned an extensive motion picture card catalog along with other selected finding aids in the National Archives. Provided the typescript is in fairly good condition, electronic scanning may be a practical alternative for converting traditional catalog cards to machine-readable form.

The National Archives continued to hold almost weekly public screenings of films from its holdings, including many documentary films and feature films obtained from other sources. One program included the first public showing of Marshall Plan films in the United States. In another, Catherine Wyler, daughter of William Wyler, introduced her father's film "The Memphis Belle" (1944), and spoke about the new feature version that she helped produce. Approximately 13,000 persons attended the admission-free screenings last year.

We continued to have contacts with our colleagues in FIAF archives, most frequently those that are based in North America. There were other contacts made through visits and tours, among them were: Wolf Bookman, Bundesarchiv; Kay Gladstone, Imperial War Museum; Browyn Taylor, New Zealand Film Archives; and Ann Baylis, National Film and Sound Archives of Australia. We were also happy to be of service to the Stiftung Deutsche Kinemathek and the Deutsches Filmmuseum which borrowed a number of World War II American documentaries for screening in the retrospective portion of the 1990 Berlin Film Festival.

The writer of this report presented two papers at the National Archives of Canada symposium "Documents That Move And Speak: Managing Moving Images And Recorded Sound in Archives"; one paper discussed access to moving images and sound documents and the other the use of archives by documentary filmmakers. He also attended the Joint Technical Symposium "Archiving the Audio-Visual Heritage," held at the Canadian Museum of Civilization and organized by the Technical Coordinating Committee of FIAF, FIAT, IASA, and ICA.

One matter of unusual interest is that the National Archives signed an agreement with WETA, a Washington-based public broadcasting organization, for the production of 13 half-hour programs that WETA will produce about the motion picture holdings in the National Archives.



WILLIAM T. MURPHY
Chief
Motion Picture, Sound,
and Video Branch

Wellington

THE NEW ZEALAND FILM ARCHIVE

NGĀ KAITIAKI O NGĀ TAONGA WHITIĀHUA

ACTIVITIES REPORT

The initiator and founding Director of the New Zealand Film Archive, Jonathan Dennis, resigned in March 1990. For three months Assistant Director, Cheryl Linge, assumed responsibility in an acting capacity. In July, Kate Fortune took up her appointment as Executive Director and Cheryl Linge took on the role of Collections Manager.

Although these changes have meant that less attention could be given to film screenings during 1990, the Archive has ended the year in a very strong position. Considerable progress has been made towards implementing bicultural policies, including the revision of deposit agreements and access procedures. A strengthening of Maori staffing and representation on the Board of Trustees has been achieved. Computerisation of the Archive's database has begun, and the first steps have been taken to implement an on-line information retrieval system.

Last but not least, government funding has been promised to assist the Archives to relocate in new premises, and the search for a suitable building has begun.

1. ACQUISITIONS

(a) Films

This year has featured a slowing down of nitrate acquisition and a concentration on sorting through previously acquired collections. Reynolds and Colorfilm Australia consignments filled a number of gaps in our Master material vaults.

Repatriations included films from the Imperial War Museum in London on World War 1 and also from London, a documentary on John Middleditch, one of our better known sculptors.

The University of Waterloo, Ontario, donated two early films which had travelled to Britain during the 1960's and subsequently went to Canada.

Television New Zealand continued to be a rich source of material following the recent take-over of the National Film Unit. A very large package of local feature, documentary and short film prints as well as master material has come to the Archive.

The archive's video acquisitions have expanded rapidly, with television commercials forming a large proportion of the total.

Our policy of active acquisition and a new awareness of the historical value of non-professional footage has prompted the lodgement of a number of interesting "domestic" films. Shot by amateur or semi-professional cameramen, they often probe areas neglected by commercial film makers.

(b) Documentation

Large and important acquisitions of documentation material continue to be received by the Archive. As in the past these tend to be as a result of the closure or change in circumstances of film production companies or individual film makers, rather than a planned and controlled acquisition programme. Collections which included production files and records for many of New Zealand's recent feature films were received from Endeavour Films, film maker Graham McLean and the New Zealand Film Commission. Historic records came from the New Zealand Motion Picture Exhibitors Association and the New Zealand Producers and Directors Guild. The closure and sale for refurbishment of one of Wellington's oldest picture theatres resulted in a large collection of posters and stills being given to the Archive through the excellent work of a local collector and supporter of the Archive.

2. FILM PRESERVATION PROGRAMME

Five part-time film Conservators have maintained the operation of the preservation programme at a satisfactory level during 1990. Since most of the nitrate stock scheduled for preservation was sound material, higher processing costs have restricted the footage able to be transferred to safety film to 55,605 feet. An additional total of 25,286 feet of safety stock has been processed during the year. Transfers to video masters (1" format) totalled 23,869 feet.

Real progress has been made on negotiation with the National Archives to carry out the preservation of their film holdings (government film material) under contract. (See also section 5.) A successful pilot project established satisfactory procedures for this preservation work.

3. CATALOGUING - DOCUMENTATION - RESEARCH

During the second half of 1990, a decision was made to accept a proposal from Television New Zealand to provide a computer bureau service for the Archive's collection management system. Key factors in the decision were the minimal system administration required and the potential to support Maori language input.

The Senior Cataloguer has been required to focus mainly on preparation for computerisation during this period, and the job of the former Cataloguer of Maori material has been restructured to allocate additional resources to Access

demands. An attempt to deal with the backlog in cataloguing was addressed at the end of the year with the employment of a temporary research assistant.

General Access and Production library requests continued to increase this year. Procedures to establish and promote bicultural access to Archive resources have been welcomed by Maori. A meeting with Maori film making representatives was convened in November to clarify issues concerning the archiving of Maori materials. The Archive has publicly reaffirmed its commitment to the partnership implications of the Treaty of Waitangi and has undertaken to ensure that clearances are obtained from Maori owners of the images in treasured Maori film materials, in addition to copyright requirements.

The Archive is now an active contributor to the FIAF Periodical Indexing Project (PIP), at present indexing the monthly New Zealand periodical ONFILM. Documentation staff have, during the year, attended courses and workshops relevant to their work. These covered such diverse topics as computerisation, librarianship, exhibitions and museum displays, as well as other more general museum and archive related subjects.

The Documentation reference enquiry service has been maintained at a satisfactory level, answering a growing number of enquiries by mail, telephone, fax and personal visit.

4. FILM SHOWINGS

The Archive's established policy of showing material from its collections in response to requests throughout the country continues to draw wide support. This year, the resignation of the Archive's director caused a decline in the number of presentations of the Travelling Film Shows but a lower level of activity was successfully carried out.

Huge and enthusiastic Maori audiences attended a major series of screenings of Maori material in February.

A programme of silent films was presented with musical accompaniment by five musicians at the International Festival of the Arts in Wellington. The music was specially composed by Dorothy Buchanan, Composer-in-Residence at the Film Archive. A subsequent screening of the same programme drew large audiences in Auckland.

Films from the Archive's collections were taken on tour to Otaki in June and to the West Coast of the South Island in October. Lunchtime screenings of selected material were presented in Wellington in June and September.

A number of items from the Maori collection were included in two special festivals of Maori material, in Hamilton in May and in Auckland in September. In December, three

programmes of Maori films were shown at the World Indigenous Peoples Conference, held at Turangawaewae Marae, Ngaruawahia.

Films were supplied for an eight-week retrospective season of New Zealand films at UCLA, California, and also for the 10th International Film Festival at Amiens.

The Archive's film screening in the Film Festivals in Auckland and Wellington this year was THE WIND, starring Lillian Gish, with musical accompaniment provided by Ella Hanify. However, also screening to huge acclaim was Merata Mita's MANA WAKA, a beautiful new film created from the unedited 1930's footage which had been preserved by the Archive.

Over 8,000 people attended screenings arranged by the Archive in 1990.

5. FUNDING/RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Archive has now altered its financial year to end at 30 June (previously 31 March) in line with its major funding bodies. Once again, major grants have come from the New Zealand Lottery Grants Board, the New Zealand Film Commission, the Department of Internal Affairs, and Television New Zealand, totalling NZ\$878,333. This represents 84% of the operational budget (for the year ending 30 June 1991) of NZ\$1,039,333. Generated income for the year (\$95,500) has minimised the need to cut back on planned activities.

Financial management procedures required for government funding regulations are now fully established and operating successfully.

As noted in section 2, a satisfactory working relationship has now been established between the Film Archive and the National Archives. A pilot project to manage the preservation of government film material was completed successfully and a formal contract has been drawn up for signature.

The Archive's working relationship with Television New Zealand has been improved by the decision on computerisation which means that New Zealand's two largest databases of moving image materials will be compatible.

The Archive continues to maintain close liaison with Government, particularly the Department of Internal Affairs, and with other national institutions with similar interests. A new Ministry of Arts and Culture has been announced and is expected to commence operation in mid-1991.

6. INTERNATIONAL RELATIONS

The 46th FIAF Congress in Cuba was attended by the Director and Bronwyn Taylor (Access/Production Library). Following the Congress, Jonathan Dennis went to Ottawa where he represented the Film Archive and presented a paper at the ICA Symposium on The New Media: Documents That Move and Speak. Bronwyn Taylor visited Washington and spent time at the Library of Congress, the American Film Institute, and the National Archives: Motion Pictures, Sound and Video Branch.

Close links continue with neighbouring colleagues in the Pacific region. Executive Director, Kate Fortune, has paid brief visits to the National Film and Sound Archive at Canberra and to the Cook Islands, National Archives at Rarotonga. The Archive received a visit from Sarah Choi of the Government Records Office at Hong Kong, and from Jacob Sam, film and video archivist from the Archives and Cultural Centre at Vanuatu. Several French nitrate films were repatriated to the Cinematheque Francaise, Paris, this year.

Wien



ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIVE

President : Prof. Dr. Alfred LEHR
Director : Dr. Walter FRITZ

ANNUAL REPORT 1990

1. Acquisitions

The AUSTRIAN FILM ARCHIVE has increased its collection by 8.029 reels including 118 reels of nitrate material. Overall stock as of December 31st, 1990 amounted to 105.371 reels.

Nitrate film stock: 11.906

Safety film stock : 93.465

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was maintained in 1990. 51 films were reprinted into safety film. 8.352 reels - that is 70,15 % of the complete nitrate stock - are still waiting for beeing reprinted into safety film.

3. Cataloguing - Documentation - Research

Documentation materials of the AUSTRIAN FILM ARCHIVE set up in Laxenburg' s Old Castle (3rd floor) and in the Vienna secretariate.

Items	stock increase 1990	overall stock 1990 - 12 - 31
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stills	200	221.200
documents on film	-	42.000
posters	600	6.186
negative stills	-	5.130
books (volumes)	-	8.800
film programs	400	19.790
slides	-	4.480
audio tapes	-	200
sound film scores	-	130
video cassettes	10	430

4. Film showings

The most outstanding retrospective was:
"Classic films from the Archive" (Laxenburg from May - October)
and "Open Days" in Vienna/Studio.

5. Exhibition - Publications

Between May and October our 21th exhibition was opened at the Old Castle in Laxenburg dedicated to the development of Austrian feature sound film and the film culture of Lower Austria.

Following publications appeared:

Annual report 1989

FILMKUNST nos. 124 b: Film Documents

124 c, 128 a: Open Days (Evening Shows in our Vienna Studio)

125 a, b, 126 a, 127 a: Classic films from the Archive (Retro Program)

124: Cooperation to the general theme of this issue ("Magie der Industrie")

Editorship of: THE EARLY YEARS OF CINEMA IN CENTRAL EUROPE (1895/1914) (FIAF-Symposium 1984 in Vienna)

6. Utilization

In 1990 several university lectures and film funding jury sessions were held in the rooms of the AUSTRIAN FILM ARCHIVE; in 52 cases students and cultural organisations were supplied with archive material on free charge. During the reported year the AUSTRIAN FILM ARCHIVE supplied film material for 106 film and TV productions mainly for the Austrian television ORF but also for som foreign stations.

7. International relations

We would like to express our special thanks to

Staatliches Filmarchiv der DDR, Berlin
Deutsches Institut für Filmkunde, Frankfurt/Main -Wiesbaden
Magyar Filmintézet, Budapest
Transit- Film, München
Münchner Stadtmuseum - Filmmuseum
Bundesarchiv - Filmarchiv, Koblenz
Cseskoslovensky Filmovy Ustav, Prag
Freunde der Deutschen Kinemathek, Berlin
Nederlandse Filmmuseum, Amsterdam
Thomas Sessler-Verlag, Wien-München
Cinematèque Municipale Luxembourg
Technisches Museum, Wien
IKM, Wien
Embassy of FRG
George Eastman House, Rochester
National Film Archive, London
Bulgarska Nacionalna Filmoteka, Sofia
Cinematca Brasileira, Sao Paulo

REPORT OF ACTIVITIES 1990/91

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 401 films. Among the films there are works by Ingmar Bergman, Robert Bresson, Peter Brook, Emile Cohl, Jim Davis, Charles Dekeukelaire, William Dieterle, Jacques Doillon, Robert Dornhelm, Rainer Werner Fassbinder, Joachim Fest, Tone Fink, Robert Flaherty, Hugh Hudson, John Irvin, Humphrey Jennings, Fritz Lang, Emil Loteanu, Ernst Lubitsch, Mitchell Leisen, Anthony Mann, Norman Z. McLeod, Jonas Mekas, Elfi Mikesch, Peter Patzak, Robert Polak, Hans Richter, Norman Taurog, Charles Sheeler, Paul Strand, Edward Sutherland und Istvan Szabo.

II. PRESERVATION

We are very glad to report that our financial situation in respect of the important task of preserving our nitrate film stock has improved.

Therefore we were able to send more than 4.500 m Newsreels (sound) and 2.100 m documentary films (silent) to our processing laboratory which is still working on it to achieve the best possible results.

This material includes very rare film documents on Austrian history.

Österreichisches Filmmuseum has recently installed a new laboratory where it can carry out the nitrate stability test. This Alizarin Red Stability Test will help us to detect the deterioration of the nitrate material already at a stage while the film is still in good physical and optical condition and capable of preservation.

III. DOCUMENTATION AND CATALOGING

Österreichisches Filmmuseum is continuously working on its documentation material and is making good progress.

A graduated historian is doing the cataloging of the documentary material.

The number of students, filmmakers and people interested in film using the library of Österreichisches Filmmuseum is continuously increasing.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has some 16.000 members. Between March 1990 and February 1991 approximately 27.300 people attended 381 performances. 387 films were shown.

With a special grant of the City of Vienna Österreichisches Filmmuseum was able to install a light trap at the entrance of our INVISIBLE CINEMA.

In order to have a better projection of 35 mm films we have bought new ISCO lenses which have received the "Technical Excellence Award" (= "Oscar" for film technique).

Österreichisches Filmmuseum presented the following retrospectives:

Karl Valentin

Hou Hsiao-Hsien

Jonas Mekas

Buster Keaton

Akira Kurosawa

Experiment Film (Artists as Filmmakers)

(an Avantgarde-Film Festival

in collaboration with the Museum of

Modern Art, New York, and the

City of Graz)

Andy Warhol

(in collaboration with the Museum of Modern Art,

New York, The Ministry for Education and Arts and

the Embassy of the United States of America)

A complete retrospective of Fritz Lang

W.C. Fields

V. PROGRESS IN BUDGETARY MATTERS,
RELATIONS WITH GOVERNMENTAL
AUTHORITIES

After last year's election a new Minister for Education and Arts has been appointed.

Although we have not received a higher grant for this year we hope that the new authorities are going to subsidize the work of our institution with an adequate amount.

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, Cinémathèque Royale, Brussels, Deutsches Institut für Filmkunde, Deutsches Bundesarchiv, Stiftung Deutsche Kinemathek, Berlin, Filmmuseum/Münchner Stadtmuseum, Deutsches Filmmuseum, Nederlands Filmmuseum, Cinemateca de Cuba, Anthology Film Archives, New York, Gosfilmofond, la Cinémathèque Française,

la Cinémathèque Suisse, Cinemateket -Svenska
Filminstitutet, the George Eastman House,
Ceskoslovensky Filmovy Ustav - Filmovy Archiv, Magyar
Filmintezet/Filmarchivum, Cineteca Nazionale, Roma

GUESTS AT THE FILMMUSEUM

Karen Brown
Eva Orbanz
Lisl Ponger
Peter Ponger
György Horváth
Gábor Kövesdy
Mara Mattuschka
Eric LeRoy
Ani Velchefska
Eberhard Spiess

COLLECTIONS

Films		8009
Newsreels		6600
Stills	approx.	334000
Programs	approx.	133300
Books		9500

PROJECTIONS

Spectators	27230
Films	387
Screenings	381
Members	16000

(This report covers the time from March 1990
till February 1991)

