

fiat bulletin online

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Editorial



Since the last issue of the *FBO* was published six months ago, the world has been turned upside down by the COVID-19 pandemic, and the world of cinémathèques and film archives has certainly not been spared. Many of our affiliates, having been forced to cease most of their activity for several months, can no longer carry out their public service mission and have been deprived of the precious revenue generated by their activities – most critically their cinemas.

On 3 March 2020, as the fifth FIAF Programming Winter School at the Cinémathèque française in Paris was drawing to a close, it was hard to imagine that this would possibly be the last “in-person” FIAF event of 2020. Ten days later, we had to take the incredibly difficult decision to cancel the 2020 FIAF Congress in Mexico City – the first time a FIAF Congress had to be cancelled since... 1940, a year when it was due to take place in Berlin!

Once past the initial shock of the lockdown and of having to dramatically alter our work routine, the FIAF Secretariat, in collaboration with the Executive Committee and the Commissions, quickly adapted to the new situation and found ways to ensure the continuity of service to the FIAF community, in particular via the FIAF website. New online resources were added or expanded – for instance, the [platform for the exchange of experiences around COVID-19](#), the [recommendations on how to handle incoming materials](#), or the list of links to [FIAF affiliates’ online film collections](#), which got coverage in magazines such as *Sight & Sound* or *Cahiers du cinéma*. The latest issue of the *Journal of Film Preservation* was released both online (for free) and in print, the beautiful new edition of *Physical Characteristics of Early Films as Aids to Identification* will be out imminently, and we have just started work on an [exciting new book](#) in partnership with the Technès project (send in your proposals by 15 July!).

The EC and Secretariat also successfully put together our first virtual General Assembly and online voting system, while our colleagues at Filmoteca UNAM have started preparing an electronic edition of the important Symposium on “Preventing and Managing Natural and Human-made Disasters in Film Archives”, which will eventually take place at the end of September.

Finally, it is heart-warming to see that even in this incredibly difficult period, more film heritage institutions are keen to join our global family. By welcoming two new Associates – the Cinémathèque Afrique – Institut français (Paris) and Stadtkino Basel & Kinemathek Le Bon Film (Basel) – the FIAF network spreads more widely than ever before – 171 affiliates in 76 countries. It is at a time like this that our global solidarity network takes on its full meaning. As our President recently wrote in his report to the FIAF General Assembly, “We are going to have to stick together, co-operate even more than usual, and try to imagine together a better future for our sector.” It will no doubt be FIAF’s duty to serve and support its 171 affiliates at a time when they will need it more than ever.

Stay safe and healthy!

CONTENTS

Editorial

- 01 New FIAF affiliates
- 02 News from the Affiliates
- 03 News from the Executive Committee
- 04 News from the Secretariat
- 05 *Journal of Film Preservation*
- 06 News from the P.I.P.
- 07 News from the Commissions
- 08 Training and Outreach
- 09 FIAF Congresses
- 10 CCAAA and Audiovisual Archiving Associations
- 11 FIAF Supporters

01 New FIAF Affiliates



> BASEL STADTKINO BASEL & KINEMATHEK LE BON FILM

As a film museum and meeting place for contemporary cinema, Stadtkino Basel presents new retrospectives every month on both well-known filmmakers as well as those worth discovering, and explores aesthetic and film-historical interconnections in its thematic film programmes. Since 2008, the Stadtkino's governing association Le Bon Film, which was founded in 1931, has also been dedicated to cinematic heritage with the Kinemathek Le Bon Film. Its collection includes cinephile treasures from across film history, as well as the cinematic estate of Swiss auteurs such as Klaus Lutz or Reni Mertens and Walter Marti.

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Afrique-sur-Seine (1955), one of the many films preserved by the Cinémathèque Afrique.

> PARIS CINEMATHEQUE AFRIQUE – INSTITUT FRANCAIS

The Cinémathèque Afrique has one of the most important collections of African films from the 1960s to the present day. Created in 1961 by the Ministry of Cooperation with the ambition of preserving and disseminating African film heritage, while also supporting young creations, the Cinémathèque Afrique has been integrated since 2011 into the Cinema Department of the Institut français.

It does not have its own premises to welcome the public, but thanks to the tools put in place by the French Institute, its catalogue can now be consulted online: <https://ifcinema.institutfrancais.com/fr/catalog/afr> in order to provide professionals and programmers with a catalogue of more than 1,700 works in all genres (documentaries, fiction, animation), and on all

media (16mm, 35mm, Beta, DVD, Blu-ray, DCP) for non-commercial distribution throughout the world. 82 films are also available for download for the network of French cultural institutions abroad (Instituts français, Alliances Françaises, and their partners).

In order to make the collection more accessible to professionals in a dedicated environment, a *rapprochement* has been made with the Audiovisual Department of the Bibliothèque nationale de France (BnF) in order to transfer its on-site consultation mission to it.

The Cinémathèque Afrique contributes to the safeguarding of African heritage through a digitization and restoration programme, and produces retrospectives and thematic cycles presented at prestigious festivals.

In 2019, on the occasion of the 7th edition of *Final Cut in Venice*, a project launched by the Venice Production Bridge of the Venice International Film Festival, the *Coup de Cœur de la Cinémathèque Afrique* Prize was created to reward one of the 6 African projects selected in the production phase.

Thanks to its expertise, the Cinémathèque Afrique contributes to the programming of about a hundred prestigious festivals per year, and thus allows African and Caribbean cinemas to reach out with more than 6,000 screenings per year in nearly 110 countries.

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La Cinémathèque Afrique est une des plus importantes collections de films africains des années 60 à nos jours.

Créée en 1961 par le Ministère de la Coopération avec pour ambition la conservation et la diffusion du patrimoine cinématographique africain, mais aussi le soutien à la jeune création, la Cinémathèque Afrique est intégrée depuis 2011 au département Cinéma de l'Institut français.

Elle ne dispose pas d'un lieu propre pour accueillir le public, mais grâce aux outils mis en place par l'Institut français, son catalogue est désormais consultable en ligne : <https://ifcinema.institutfrancais.com/fr/catalog/afr> afin de mettre à disposition des professionnels et programmeurs un catalogue de plus de 1700 oeuvres en tous genres (documentaires, fiction, animation), et sur tous supports (16 mm, 35 mm, Béta, DVD, Blu-ray, DCP) pour une diffusion non commerciale dans le monde. Une offre de 82 films est également disponible en téléchargement pour le réseau des établissements culturels français à l'étranger (Instituts français, Alliances Françaises et leurs partenaires).

Afin de rendre la collection plus accessible aux professionnels dans un milieu dédié, un rapprochement a été fait avec le département de l'Audiovisuel de la BnF afin de lui transférer sa mission de consultation sur place.

La Cinémathèque Afrique contribue à la sauvegarde du patrimoine africain par un programme de numérisation et de restauration et réalise des rétrospectives et cycles thématiques présentés dans de prestigieux festivals.

En 2019, à l'occasion de la 7^e édition de *Final Cut in*

Venice, projet lancé par le Venice Production Bridge du Festival International du Film de Venise le Prix *Coup de Cœur de la Cinémathèque Afrique* a été créé afin de récompenser l'un des 6 projets africains sélectionné en phase de production.

Grâce à son expertise, la Cinémathèque Afrique contribue à la programmation d'une centaine de prestigieux festivals par an et permet ainsi un rayonnement des cinémas d'Afrique et des Caraïbes avec plus de 6000 projections par an dans près de 110 pays.

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02 News from the Affiliates



Le directeur de la Cinémathèque Algérienne mise sur la numérisation de son patrimoine filmique.

> ALGIERS LA CINÉMATHÈQUE ALGÉRIENNE

La Cinémathèque Algérienne is Emphasizing the Digitization of Films

Le Centre Algérien de la Cinématographie (CAC), the oldest film archive in Africa and the Arab world, has revised its strategy since the arrival of its new director, Salim Aggar, placing more emphasis on archives than on programming.

Nevertheless, its exploitation activity remains just as important, with 10 cinemas under its management: in 2019, more than 200 Algerian films in all formats and more than 1,000 foreign films were screened in CAC cinemas. Through its repertory screening rooms, the Cinémathèque Algérienne has organized 53 ciné-clubs, 51 cycles, and 9 homages, as well as 3 partnerships with foreign cultural institutes.

Digitization nevertheless remains an important concern, pending restoration. To this end, it has committed a budget for the acquisition of digitization and restoration equipment in order to save its film heritage. In the meantime, and following an agreement with public television, they digitized more than 10 films in 2019: 5 copies of 16mm and 5 copies of 35mm.

Other films, notably in 16mm, are scheduled for this year. The Coronavirus crisis has for the moment stopped this operation, which will continue in June 2020.

[fr]

La cinémathèque Algérienne mise sur la numérisation des films

Le Centre Algérien de la Cinématographie, la plus ancienne cinémathèque d'Afrique et du monde arabe a depuis l'arrivée de son nouveau directeur Salim Aggar, révisé sa stratégie mettant l'accent plus sur les archives que sur la programmation.

Néanmoins, son activité d'exploitation reste aussi importante avec 10 salles sous sa gestion : en 2019, plus de 200 films algériens tous formats et plus de 1000 films étrangers ont été projetés dans les salles du CAC. La cinémathèque Algérienne à travers ses salles de répertoire a organisé 53 cinéclubs, 51 cycles, 9 hommages et organisa trois partenariats avec des instituts culturels étrangers.

La numérisation demeure néanmoins une préoccupation importante, en attendant la restauration. Elle a engagé pour cela un budget pour l'acquisition d'un matériel de numérisation et de restauration afin de sauver son patrimoine cinématographique. En attendant et suite à un accord avec la télévision publique ils ont numérisé plus de 10 films en 2019: 5 copies 16 mm et 5 copies 35mm.

D'autres films notamment en 16mm sont programmés durant cette année, la crise du Corona a pour le moment stoppé cette opération, qui se poursuivra en juin 2020.



> **BERLIN**
DEUTSCHE KINEMATHEK

Recent Restoration of Silent Film Classic

Das Wachsfigurenkabinett, Paul Leni's famous expressionist film premiered in 1924, was re-premiered in the „Berlinale-Classics“ section of the Berlin International Film Festival in February 2020. The film is a restoration in a collaboration between Deutsche Kinemathek and Cineteca Bologna, meticulously carried out by L'immagine ritrovata in Bologna. Thanks to a partnership with Arte a new music score was written by a team of composers: Bernd Schultheis, Olav Lervik, and Jan Kohl provided scores for the three episodes of the film, which was also broadcast by Arte a few days after the festival screening. A DVD is already on the market in Germany, and an international release of the film will follow this summer by Flicker Alley.

Das Wachsfigurenkabinett is also slated for screenings at the Cinema Ritrovato festival in Bologna, not annulled but postponed until further notice, and the San Francisco Silent Film festiva rescheduled for November 2020.



Festival FilmReStored05

In October 2020, starting on the World day of Audiovisual Heritage on October 27, Deutsche Kinemathek will once again invite archivists and film buffs to it's own festival dedicated to recent restorations. As in the editions before, FIAF is a partner of the event and will support a lecture by a prominent speaker from a member archive outside Germany. At the occasion of the German presidency of the European Union in the second half of 2020, this year's festival will be dedicated to European cooperation in the production, as well as the preservation and restoration of films. We will host a wide array of films and presentations from many archives around Europe. Selection of the program is now underway, and more details will be announced in August.

Digitization and Restoration

Despite being slowed down by the lock-down in recent months, the digitization campaign jointly sponsored by the Federal and regional governments as well as the Filmförderungsanstalt „Förderprogramm Filmerbe“ is funding our restoration projects. Now in it's second season, we are working on an eclectic mix of German Classics, as well as more unknown films by experimental and documentary film makers, as well as some films which need attention because their elements show signs of deterioration that are alarming enough to put them on the agenda, because their survival might be at stake.

Sandra Hollmann, Head of Communications



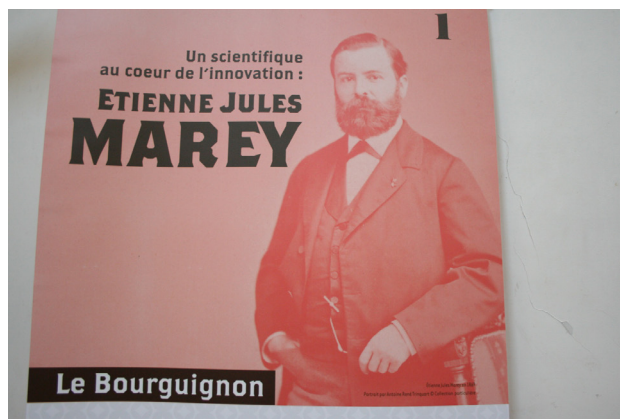
> **BRATISLAVA**
SLOVAK FILM INSTITUTE

Publication of a 2-DVD collection,
Slovak Documentary Film 60

The Slovak Film Institute has issued a selection of short documentary films. *Slovak Documentary Film 60* contains 21 digitally restored films on two DVDs. The selection of films traces the most significant short films made during the "Golden Era" of the 1960s, when political interference and bureaucratic control of filmmaking in the nationalized Czechoslovak film industry was weakened and filmmakers were thus able to make a step towards more personal, critical, and formally innovative films. The films on the two DVDs were chosen by filmmaker Rudolf Urc and film critic Pavel Branko from nearly 600 films from this decade.

The 2-DVD collection also contains a 48-page illustrated booklet with texts (on the creation of this selection) in Slovak and English. The two DVDs have optional subtitles – English subtitles, or Slovak subtitles for the hearing-impaired – as well as Slovak audio-commentary for the sight-impaired.

Richard Šteinhübel



DIJON

CINÉMATHÈQUE RÉGIONALE DE BOURGOGNE
JEAN DOUCHET

Translated *Marey* Exhibition

The Cinémathèque régionale de Bourgogne – Jean Douchet has been working in partnership with the Master's Programme in Translation and Multimedia of the University of Burgundy since 2016. As part of their course, students of the Master's Programme are translating the exhibition "A Scientist at the Heart of Innovation: Étienne-Jules Marey", produced by the Association of the Friends of Marey and the Centre de Culture Scientifique Technique et Industriel de Bourgogne. This exhibition can then be promoted internationally.

Agreement with the Archives Départementales

The Cinémathèque de Bourgogne – Jean Douchet has signed an agreement with the Archives Départementales. The local film and non-film collections will thus be deposited and safeguarded by the Archives Départementales.

[fr]

Traduction de l'exposition Étienne-Jules Marey

La Cinémathèque régionale de Bourgogne – Jean Douchet travaille en partenariat depuis 2016 avec le Master Traduction et Multimédia de l'Université de Bourgogne. Dans le cadre de leur parcours, des étudiants du Master traduisent l'exposition « Un scientifique au cœur de l'innovation : Étienne-Jules Marey », réalisée par l'Association des Amis de Marey et le Centre de Culture Scien-

tifique Technique et Industriel de Bourgogne. Cette exposition pourra ensuite être valorisée à l'international.

Convention signée

La Cinémathèque de Bourgogne – Jean Douchet a signé une convention avec les Archives Départementales. Les collections locales films et non-film seront ainsi déposés et sauvegardés par les Archives Départementales.

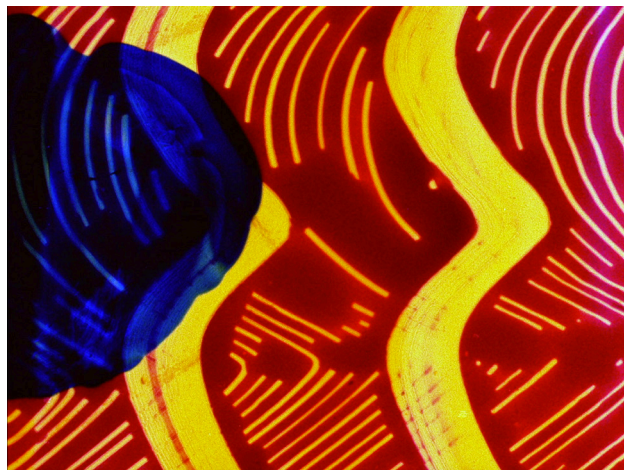
Marine Hajduk
Directrice générale

> DUDELANGE CENTRE NATIONAL DE L'AUDIOVISUEL

No Time to Wait 5

After careful consideration of the impact of COVID-19, *No Time to Wait* will have to wait. We are postponing the 5th edition of this event to March 2021. The Netherlands Institute for Sound and Vision will host the 5th *No Time to Wait* conference, a FREE 3-day conference focused on open media, open standards, and digital audiovisual preservation, managed by MediaArea.net, from 17-21 March 2021 in Hilversum (Netherlands). More information is available at <https://mediaarea.net/NoTimeToWait5>

Alessandra Luciano



> LONDON BFI NATIONAL ARCHIVE

BFI National Archive Curatorial Team on Lockdown

At the time of writing (late May 2020), 75% of the archive's curatorial team are on furlough as part of the UK government's Coronavirus Job Retention Scheme. Necessarily, it has meant that we have had to be very focused on the work that we are prioritizing. Indeed, with the closure of BFI sites, all of our work needs to be undertaken from home.

Despite these constraints, there are three lockdown projects that have been significant in their different ways for developing the collection and for ensuring wider and different kinds of engagement with the collection.



#BritainOnLockdown

In April we launched a UK-wide campaign to ask the public to recommend the online videos that best represent how Britain has experienced the impact of the Coronavirus. Online video has played a key role in our collective experience of the lockdown in a way that has never been experienced before: from keep-fit videos for kids by Joe Wicks, to Boris Johnson's video about his "minor symptoms", to solidarity for National Health Service (NHS) frontline workers and local communities coming together, through to comedy parodies, public health videos about the importance of proper handwashing, and charity campaign films. This rapid-response collecting initiative aims to ensure that curators can acquire titles that have had extraordinary impact and influence, but are in danger of vanishing. If permissions from filmmakers can be agreed (we require a signed donor agreement for every online video we acquire!), we can ensure that these videos are preserved for generations to

come. The campaign received significant press and TV coverage, including features on major UK TV news programmes. And we are maintaining public debate about the value of collecting and preserving the videos, with curators writing a series of blogs.



These Are the Hands

Working with the Event and Visual Communication Association (EVCOM), the BFI co-produced a new short film to help raise funds for the NHS Charities Together appeal. Visually interpreting the poignant lines of former children's laureate Michael Rosen's poem, "These Are the Hands", this powerful short film combines a selection of extracts of films about healthcare and the NHS preserved by the BFI National Archive with new footage of NHS workers who are currently on the front lines of the COVID-19 crisis. Selection of footage for the film was enabled by the research and digitization undertaken by the BFI National Archive into its extensive collection of films about the NHS during the recent Lottery-funded "Unlocking Film Heritage" programme. Watch: <https://www.youtube.com/watch?v=YTgMr7eDjgk>



Britain on Film

Since lockdown, views of freely available films from the archive on BFI Player have gone up 3-4 times. To ensure ongoing engagement with the national collection, curators have overseen an ongoing series of newly created collections to stimulate press and public engagement. Necessarily, given that no new digitization was possible, the new collections had to be programmed from the 10,000+ free films from the UK's archives currently available on BFI Player. These new collections have included a selection of films to share with children aged 5 and under; a focus on films showing the work of key workers – from nurses to farm workers to teachers to dustmen; and fuel for that perennial debate: what's best? Cats or dogs? Though clearly the correct answer is dogs!

Robin Baker
Head Curator, BFI National Archive



> MADRID FILMOTECA ESPAGNOLA

María Forteza, Pioneering Director of Spanish Cinema

The Filmoteca Española has found among its archives what could be one of the first sound films directed by a woman in Spain. It is *Mallorca*, a short film directed by María Forteza (1910-1960), a woman who until now was not known to have directed films. Known as María Mercé, Forteza married the cameraman and inventor Ramón Úbeda, who appears in *Mallorca* as the producer and inventor of the sound recording system with which the film was made.

Almost a century after the film was shot, this discovery is the recognition of María Forteza, of whom no information was known to date, as one of the pioneering directors of Spanish cinema.

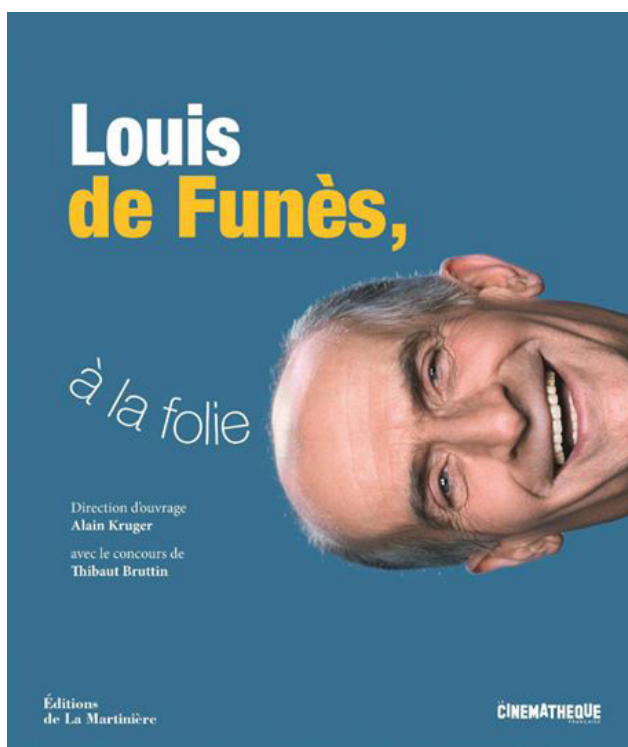
[es]

María Forteza, directora pionera del cine español

Filmoteca Española ha localizado entre sus archivos la que podría ser una de las primeras películas sonoras dirigidas por una mujer en España. Se trata de *Mallorca*, un cortometraje dirigido por María Forteza (1910-1960), una mujer de la que hasta ahora no se sabía que hubiese dirigido películas. Conocida como cupletista con el nombre de María Mercé, Forteza se casó con el camarógrafo e inventor Ramón Úbeda, que aparece en *Mallorca* como productor e inventor del sistema de registro sonoro con el que se hizo el filme.

Casi un siglo después de que la película fuese rodada, este hallazgo supone el reconocimiento de María Forteza, de quien no se conocía ningún dato hasta la fecha, como una de las directoras pioneras del cine español.

Lucia Basaga



> PARIS LA CINÉMATHEQUE FRANÇAISE

Appointment of Peggy Hannon, Deputy General Manager at La Cinémathèque française

Peggy Hannon joined La Cinémathèque française on 30 March 2020 as Deputy General Manager, succeeding Frédéric Berezziat in this position.

After studying management and finance, Peggy Hannon began her career at the Bibliothèque du Film (Film Library) and broadened her skills by holding positions of responsibility, mainly in cultural institutions and some private companies.

From 2012 to 2015, she was Administrative and Financial Manager in charge of human resources at

the Maison Européenne de Photographie. Since 2015 she had been in charge of finance and management control at the Centre Pompidou.

Exhibition Catalogue: *Louis de Funès, à la folie*

A collective work edited by Alain Kruger with the assistance of Thibaut Bruttin, and published on the occasion of the major exhibition and retrospective at La Cinémathèque française, this reference book analyses the sources of Louis de Funès' comedy.

Richly illustrated, this book brings together unpublished essays by film historians and critics, and interviews with close friends, actors, filmmakers, and other accomplices: Danièle Thompson, Serge Korber, Olivier de Funès (his son and partner in six films), Mylène Demongeot, Henri Guybet, Bernard Menez, Maurice Risch, Michel Drucker... or with Valère Novarina, Alexandre Astier, and Dany Boon, all admirers of Louis de Funès.

A co-publication by La Cinémathèque française/ Editions de La Martinière, with a complete chronology as a bonus.

24 x 28.5 cm – 272 pages – €34.90

Release date: May 28, 2020

[fr]

Nomination de Peggy Hannon, Directrice générale adjointe de La Cinémathèque française

Peggy Hannon a rejoint La Cinémathèque française le 30 mars 2020, où elle occupe le poste de Directrice générale adjointe, succédant à Frédéric Berezziat à ce poste.

Après des études de gestion et finances, Peggy Hannon a commencé sa carrière à la Bibliothèque du Film et a élargi ses compétences en occupant des postes à responsabilité, principalement dans des institutions culturelles et quelques entreprises privées.

Responsable Administrative et Financière, en charge des ressources humaines à la Maison Européenne de Photographie de 2012 à 2015, elle était depuis 2015 en charge des finances et du contrôle de gestion du Centre Pompidou.

Catalogue d'exposition : *Louis de Funès, à la folie*

Ouvrage collectif dirigé par Alain Kruger avec le concours de Thibaut Bruttin et publié à l'occasion de la grande exposition et rétrospective de La Cinémathèque française, ce livre de référence analyse les ressorts du comique de Louis de Funès.

Richement illustré, cet ouvrage rassemble des essais inédits d'historiens et critiques de cinéma, des entretiens avec des proches, acteurs, cinéastes ou autres complices : Danièle Thompson, Serge Korber, Olivier de Funès, son fils et partenaire de six films, Mylène Demongeot, Henri Guybet, Bernard Menez, Maurice Risch, Michel Drucker... ou avec Valère Novarina, Alexandre Asquier et Dany Boon, tous admirateurs de Louis de Funès.

Une coédition La Cinémathèque française/Éditions de La Martinière et en bonus, une chrono-filmographie complète.

24 x 28.5 cm – 272 pages – 34.90 €

Parution : le 28 mai 2020



> **PODGORICA** CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE

Latest Activities

Crnogorska Kinoteka has had several activities during the past months:

On public broadcaster RTCG we have shown c. 80 hours of material, both fiction and documentary, from our collection.



We were co-organizer of the EFA Young Audience Award 2020, which showed European films to audiences of 12-14 year-olds in Montenegro.

We created a series of videos of Montenegrin cities through the years, with material from the archives, and added a soundtrack by Montenegrin bands. These films have had almost 80,000 views so far (in a population of less than 650,000). For next year, we will work on the completion of the last, unfinished film by Živko Nikolić, the prominent Montenegrin film auteur.

Crnogorska Kinoteka is soon to move to new premises.

Andro Martinovic,
Director

> PRAGUE NÁRODNÍ FILMOVÝ ARCHIV

Czech Classics Online

The NFA has been intensifying the availability of Czech and Czechoslovak films online both for domestic and international audiences. Within a much larger selection, a smaller segment of classic feature films has been selected and cleared, to be available throughout the entire world (i.e., no geo-blocking) and with English subtitles. This international playlist has been published on a YouTube channel to meet the demands of the broadest public, always looking for Czech and Czechoslovak films there, and now able to openly and legally see some of them either in HD transfers or 4K restorations. You can find more information on the varied selection [here](#) or access the playlist directly [here](#).

100 Years of Czechoslovak Animation

Thanks to the incentive and generosity of the Austrian Film Museum, the NFA has prepared – together with other partners, such as the Slovak Film Institute – an unprecedented [extensive retrospective](#) of Czech, Slovak, and Czechoslovak animation film, with more than 50 individual programmes. Originally planned for April-May, the show is expected to run in September-October 2020 in a slightly modified form (with no “live events”, such as lectures or performances). Nevertheless, assembling the programme led us to the speculative claim of Czechoslovak animation film starting its history in 1920, and we hope to further develop this notion through a series of other activities, celebrating the centenary across cities, venues, and genres. A distributed festivity.

Matěj Strnad
Head of Curators



> RIO DE JANEIRO ARQUIVO NACIONAL

New Film Titles Made Available for Consultation

The Team of Audiovisual, Sound and Musical Documents of the Arquivo Nacional of Brazil has registered in the Information System of the archive – SIAN <<http://sian.an.gov.br/sianex/consulta/login.asp>> the titles of audiovisual documents received due to a loan agreement signed in the early 2000s and as a result of a crisis faced by the Cinemateca do Museu de Arte Moderna in Rio de Janeiro, guardian of the collection at that time.

Films by Ana Maria Magalhães, Domingos de Oliveira, Neville D’Almeida, and production company Produções Cinematográficas R.F. Farias (Roberto Farias) are available online. These works depict different aspects of the history of Brazil and its people, precious to our memory.

[es]

Nuevos títulos de películas disponibles para consulta

El Equipo de Documentos Audiovisuales, Sonoros y Musicales del Archivo Nacional de Brasil inscribe en el Sistema de Información del archivo – SIAN <<http://sian.an.gov.br/sianex/consulta/login.asp>> los títulos de documentos audiovisuales que llegaron debido a un acuerdo de préstamo firmado a principios de la década de 2000, en virtud de una crisis que enfrentaba la Cinemateca do Museu de Arte Moderna de Rio de Janeiro, guardiana de esa colección en aquel momento.

Películas de Ana Maria Magalhães, Domingos de Oliveira, Neville D’Almeida y la productora Produções Cinematográficas R.F. Farias (Roberto Farias) están disponibles en línea. Obras que representan diferentes aspectos de la Historia del Brasil y su gente, preciosos para nuestra memoria.

{fr}

Nouveaux titres de films disponibles pour consultation

L’Équipe des documents audiovisuels, sonores et musicaux de l’Arquivo Nacional du Brésil inscrit dans le Système d’Information de l’archive – SIAN <<http://sian.an.gov.br/sianex/consulta/login.asp>> les titres de documents audiovisuels arrivés en raison d’un contrat de prêt signé au début des années 2000, suite à une crise à la Cinemateca do Museu de Arte Moderna à Rio de Janeiro, gardien de cette collection à l’époque.

Sont disponibles pour consultation en ligne les films d’Ana Maria Magalhães, Domingos de Oliveira, Neville D’Almeida et l’entreprise de production Produções Cinematográficas R.F. Farias (Roberto Farias). Ceux-ci sont des œuvres qui enseignent des différents aspects de l’histoire du Brésil et son peuple, fondamental pour notre mémoire.

Antônio Laurindo dos Santos Neto



> ROME FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA – CINETECA NAZIONALE

New Director of the Cineteca Nazionale

We are happy to announce that effective as of 1 June 2020, Paolo Cherchi Usai has been appointed as the new Director of the Cineteca Nazionale.

He succeeds Daniela Currò, to whom we are grateful for her contribution to the Cineteca Nazionale during the last three years.

Paolo Cherchi Usai joined the Centro Sperimentale di Cinematografia in 2019 as Director of the School of Conservation and Management of the Audiovisual Heritage, established at the CSC’s new branch in Lecce. Cherchi Usai is the 10th leader of the Cineteca Nazionale in the 70 years of its history, which was celebrated at the end of 2019 with an international conference and the publication of the book *70 anni della Cineteca Nazionale*, edited by Alfredo Baldi (Rome: Edizioni di Bianco e Nero/Rubbettino Editore, 2019).

Restoration of *Padre padrone*

Cineteca Nazionale – CSC and Istituto Luce-Cinecittà conducted the restoration of the film *Padre padrone* (Paolo and Vittorio Taviani, 1977). We started from the original 16mm negative and the negative soundtrack, available with the help of Rai Cinema SpA. Paolo Taviani supervised the restoration in cooperation with Federico Savina, coordinator of the sound restoration.



Centenary Publications for Alberto Sordi

Another important anniversary occurred, with the centenary of Alberto Sordi's birth, which the Cineteca Nazionale celebrated by publishing a special issue of the historical magazine *Bianco & Nero* dedicated to him, "*Secret Sordi. Reflections, discoveries, materials from the actor's personal archive*", and *Alberto Sordi*, which reconstructs the career of the great actor, together with an extensive number of unpublished news items, thanks to the precious materials of the Sordi Fund conserved at the Cineteca Nazionale.

Felice Laudadio
President CSC – CN

> STOCKHOLM SWEDISH FILM INSTITUTE

Updated Digitization Policies

As with all other affiliates, the first half of 2020 has been severely affected by the Coronavirus crisis, which meant that a lot of our day-to-day activities were put on hold. For a more in-depth account of the impact the crisis has had, see Jon Wengström's entry on the [covid-19-platform](#) on the FIAF website.

Last year, the Swedish Film Institute's guidelines and policies for the digitization of the Swedish film heritage were revised. These updated policies – the ethical guidelines for digitization, as well as the policy of the digitization selection committee – are now also available in English on the Institute's website at <https://www.filminstitutet.se/en/learn-more-about-film/our-digitization/selection-and-technical-guidelines/>

Jon Wengström



The Minister of Culture LEE Yung-te with directors and supervisors of TFAI at TFAI's inaugural board meeting on 26 May 2020.

> TAIPEI TAIWAN FILM AND AUDIOVISUAL INSTITUTE

Undertaking A New Beginning: From Taiwan Film Institute to Taiwan Film and Audiovisual Institute

It is our pleasure to announce that Taiwan Film Institute (TFI) has officially transited to an independent administrative institution. Taiwan Film and Audiovisual Institute (TFAI) as the new name has been adopted since May 19, 2020.

We aspire to become a pioneering film and audiovisual archive that makes great contribution to the conservation, preservation and restoration of

Taiwan-related audio-visual materials including film, television, and radio.

As an institution of cultural heritage, it is also our mission to promote film and audiovisual culture and education to raise the awareness of the importance of this legacy, which unravels the history of where we come from, shapes the present of who we are, and points to the future of who we are becoming.

Chun-Chi Wang, Executive Director



> TOULOUSE CINÉMATHEQUE DE TOULOUSE

Weekly Screenings via Vimeo

In 1912, Pathé launched its 28mm home projector with the slogan "Kok: cinema at home! The joy of grown-ups, the happiness of children". During the Coronavirus lockdown, when the cinema could only exist at home, the Museo Nazionale del Cinema in Turin, the Cinémathèque de Toulouse, and the Cinémathèque de Nouvelle-Aquitaine offered the public the chance to discover the ancestor of VHS and DVDs by publishing a weekly comedy film on their Vimeo channels. This coordinated initiative follows the constructive and unifying partnership by which the three archives digitized the Museo's 28mm film collection in 2017.

[fr]

Projections hebdomadaires via Vimeo

En 1912, Pathé lançait son projecteur de salon 28 mm avec le slogan : «Kok : le cinéma chez soi ! La joie des grands, le bonheur des petits»... Pendant le confinement, quand le cinéma pouvait exister seulement chez soi, le Museo Nazionale del Cinema de Turin, La Cinémathèque de Toulouse et la Cinémathèque de Nouvelle-Aquitaine ont proposé au public de découvrir l'ancêtre des VHS et des DVD en publiant sur leurs chaînes Vimeo un film comique par semaine. Cette initiative coordonnée fait suite au partenariat constructif et fédérateur grâce auquel les trois archives ont numérisé en 2017 le fonds de films 28 mm du Museo.



[es]

Proyecciones semanales a través de Vimeo

En 1912, Pathé lanza su proyector casero en 28 mm con el eslogan: «¡Kok: el cine en su casa! La alegría de los adultos, la felicidad de los niños»... Durante este periodo de confinamiento, cuando el cine solo pudo existir en casa, el Museo Nazionale del Cinema de Turin, La Cinémathèque de Toulouse y la Cinémathèque de Nouvelle-Aquitaine propusieron al público descubrir este ancestro del VHS y del DVD, publicando en sus canales Vimeo una de estas películas cómicas cada semana. Esta iniciativa es la continuación de una colaboración constructiva a través de la cual los tres archivos digitalizaron en 2017 el fondo de películas de 28 mm del Museo.

Clarisse Rapp



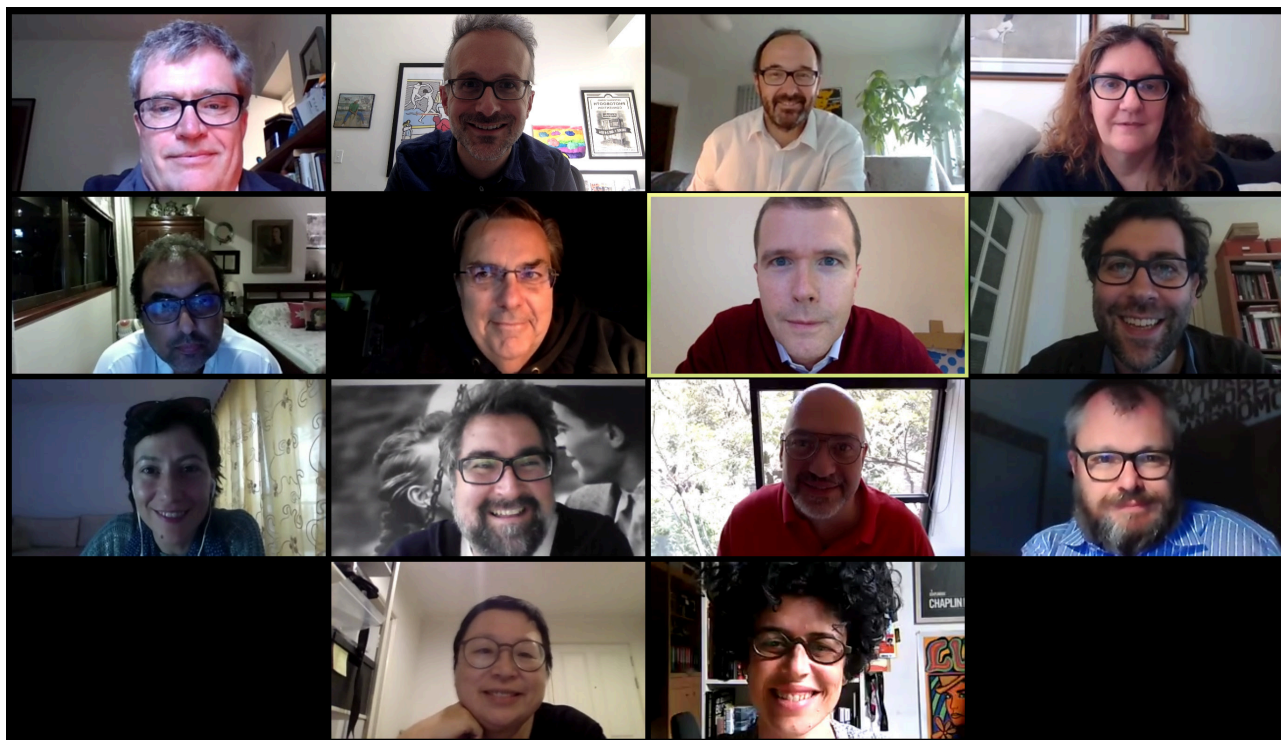
> **WASHINGTON / COLLEGE PARK**
NATIONAL ARCHIVES & RECORDS ADMINISTRATION (NARA) – ARCHIVAL UNIT & PRESERVATION LAB

U.S. Army Signal Corps Historical Films Digitization Project

NARA is proud to announce the completion of the [U.S. Army Signal Corps Historical Films](#) digitization project. Over the past six years lab and archival staff have worked to bring this collection to the forefront of our holdings, and it is now available in the [National Archives catalog](#) and [National Archives YouTube channel](#). This series features footage shot by the [U.S. Army Signal Corps](#) beginning in 1914, and shows not only battlefield scenes and wartime activities, but everything from technological achievements, cultural celebrations, and beloved film stars, to the Inter-Allied Games of 1919. Find more information [here](#).

Criss Austin

03 News from the EC



> EC Meeting on 12-13 May 2020

The spring 2020 meeting of the FIAF Executive Committee was due to take place in Mexico City on 18-19 April. Following the cancellation of the Congress, it was decided that the EC meeting would be held via videoconferencing. It took place over two days, on 12 and 13 May 2020.

The EC admitted two new Associates: Stadtkino Basel & Kinemathek Le Bon Film (Basel, Switzerland), and the Cinémathèque Afrique – Institut français (Paris, France). As a result, the FIAF network now consists of 90 Members and 81 Associates, i.e., a total of 171 affiliates in 79 countries – a new record.

The EC also discussed the possible impact of the COVID pandemic on FIAF affiliates in the next few months and years. It discussed and approved the Treasurer's proposed budgets for 2020 and 2021.

The EC approved the Filmoteca UNAM's plan to hold an online Symposium in late September or early Octo-

ber on the theme of "Prevention and Management of Natural and Human Disasters in Film Archives", following the cancellation of the in-person Symposium which should have taken place in Mexico City in April.

The EC also decided to hold an online General Assembly by the end of June, and asked the Senior Administrator to propose a detailed plan for it as soon as possible.

The EC also agreed to write to the Bangladesh Film Archive to express its concern about the 2021 Congress in Dhaka, and to monitor the evolution of the COVID-19 pandemic closely before deciding later in the year whether the 2021 Congress can take place as planned, or whether alternative plans must be drawn up.

> Next EC Meeting

The next EC meeting will take place in the autumn – probably virtually again. The exact date has not been set yet.



© Miranda Filho

> 2020 FIAF Award

During the live part of the 2020 virtual General Assembly on 22 June, the President of FIAF announced that the Executive Committee had decided to present the 2020 FIAF Award to Brazilian filmmaker Walter Salles. He follows Jean-Luc Godard, to whom the award was presented during the 75th FIAF Congress in Lausanne in April 2019.

Since 2001, when Martin Scorsese received the first FIAF Award for his pioneering work in the cause of film preservation, the FIAF Award has been presented to

19 film personalities from outside the archival world whose experience and personal commitment to cinema matches FIAF's missions. The recipient of the FIAF Award is chosen by the FIAF Executive Committee on the basis of a shortlist of nominations from staff members of all FIAF affiliated archives worldwide.

Walter Salles, whose name was put forward by our colleagues at the Museu de Arte Moderna in Rio de Janeiro, is one of the most internationally famous and respected personalities in Brazilian cinema. His films have been selected and distinguished in some of the world's most prestigious festivals (Cannes, Berlin, Ve-



nice) and at the Academy Awards, Golden Globes, and BAFTA Awards. In addition, Walter Salles has been very active in the preservation of film heritage for nearly three decades.

A devoted lifelong cinephile with eclectic tastes, Salles took great interest in the history of Brazilian cinema from an early age. He has long advocated a passionate, innovative, and politically committed Brazilian cinema, initially as an intellectual and journalist, but over time this has turned into a more concrete commitment, notably through the foundation of the Mário Peixoto Archive, the making of new copies of classics of Brazilian cinema (including films by Nelson Pereira dos Santos and Glauber Rocha), and supervising major restoration projects, which led him to join the collective that went on to found the World Cinema Foundation (now the Film Foundation's World Cinema Project) in 2007.

An important part of Walter Salles' involvement in film preservation activities is rooted in his admiration for the work of filmmaker Mário Peixoto (1908-1992), whose film *Limite* (1931) is a major milestone in the history of Brazilian and world cinema. Walter Salles' efforts were instrumental in both the rediscovery of this film in Brazil and abroad and the conservation of the documents of Peixoto's archive. He played a similarly discreet but effective role in the founding of the Mário Peixoto Archive, and then enabled the restoration of *Limite*.

The Mário Peixoto Archive was entrusted to the guardianship of the first restorer of *Limite*, Saulo Pereira de Mello (1933-2020), who thanks to Walter Salles was able to accomplish his life's mission – to preserve and promote the work of Mário Peixoto. Since its creation in 1996, the Mário Peixoto Archive has been managed by VideoFilmes, the production company founded by Walter Salles and his brother João Moreira Salles, also a renowned filmmaker.

Walter Salles also played a key role in the restoration and distribution of *Limite*. Launched shortly after Peixoto's death in 1992, the digital restoration project was carried out by the Cinemateca Brasileira in partnership with the Cineteca di Bologna and its laboratory L'Immagine Ritrovata, and was one of the very first such projects to secure the support of the World Film Foundation. Salles himself presented the restored film at Cannes Classics in 2007, and has since promoted it around the world.

In deciding to present the 2020 FIAF Award to Walter Salles, the FIAF Executive Committee wished to honour a great filmmaker whose commitment to the preservation of film heritage is widely recognized. It also wished to express its support and solidarity with the three FIAF affiliates in Brazil – the Cinemateca Brasileira, Cinemateca do MAM, and Arquivo Nacional – for their unwavering commitment to the cause of cinema in Brazil in today's extremely worrying political context. At a time when the very existence of the Cinemateca Brasileira, a historic member of FIAF, is increasingly under threat, giving the 2020 FIAF Award to Walter Salles (a former member of the Cinemateca's Board of Directors and recent signatory of an international petition in support of the institution) seems to us particularly timely.

Due to the Covid-19 global health crisis, the presentation ceremony of the 2020 FIAF Award has unfortunately had to be postponed to a later date, and discussions are underway with Walter Salles to reschedule it.

> Representing FIAF at Various Events



The Discreet Charm of Restoration Symposium

On 13 and 14 February 2020, FIAF President Frédéric Maire took part in the international film archives symposium "The Discreet Charm of Restoration", organized by the Greek Film Archive in Athens. He gave a presentation on FIAF as a sharing network.



IV Encuentro Anual de Fimotecas Ibéricas

Frédéric Maire also participated in the 4th Meeting of Iberian Film Archives (IV Encuentro Anual de Fimotecas Ibéricas), hosted by the Fimoteca Española on 2 and 3 March 2020 at its Cine Doré and Conservation and Restoration Center (CCR). Over two days there were conferences, roundtables, lectures, discussions, screenings, and presentations of restorations in progress. This initiative began in 2017 in Barcelona.

> FIAF EC membership (2019-21)

The FIAF Executive Committee is composed of Frédéric Maire (Cinémathèque suisse, Lausanne), President; Michael Loebenstein (Österreichisches Filmmuseum, Vienna), Secretary-General; Jon Wengström (Swedish Film Institute, Stockholm), Treasurer; Cecilia Cenciarelli (Fondazione Cineteca di Bologna, Bologna), Vice-President; Michal Bregant (Národní Filmový Archiv, Prague), Vice-Treasurer; Iris Elezi (Arkivi Qendror Shtetror i Filmit, Tirana), Vice-Secretary-General; and Tiago Baptista (Cinemateca Portuguesa, Lisbon); György Raduly (Hungarian National Film Archive, Budapest); Chalida Uabumrungjit (Film Archive – Public Organization, Bangkok); Hugo Villa Smythe (Fimoteca de la UNAM, Mexico City); Paula Félix-Didier (Museo del Cine Pablo Ducrós Hicken, Buenos Aires); Brian Meacham (Yale Film Study Center, New Haven); Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai).

The next Executive Committee election will take place in the spring of 2021.

04 News from the Secretariat

> FIAF Secretariat Staff

In January and February, we welcomed Barbara Robbrecht, a student from the Université Libre de Bruxelles (ULB), to the FIAF office, as part of our ongoing internship partnership with the ULB. She did a brilliant job helping us sort, catalogue, and digitize more of our paper archive. With the FIAF Executive Committee's support, we have since offered her a part-time job in the FIAF office (1 ½ days a week), initially until the end of the year. She started work for us on 1 June, and has so far been working on the FIAF historical archive. Thanks to her help, we are able to give access to more [historical documents](#) about our 82-year-old network.

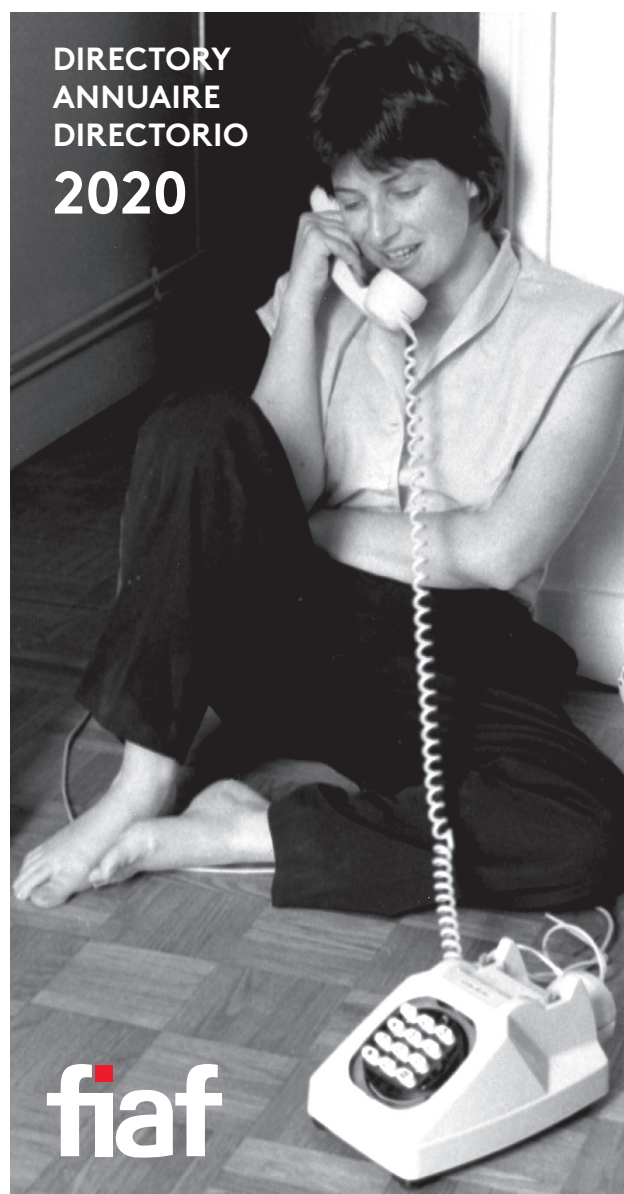
The lockdown has dramatically altered our work routine since mid-March, when we suddenly had to stop going to the FIAF office. We quickly adapted to the new "working from home" set-up, and on the whole the Secretariat managed to carry out most of its tasks that way. Elsa Degerman and Christophe Dupin continued to go to the Secretariat one day a week to access key documents and do things they couldn't do at home, check on the office and pick up the post. Over the last month, the lockdown has been progressively lifted in Brussels, but the official recommendation is still to work from home as much as possible, so we still try to avoid having too many staff members in the office at any one time.

We have also had to rely more than ever on our small but very effective network of freelance specialists. Our graphic designer Lara Denil and our web programmer Jean-Pascal Cauchon in particular have been very busy in the last two months, helping us offer new resources for the FIAF community in these strange times.

> FIAF Publications

2020 FIAF Directory

At the end of 2019 and start of 2020, the FIAF Secretariat was mobilized to work on the updating of affiliates' and Supporters' contact details, and the resulting publication of the *2020 FIAF Directory* in February 2020. Although the online directory, which is updated more regularly, is one of the most widely used resources on



our website, the paper version is still very popular with many colleagues. Three copies were sent to each affiliate and Supporters. More can be obtained from the Secretariat upon request. The next print edition is scheduled for early 2022. A [PDF file](#) of the publication was added to the member area of the FIAF website, but of course the most up-to-date tool remains the regularly updated online directory.



Harold Brown

Physical Characteristics of Early Films as Aids to Identification

NEW EXPANDED EDITION

Edited by Camille Blot-Wellens

**COMING
SOON!**

You can now also download and consult past *FIAF Directories* and other published lists of FIAF affiliates, which have been digitized and made accessible to all [on the FIAF website](#).

rich illustrations (almost 1,000 single photographs!), difficult to produce. Indeed, the original text by Harold Brown has been greatly augmented with many new contributions from specialists around the world, and the layout is of a much higher professional standard. It should be available by September. Each FIAF affiliate and Supporter requesting it will receive a complimentary copy of the book, and will be able to order more copies at a discounted price. The book will also be available for purchase from the FIAF Secretariat and [India-University Press](#), our distribution partner in the USA.

2019 ANNUAL REPORTS

ANNUAL REPORTS

fiaf

2019 Annual Reports

Thanks to our affiliates' efforts, 86 Annual Reports have been received from Members, and 61 from Associates, i.e., a total of 147. They were all added in real time to the restricted-access area of the [FIAF website](#). Note that you can also consult all editions since 2011.

Physical Characteristics of Early Films as Aids to Identification

The long-awaited new expanded edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification*, edited for FIAF by Camille Blot-Wellens, is in the very final stages of its production. The editing of this book took longer than expected because this new edition was, by virtue of its complexity and

Report on the 2017 Statistical Survey

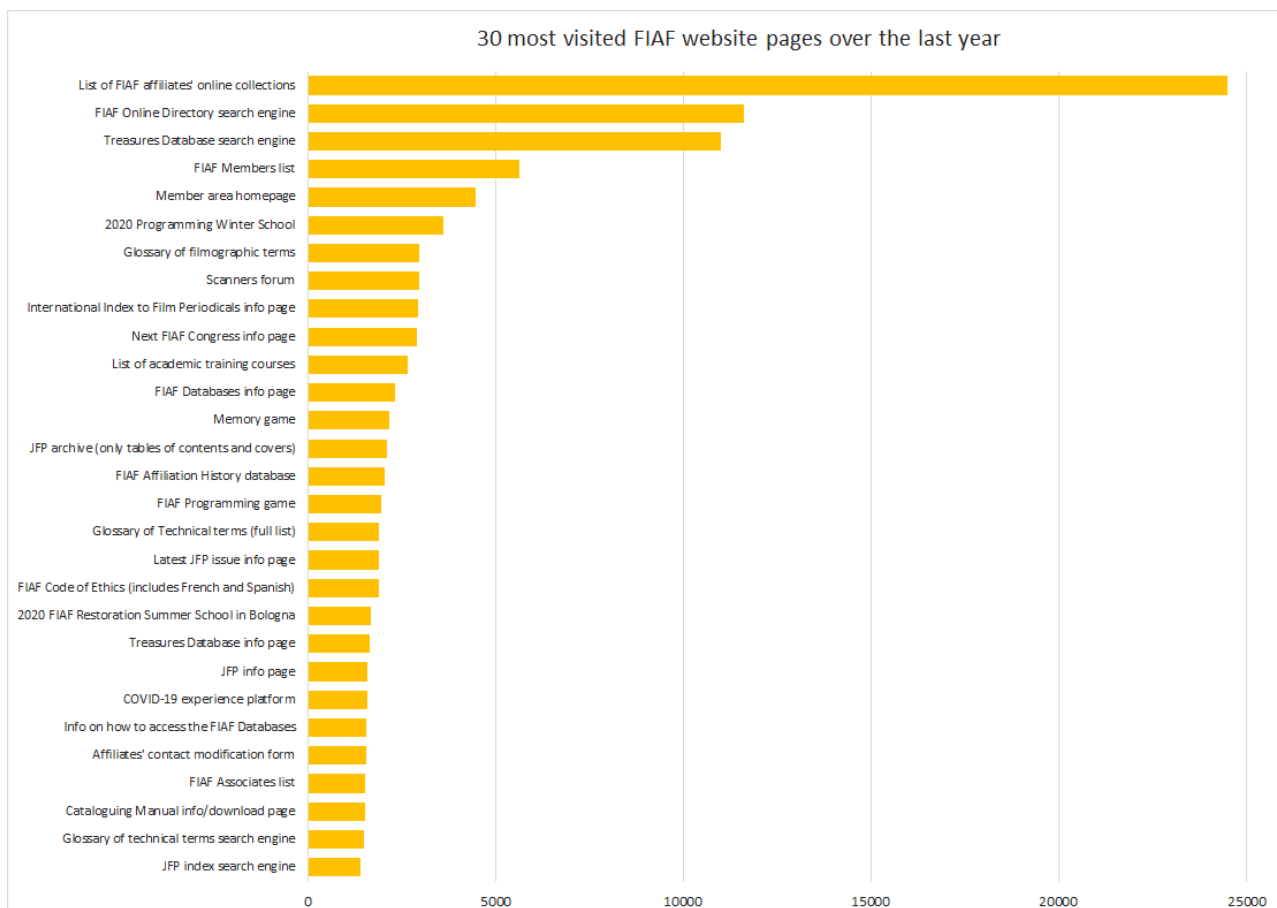
Rachael Stoeltje is currently putting the finishing touches to this long-awaited report, with the help of the FIAF Secretariat. It will be available on the FIAF website in the next few days. A new online statistical survey will be launched in January 2021 and every FIAF affiliate will be asked to participate.

Future FIAF Publications

Other editorial projects are in progress: the Spanish edition of the *FIAF Moving Image Cataloguing Manual*, whose long process of translation and correction seems to be coming to an end, and the bilingual book *Tales from the Vaults: An Illustrated History of Film Technology around the World / Plongée au coeur des archives: une histoire illustrée des technologies du cinéma à travers le monde*. This is the first tangible outcome of the partnership between FIAF and the international research project Technès, to which a number of FIAF affiliates will be able to contribute following the [call for contributions](#) launched a few weeks ago and open until 15 July. Do send your proposal!

Other future FIAF publications are being discussed, in particular a volume of the proceedings of the online Symposium organized in partnership with Filmoteca UNAM on the theme of "Preventing and Managing Natural and Human-made Disasters in Film Archives"; the volume about the first 50 years of our Federation as part of the new FIAF History Project; and a book celebrating the half-century of the Periodicals Indexing Project.

30 most visited FIAF website pages over the last year



> FIAF Website

In addition to all our “physical” publications, our website is more than ever – especially in the current context – an essential information and communication platform for our community, with new tools, publications, and historical documents added regularly, some of which are only available on the restricted part of our website in order to protect the most sensitive data of our Federation and its affiliates. The dynamic editorial policy of the site, led by Christophe Dupin, is very effectively matched by FIAF web programmer Jean-Pascal Cauchon, whose expertise and reactivity allow the rapid implementation of new innovative tools for the community. Two new resources in particular have attracted much attention in recent weeks, beyond our network: on the one hand, [the list of our affiliates' online film collections](#) (managed by PACC) and the associated [programming game](#), and the [COVID-19 Experience Sharing Platform](#). In the current global context, the website becomes a key information-sharing forum

to ensure the continuity of service to the FIAF community at a time when all in-person meetings and events have been cancelled or postponed. It is also on the FIAF website that the General Assembly votes took place successfully at the end of June.

The graph above shows the 30 most-visited pages of the FIAF website over the last 12 months.

> Social Networks

We have been particularly active on social networks, in particular since the start of the lockdown, as this has allowed us to publicize our new resources to the wider world with significant success. The FIAF Facebook account has now 5,218 “likes” (+7.8% since the last Bulletin), which gives great visibility to FIAF news beyond our community.



> FIAF Historical Archive, FIAF History Project, and FIAF Oral History Project

The FIAF Secretariat has pursued work on our Federation's history and historical archives very actively over the last six months, under the guidance of the Senior Administrator. Many new historical documents have been digitized and made available on our website, and their [presentation in the historical section](#) of the site has been improved. The cataloguing of our archives has continued, thanks in particular to the efficient work of a new trainee from the University of Brussels earlier this year. The FIAF Secretariat has also developed several digital tools on the history of FIAF, such as a [Memory game](#) dedicated to the outstanding personalities of the Federation since its creation in 1938, and the [historical database of FIAF affiliates](#) and the associated [dynamic map](#), recently added to the Federation's website after several years of research in collaboration with French historian Stéphanie Louis. This new resource provides a wealth of information about the affiliation history of each past and present FIAF affiliate, as well as their successive names and geographical location.

As far as the FIAF History Project is concerned, not a lot has happened since the last *FBO*. The initial steering group of this project, which is funded thanks to the great generosity of Tineke de Vaal, widow of FIAF pioneer Jan de Vaal, consists of Christophe Dupin and

André Stufkens (co-leaders), Tineke de Vaal, José Manuel Costa, Tiago Baptista, Robert Daudelin, Eva Orbanz, and film historian Laurent Le Forestier.

This group was hoping to draft a call for contributions to the book on the first 50 years of FIAF and to present it at the Mexico City Congress, but lack of time and the COVID-19 crisis prevented us from making significant progress. We hope that hiring our student Barbara Robbrecht from 1 June 2020 will help us make progress with this Project in the latter half of 2020, and publish the expected call for contributions.

In-depth interviews with two important personalities in our history – David Francis and Robert Daudelin – conducted as part of our FIAF Oral History Project have been or will soon be published in part in the *Journal of Film Preservation*. Other planned interviews, notably with Roger Smither and Anna-Lena Wibom, had to be postponed due to the current circumstances.

05 Journal of Film Preservation



Issue No. 102 of the *Journal of Film Preservation* was published in late April. It was the very first one to be published [in electronic form](#), on the online platform Calameo, and free of charge for all, as the Covid-19 pandemic was making it impossible to distribute hard copy worldwide at the time. This operation has proved to be a great success: the last issue has been consulted almost 6,000 times since its publication on 30 April. It has since been printed and sent to affiliates and subscribers.

No. 102 was also, at 172 pages, the largest ever issue to be published. This was partly the result of a longer-than-average word count – members of the Editorial Board have suggested that we allow one or two longer articles in each issue – together with a wealth of contributions from around the world. It was dedicated to the memory of our dear friend and colleague Eileen

Bowser, *doyenne* of film archiving for virtually half a century, a contributor to the *Journal* from its earliest days, and still a member of the Editorial Board at the time of her death. She and Paul Spehr, who also died at the end of 2019, are a great loss to us all.

Articles in No. 102 encompass philosophy (how survival of materials shapes written histories and how the lack of history may influence what is or is not preserved), technology (the new German digitization standard), a few texts about still images and their preservation and digitization, and the histories and activities of a number of affiliate organizations. This issue's "historical document" was a 1940 article by Ernest Lindgren on the then-current cataloguing activities of London's National Film Library, with contemporary commentary, while present-day developments are demonstrated by a description of KAVI's extraordinary new digital streaming service in Finland. Alongside this is the first part of a transcript of a long Oral History interview with Robert Daudelin, director of the Cinémathèque québécoise from 1972 to 2002, both Secretary-General and President of our Federation, and editor of this *Journal* from 1997 to 2011. Part Two will appear in Issue No. 103.

Our Editor Elaine Burrows and Executive Publisher Christophe Dupin are currently working on Issue No. 103, and, following the introduction of the Covid-19 blog space to the FIAF website, they decided to compile a mini-dossier on affiliates' experiences of, and reaction to, the sudden and dramatic pandemic crisis. At present there is confirmation of nearly a dozen contributions to this. No. 103, available in October, promises to be another very substantial issue: the usual wide range of topics will encompass digital colour experiments, how physical moving image supports contribute to the preservation of culture, descriptions of recent research projects and restorations, and will, regrettably, include tributes to the late Jörn Donner, co-founder of the original Finnish film archive, and Michael Moulds, long-time editor of FIAF's own Periodicals Indexing Project (P.I.P.).

As always, we encourage our readers to send us proposals for articles, whether in English, French, or (particularly) Spanish. For our new series of historical texts with commentary from a contemporary perspective, we would also like to hear of key documents that des-

Eileen Bowser (1928-2019)
 Ron Magliozzi, Jon Gartenberg, and Robert Daudelin

Ron Magliozzi is a Curator in the Department of Film at New York's Museum of Modern Art. Jon Gartenberg was formerly a Curator in the Film Department of The Museum of Modern Art in New York, and a member of FIAF's Cataloging Commission from 1988-1990. Robert Daudelin is a directeur de la Cinéma/équipe québécoise de 1972 à 2002. Président de la FIAF de 1998 à 1999, il a écrit et édité un guide de Journal of Film Preservation (1995-2010), et est membre honoraire de la FIAF depuis 2003.

Eileen Bowser joined the Museum of Modern Art Film Library in 1954 as secretary to its second curator Richard Griffith. With no education in film and remarkably little history as a moviegoer, she credited Griffith with inspiring her passion for preservation and love of documentation when he assigned her the task of reading through 20 years of film archive office files and the minutes of past FIAF meetings. Until her retirement in 1993, she served under successive department heads: photographer Willard Van Dyke, scholars Donald Ritchie and Ted Perry, and book editor Mary Lea Bandy, from whose academic, artistic, and visionary sensibilities she benefited. With their support, she became a vigorous presence in the FIAF community in the 1970s and 1980s, authored *The Transformation of the Cinema, 1907-1915*, in Scribner's "History of the American Cinema" series in 1994,¹ and collaborated with Bandy in formulating plans for the Museum's permanent film storage facility, the Celeste Barbas Film Preservation Center, which opened in 1996.

Among the last generation of true amateurs to enter the field, Eileen was an archivist in a pre-digital age. Coming to see her job as "a moral right and ethical responsibility... to keep films from disappearing,"² she became a master of inventive strategies. Like founding MoMA Film Department curator Iris Barry before her, she regularly circumvented the Museum's formal protocols for adding films to its "permanent collection," by creating a low-profile "study collection" for orphaned works and un-championed films she valued. In an effort to bolster cataloging of the Museum's collection in the 1960s she organized The Saturday Morning Film Series, held in a private screening room, where unidentified works were viewed by invited film enthusiasts, among them illustrator Edward Gorey and writer Susan Sontag. Similarly, her FIAF Sluggish Symposium programs at MoMA in 1985 brought attention to a sizeable genre of endangered silent comedy, inspiring a wave of research and preservation worldwide. Her engagement with the Fox, Warner Bros., and RKO collections assured that their nitrate master elements, beloved by the studios to be of

1. Eileen Bowser, *The Transformation of Cinema, 1907-1915*. History of the American Cinema series, Da Capo University of California press, 1994.

2. Interview with Eileen Bowser by the author, 21 November 2000. <http://www.moma.org/momaorg/html/ah/bowser/eileen/bowser.htm>

JFP 103 | 04.2020

Reading the latest issue of the *JFP* for free on the Calameo platform.

cribe early procedures in your archives, and/or which have influenced ways in which you undertake particular activities today. If your archive has new publications, whether books or DVDs, please let us have them for review even if they are not in one of FIAF's official languages; we can usually find someone who could deal with them, and can thus publicize work that would otherwise remain hidden from the rest of the Federation.

We would like to take this opportunity to remind you that [all back issues of the JFP](#) are downloadable from the members section of the FIAF website, and that a [complete index of the FIAF / JFP Bulletin](#) is also available.

06 News from the P.I.P.



> R.I.P. Michael Moulds

Michael Moulds, former P.I.P. Editor for 18 years (first in 1973 and later from 1981 to 1997), passed away on 25 February 2020 at the age of 90. An "In Memoriam" was posted on the News section of the FIAF website. Two personal tributes (by P.I.P. Editor Rutger Penne and Associate Editor Anthony Blampied) will be published in the October 2020 issue of the *Journal of Film Preservation* (no. 103).



> Indexing Film Journals in Lockdown Times

In many ways it has been "business as usual" for the two-person staff team of FIAF's Periodicals Indexing Project (P.I.P.) since the start of the COVID-19 lockdown measures. Our indexing work is done in a web-based software system which can easily be accessed from any computer, so despite being confined at home, the P.I.P. operated more or less normally. We have provided

our partner publishers Ovid and ProQuest with two new updates of the *International Index to Film Periodicals*, which have been published on their platforms in line with the normal publication schedule.

Of course, the P.I.P. has also been impacted by the coronavirus pandemic. The first sign was that, all of a sudden, we didn't receive any more post at the office in Brussels. Indexing film journals implies of course access to the source material, so we started to systematically contact the publishers who regularly send us print copies of their journals. Most of them were very understanding and provided us with online access or sent a PDF version of their latest issue(s). After some time the postal services were no longer disrupted, but inevitably the publication and mailing of new print issues has now been delayed and/or postponed. It looks like online access to the journals which we are indexing will become essential, at least in the near future.

The P.I.P. also relies heavily on indexing contributions from all over the world. Some of our contributors are freelancers used to working remotely, so they already have online access to their regular titles. But most of our contributors are volunteers working for FIAF affiliates, and they found themselves now confined at home without easy access to their titles. When asked how this would affect their indexing work, the huge majority reassured me that they would be able to deliver indexing as usual. It was heart-warming to hear how P.I.P. contributors are highly motivated to index for FIAF, especially in exceptional, difficult circumstances.

Of course, the effects of the corona crisis will become more evident later this year. It can be expected that certain film journals will disappear. In that sense it was not very promising that *Film Comment*, one of the leading film journals, recently decided to temporarily cease operations and "go in indefinite hiatus". Even though the future is uncertain, we remain confident that the P.I.P. will be able to cope with all the upcoming challenges.

Rutger Penne
P.I.P. Editor
r.penne@fiafnet.org

07 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

The CDC projects are now organized into two “departments”: one addressing the cataloguing of moving images, and one devoted to the cataloguing, preservation and access needs of documentation, with a task force and *rapporteur* assigned to each project.

The CDC recruited two new members. Siobhan Piekarek (Conservator, Filmmuseum Potsdam) was approved as a Full Member and *rapporteur* for a project in development on the preservation of film-related documentation. Corresponding Member Paul Duchesne (National Film and Sound Archive) joined us recently as part of the LoD task force.

The Treasures Task Force, led by Rutger Penne and Adelheid Heftberger, launched a survey last November for users and non-contributors to further efforts in modernizing the *Treasures from the Film Archives* database. The findings of a consultancy report, created by Peter Bubestinger (CEO of AV-RD), will be discussed in detail at the 2020 CDC virtual meetings.

The International Directory of Film-related Collections and Libraries Task Force, led by Anna Fiaccarini, is revising and updating the former *International Directory of Film and TV Documentation Collections* with a new design and search interface, to be hosted on the FIAF website. In January 2020, Jean-Pascal Cauchon presented a first draft of the online tool to the Task Force for testing and feedback. The search interface and online tool are tentatively scheduled for fall 2020.

The Preservation/Restoration Report Task Force, led by CDC *rapporteur* Laurent Bismuth in collaboration with TC members Anne Gant and Caroline Fournier, are working together on the continued development of a “user-friendly” report based on CWS (Cinematographic Works Standards, aka EN15907) and *The FIAF Moving Image Cataloguing Manual*. Národní filmový archiv in Prague tested the first part of the report during their restoration of *Extase* (Gustav Machaty, 1933), which proved successful. A final draft of this first part will be reviewed during the 2020 CDC virtual meetings. If approved, the

Task Force will focus its attention on the second part of the report, which will be dedicated to laboratories’ actual work, and how to document it usefully by gathering information about processes and devices.

The Moving Image Cataloguing Manual Task Force, led by Natasha Fairbairn, launched a [Survey and Open Forum](#) to gather feedback about the *Manual* and proposed improvements (available on the FIAF website). There will be a few more calls for feedback between August 2020 and February 2021. All is on track to publish a revised edition by May 2021 online and in book form. A Spanish translation of the *Manual* is in progress, and information about its publication should be forthcoming.

The Linked Open Data Task Force and working group, led by Adelheid Heftberger, are focused on a number of goals related to LoD, including the creation of resources for film archives interested in pulling data from Wikidata as well as adding their data to it. To that end, most recently, Adelheid and Paul Duchesne co-authored a report entitled “[Cataloguing Practises in the Age of Linked Open Data: Wikidata and Wikibase for Film Archives](#).” It has been made available on the FIAF website.

The recently launched Cataloguing of Film-related Documentation Task Force, led by Mats Skärstrand, aims to produce a bibliography or list of resources for cataloguing film-related materials as well as to identify gaps and create resources where appropriate. The Task Force has started to compile existing resources for evaluation. Output(s) will be discussed and developed as gaps are identified.

If you are interested in being involved with the CDC, please do not hesitate to contact Thelma Ross at thelma_ross@moma.org.

Members of the CDC:

Thelma Ross, The Museum of Modern Art, New York (Head); Adelheid (Heidi) Heftberger, Bundesarchiv, Berlin (Deputy Head); Laurent Bismuth, Centre national du cinéma et de l’image animée, Bois d’Arcy; Natasha Fairbairn, BFI National Archive, London; Anna Fiaccarini, Fondazione Cineteca di Bologna, Bologna;



The Technical Commission in Amsterdam in February 2020.

Rutger Penne, FIAF – P.I.P., Brussels; Siobhan Piekarek, Filmmuseum Potsdam, Potsdam; Maria Assunta Pimpinelli, Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Roma; Mats Skärstrand, Swedish Film Institute, Stockholm.

> Technical Commission (TC)

In April, the Technical Commission welcomed Céline Ruivo back as a member, with a focus on completing the *Digital Statement* project, which started during her role as TC coordinator. TC member Rodrigo Mercés from the Cinemateca Brasileira has understandably been absent during recent months, as they are handling a crisis at their institution.

TC had a two-day meeting in Amsterdam in February to work on the *Digital Statement* and a new project about basic archiving. Along with our ongoing major projects, we remain “on call” for various technical questions. We recently collaborated with PACC on the question of how to safely handle incoming collection materials during the pandemic.

Digital Statement Part II – image reconstruction:

This part of the statement is nearing completion, and will be sent to the correspondents for review shortly.

Digital Statement Part III – restoration ethics and options:

Caroline Fournier and Ulrich Ruedel are leading this section, with input from various archives. The goal is to have it ready by the end of the year.

Digital Statement Part 4: Sound:

Work has already begun on this chapter, which hopefully will be ready for the 2021 FIAF Congress. Céline Ruivo will lead this chapter, and we already have the assistance of Jean-Pierre Verscheure, Léon Rousseau, and Oliver Danner, among others.

Other projects:

Many projects are slightly delayed, such as Camille’s new expanded edition of the Harold Brown book, the FIAF Summer School, etc. In the meantime, we are working on updating the FIAF online resources.

Responding to Tiago Baptista's request from the EC about low-tech/low-budget solutions, we spent Day 2 of our February meeting mostly developing a plan for "Minimum Viable Archiving".

Goal: To create a resource with up-to-date suggestions for storing, cataloguing, organizing, and protecting film from disasters, including "slow disasters", with minimal cost, especially in difficult environmental situations (too hot, or too wet, for instance).

Results: Part I: A basic tool kit (information) and maybe a video tutorial of the kit contents. (2020-2021) Part II: Based on Part I, to fund various prototypes, including a small digitization station and a small modular vault system. (2021-2022)

Timeline: Work has already begun, in parallel with the *Digital Statement*.

First steps for Part I: Start by researching what has already been done – what has already been written and published? The goal is not to re-create work that is already available, but to re-publish or contextualize it in a new way. We are currently collecting documents and contacts (2020), and we will work with David Walsh, as this closely connects to FIAF's education goals. We intend to include a focus group/advisory group in this project, especially asking non-Western archives and archives which have limited resources.

The TC has a long and growing list of documents and specifications for this project. Anyone from the EC/GC who is interested is welcome to contact the TC for further information. We welcome your additions and support.

Anne Gant
Head of the TC

Members of the TC:

Anne Gant, EYE Filmmuseum, Amsterdam (Head); Camille Blot-Wellens, Consultant, Stockholm; Caroline Fournier, Cinémathèque suisse, Lausanne; Tiago Ganhão, Cinemateca Portuguesa / Museu do Cinema, Lisbon; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Davide Pozzi, L'Immagine Ritrovata, Bologna; Ulrich Ruedel, HTW / University of Applied Sciences, Berlin; Céline Ruivo, Cinémathèque française / Musée du cinéma, Paris.

> Programming and Access to Collections Commission (PACC)

In 2020, PACC held two meetings: one semi-remote in Berlin (February), the second fully remote (April). Future meetings are being scheduled accordingly, with the changing calendar and usual opportunities being limited.

During the Berlinale Film Festival, the Head of PACC took part in a meeting with the representatives of Park Circus, together with the FIAF President, who was also speaking on behalf of the ACE, and the FIAF Secretary-General. This meeting was initiated by the Commission and based on our continuous interest in the difficulties of FIAF affiliates with regard to obtaining screening rights with the said company. Park Circus have expressed a general understanding and willingness to address the most palpable issues and eventually also propose solutions on their own. PACC will continue to discuss the next steps with the FIAF EC and the affiliates at large through appropriate channels. The meeting can be regarded as a moment when, for the first time, an official connection between FIAF and one of the major distributors of classic films has been established. Thanks to this, if needed, FIAF can continue to voice concerns of its affiliates large or small, but speaking as one.

After the initial update in the fall of 2019, PACC has continued to steadily update its e-resources, conceptualizing further categories and additions. A major update initiated by the FIAF Senior Administrator took place in March following the COVID-19 pandemic, focusing especially on the [AV collections of FIAF affiliates available online](#). This major update has been further highlighted by the "Programming Game", also initiated by the FIAF Senior Administrator. The e-resources now provide I.A. navigation to 33 FIAF affiliates' collection catalogues and databases, or online film and AV collections of 53 affiliates. For any updates or corrections, please contact the Commission via the FIAF Secretariat at info@fiafnet.org. The Head of PACC wishes to thank the FIAF Secretariat and Commission members Oliver Hanley and May Haduong for their continuous efforts to keep this extensive resource alive and comprehensive.

For the second year in row, the Head of PACC had an opportunity to attend the FIAF/Cinémathèque française Programming Winter School, offering opening and closing remarks. The Winter School still proves to



PACC Head Matěj Strnad addresses the 2020 FIAF Programming Winter School participants.

be a very attractive and useful gathering of colleagues from different strata of programming work, and PACC is planning to be actively involved in its next editions.

In the second half of May, PACC was approached by a FIAF affiliate with the suggestion of assembling and publishing recommendations relating to film handling, shipping, and reopening of cinemas in light of the post-pandemic situation. PACC member Elaine Burrows worked on this project together with Anne Gant, the Head of the FIAF Technical Commission, and others. The result is [a set of general recommendations](#) published on the FIAF website in all three FIAF languages.

PACC has also continued to prepare the concept of two events, one focused on strengthening the position of FIAF within the “film classics markets”, the other on practicalities related to archival festivals’ programming and screenings. These are currently on hold considering the major rescheduling of this year’s activities, and are to be still more thoroughly discussed with the EC.

Anyone interested in becoming involved in the work of PACC, or who would like to put forward suggestions or comments, is very welcome to contact Matěj Strnad at matej.strnad@nfa.cz.

P.S.: Both personally and on behalf of the Commission I would like to wish all the best to everyone fortunate enough to be already re-opening their cinemas, and hope for many happy reunions with our audiences in person. To those still dependent mostly on online exchanges, or struggling even more, I would like to send strength and at least through this writing express solidarity and support. I sincerely hope that sharing and access, together with other founding principles of our community, hopefully reflected in our everyday practice, will help us overcome these critical times.

Matěj Strnad
Head of PACC

Members of PACC:

Matěj Strnad, Národní filmový archiv, Prague (Head); Chicca Bergonzi, Cinémathèque suisse, Lausanne (Deputy Head); Peter Bagrov, George Eastman Museum, Rochester; Elaine Burrows, Consultant, London; Oliver Hanley, Filmuniversität Babelsberg, Potsdam; David Kehr, The Museum of Modern Art – Department of Film, New York; Brian Meacham, Yale Film Study Center, New Haven.

08 Training & Outreach



Thai Film Archive's Chalida Uabumrungjit gives a presentation at the 2020 FIAF Programming Winter School.

The FIAF Training and Outreach Programme has been halted by the COVID-19 pandemic. The last training event involving FIAF before many parts of the world went into lockdown was the 5th Winter School on Programming Film Heritage.

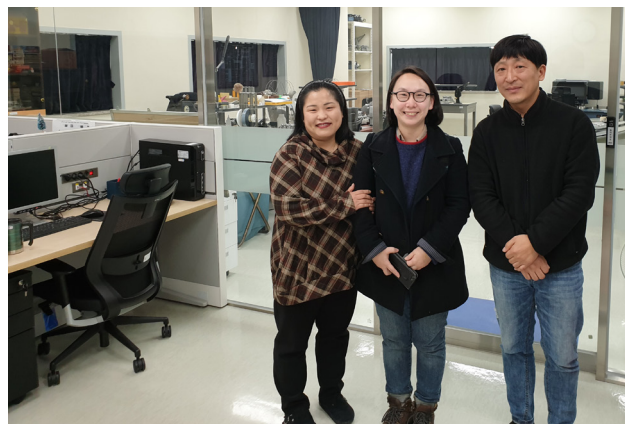
> 5th FIAF Winter School on Programming Film Heritage, Paris, 2–3 March 2020

FIAF and the Cinémathèque française joined forces again for the fifth year in a row to organize the two-day training event at the Cinémathèque française, which took place as usual just before their Restored Film Festival. Although 51 participants from around the world had registered for the event, 44 were eventually present, partly because of the COVID-19 crisis, which was spreading around Europe in early March. Thanks to the bilingual nature of the School, 17 nationalities were represented, and two-thirds of participants came from FIAF archives. Over two-thirds of participants were women, thus confirming the trend of previous editions.

The school was taught by 15 professionals (most of them employees of FIAF archives), including the Head of PACC, who followed all the discussions over the two days. For the first time, we organized a reception in another FIAF archive in Paris on the evening of the first day. The feedback from the participants was generally very positive, and they suggested a number of new topics for future editions. As the co-organizer of the Winter School, Samantha Leroy, left the Cinémathèque française a few months ago to become the programmer of the Fondation Jérôme Seydoux-Pathé, it is envisaged that the location of the next edition could be split between the Cinémathèque française and the Fondation (which is on the other side of the Seine). Let's hope the current health crisis will not jeopardize the 2021 Winter School. As a follow-up to the 2020 Winter School, we came up with the idea of proposing a "programme game" based on the online film collections of FIAF archives. This exercise was first submitted to the participants of the Winter School, and a few days later to the wider world.



Svitlana Vedeneeva (Oleksandr Dovzhenko National Centre) at the Jugoslovenska Kinoteka.



Hsin-Ning Chang (Taiwan Film Institute) at the Korean Film Archive.

> Future Training

All plans for future training are now on hold during the current pandemic. The major focus for FIAF Training and Outreach, if the situation allows, will be the next Biennial AudioVisual Summer School scheduled for 2021 (BA-VASS 2021). At this stage we have not selected a suitable venue, but we hope to start working on this once we have more certainty about the course of the pandemic.

Other potential training initiatives, such as the intended two- or three-day basic training course, and a projectionist training course (in collaboration with PACC), are unlikely to take place this year.

However, given the environmental cost of air travel as well as the current pandemic, we are looking into how we might use remote means to provide at least some training for archivists around the world in the future.

2020 FIAF Film Restoration Summer School in Bologna postponed

The 2020 Summer School was due to take place in Bologna from 20 June to 10 July. Five of the selected students had been awarded a FIAF scholarship (Nathalia Colsato, Brazil; Elena Iannetti, Austria; Vladimir Pendo, Montenegro; José Solé, Mexico; and Franklin Patricio Valencia Jara, Ecuador), all working in FIAF archives. Unfortunately, in April we came to the difficult but inevitable conclusion that in everybody's best interest and safety, the "in-person" part of the Summer School would have to be postponed until next year, with all the students selected this year given

priority registration next year.

Summer School on Digital Archives

As mentioned in the "News from the Affiliates" section of this Bulletin, the "Digital Archives" Summer School, organized by the Film University Babelsberg KONRAD WOLF in collaboration with FIAF and the [Deutsche Kinemathek Berlin](#), due to take place 14–18 September 2020 at Film University Babelsberg KONRAD WOLF in Potsdam, will now take place 6–10 September 2021.

> FIAF Internship Fund

The FIAF Internship Fund, which we launched at the end of 2018, continues to benefit FIAF archival staff hosted by other archives around the world. In early 2020, three colleagues were able to complete an internship as part of this programme: Svitlana Vedeneeva (Oleksandr Dovzhenko National Centre) at the Jugoslovenska Kinoteka; Lilia Ben Achour (Cinémathèque tunisienne) at the Institut Jean Vigo; and Hsin-Ning Chang (Taiwan Film Institute) at the Korean Film Archive. All of them sent back enthusiastic internship reports, which reinforced our belief that this fund is useful to our affiliates and their employees. We would like to encourage those affiliates who need it to propose potential interns, and all FIAF affiliates who are able to do so, to host interns, as this experience is usually as rewarding for the host archive as it is for the intern.

Unfortunately, the Covid-19 pandemic caused the cancellation of the first round of funding for the internship fund in April 2019. Hopefully, we will be able to resume our support action as early as this autumn.



Lilia Ben Achour (Cinémathèque tunisienne) learned the art of film poster preservation at the Institut Jean Vigo (Perpignan) in January 2020.

09 FIAF Congresses



> 2020 FIAF Congress

As you know, the sudden threat of exposure to COVID-19 worldwide left the organizers of the 2020 FIAF Congress – FIAF and Filmoteca UNAM – with no choice but to announce, on 13 March, the cancellation of the 2020 FIAF Congress, which was due to take place in Mexico City from 20-24 April. It was the first time since 1940 that a planned FIAF Congress could not take place because of adverse circumstances.

Our hugely dedicated colleagues at Filmoteca UNAM had been working for more than a year on planning for the 2020 FIAF Congress, and they were really excited about hosting the FIAF community in the beautiful Old College of San Ildefonso in the historic centre of Mexico City. Many of our colleagues in FIAF archives were looking forward to attending our annual gathering and taking part in a very important symposium on “Preventing and Managing Natural and Human Disasters in Film Archives” (a topic made even more relevant in the current global context), and the opportunities to learn from peers, connect with friends and colleagues old and new, discuss collaborative projects, and celebrate accomplishments.

Once that difficult decision had been made and announced, the FIAF Executive Committee and the Director of Filmoteca UNAM, Hugo Villa Smythe, started working together to find possible alternatives to the cancelled events of the 2020 Congress.

> 2020 Virtual General Assembly

The Executive Committee was keen to ensure minimal disruption to the democratic life of our global community, as the in-person Executive Committee meeting and General Assembly could no longer take place. An EC

meeting via videoconferencing was convened and took place for two four-hour sessions on 12 and 13 May. During that meeting, it was decided that a virtual General Assembly should take place by the end of June. The Senior Administrator Christophe Dupin conceived a virtual General Assembly in several stages, including written reporting to the community, an informal live session via videoconferencing, and the organization of an online voting session. The *FIAF Statutes and Rules* do not provide for such a scenario – in our constitution, a General Assembly is assumed to be an in-person event, as a videoconference or an online meeting was unimaginable when it was drafted about 20 years ago! This of course means that various regulations stated in the *Statutes and Rules* couldn't be fully applied with a General Assembly held online. The Executive Committee therefore took the decision to adapt some of these regulations to “online reality”, while staying as close to the spirit of the rules governing our General Assembly and the votes.

Detailed reports to the General Assembly by the President, Secretary-General, and Treasurer, as well as the other usual GA reports, were made accessible on the [dedicated page of the FIAF website](#) (this page was only available to registered and logged-in members of the FIAF community), and an online form enabled colleagues in FIAF archives to post comments and questions for a week.

A two-hour live General Assembly then took place on 22 June, at a time of day that was adequate for most FIAF affiliates (our apologies to our affiliates in Japan, Australia, and New Zealand!). Almost 100 participants joined the meeting on the Zoom platform. Although that format did not make discussions easy, feedback received from many participants was positive.

The online voting session (organized by the Senior Administrator and FIAF's web programmer on the FIAF website) then opened at the end of the General Assembly and was kept open for eight days. 111 affiliates took part in the votes (including 68 Members and 43 Associates), out of 147 affiliates eligible to take part in the vote. With the introduction of online voting, more affiliates (and in particular more Associates) than ever before were able to take part in the GA votes. All decisions put to the votes of the General Assembly were

approved by a very large majority:

- The Minutes of the Lausanne General Assembly were adopted;
- The 2020 and 2021 budgets presented by the Treasurer were adopted;
- The upgrade from Associate to Member status of the Lichtspiel / Kinemathek Bern, and Library and Archives Canada, which were recommended by the Executive Committee, were ratified by the General Assembly.

The COVID-19 crisis has brought great uncertainty to the future of our community. In this context, no one can tell at the moment how future General Assemblies will be conducted, and whether we will be able to hold them physically. If not, at least this online edition served as a first template. The 2020 virtual General Assembly had to be put together quickly and in a rather pragmatic way. No doubt some mistakes will have been made along the way, but at least it is no longer unknown territory, and we can learn from our initial mistakes to organize successful online editions in the future if needed. What the Executive Committee will have to reflect on in the next few months is the need to adapt our *Statutes and Rules* to this new reality, by taking into account the possibility of conducting our internal business electronically if needed. For this it will welcome feedback from the FIAF community.

> 2020 Online Symposium

At the EC meeting in May, Hugo Villa Smythe also proposed organizing an online alternative to the Symposium on "Preventing and Managing Natural and Human Disasters in Film Archives", at the end of the summer. His proposal was unanimously approved by the Executive Committee. All the speakers selected for the initial Symposium were contacted, and the dates of this online Symposium have now been set: it will take place over five days, from Monday 28 September to Friday 2 October, in shorter sessions than the original Symposium, in order to accommodate time differences in the FIAF community. More details about it will follow soon.

> 2021 FIAF Congress in Dhaka

At its meeting on 12 and 13 May, the Executive Committee discussed the 2021 FIAF Congress, due to take place in Dhaka, Bangladesh, 28 March–4 April 2021. In the current very uncertain health context, the EC unanimously acknowledged that holding this congress would only be possible if the situation has dramatically improved by then. The FIAF President wrote to the Director of the Bangladesh Film Archive about it on 19 May. Both have now expressed their determination to monitor the situation jointly, to be prepared to address all possible scenarios, and to take a final decision on whether or not the Dhaka Congress can go ahead as planned, by the end of the year.

> 2022 and 2023 FIAF Congresses

The 2022 Congress will be hosted in Budapest by the Hungarian National Film Archive, following the vote at the last General Assembly.

At the end of May, Filmotheca UNAM decided to officially apply to host the 2023 Congress, to make up for the cancelled 2020 Congress. The Cinémathèque québécoise had been expressing its intention to bid for that edition for several years, but in a great show of solidarity, they decided to postpone their own candidacy to a later year, in order to allow Filmotheca UNAM to be the only candidate to host the 2023 Congress. In normal circumstances, it would normally be up to the FIAF General Assembly to formally decide the destination of the FIAF Congress three years before the due date of that Congress. However, Mexico City being the only declared city, and having already been unanimously approved by the General Assembly in 2017 as host of the now cancelled 2020 Congress, the Executive Committee unanimously decided to validate this choice. The announcement that the 2023 FIAF Congress will take place in Mexico City was announced by our President during the 2020 virtual General Assembly. He also thanked our colleagues in Montréal for the noble gesture of withdrawing their candidacy. The Cinémathèque québécoise has since contacted the FIAF Executive Committee to express their interest in hosting the 2025 FIAF Congress.

10 CCAAA and Audiovisual Archiving Associations



Former CCAAA Chair Rachael Stoeltje on stage at the 2019 Joint Technical Symposium in Hilversum (Netherlands).

> CCAAA

Rachael Stoeltje's term as Chair of the CCAAA (Co-ordinating Council of Audiovisual Archives Associations) ended on 31 December 2019, and she was succeeded in that post by Toby Seay, president of IASA. Thanks to Rachael Stoeltje's active presidency until the end of 2019, our Federation has been playing a leading role within the CCAAA, notably in the co-ordination of the [CCAAA website](#), the organization of the 10th Joint Technical Symposium in Hilversum in the Netherlands last October, and the co-ordination of the [World Day for Audiovisual Heritage](#) celebrations on 27 October.

At the end of 2019, a proposal to create a new co-ordinating position (paid on a freelance basis for a few days' work a year), drafted by several member associations of the Council, was circulated to the Board, and was first discussed at a special Board meeting (via videoconference) on 31 January. It was decided that no decision about this should be made until the Board has had a chance to thoroughly discuss the future of the Council and the possible revision of its missions, statutes, and administrative organization, as it is currently an informal group with no legal set-up. A survey about the future of the CCAAA was submitted to member associations. FIAF's officers and Senior Administrator jointly responded to it on behalf of our Federation. The results of the survey were discussed at an online Board meeting on 19 May, following the cancellation of the

in-person annual meeting which had been due to take place at the end of March in Paris. These discussions are ongoing – a sub-committee of the Board is expected to draft proposals in time for the September meeting of the CCAAA Board.

In early April UNESCO published a Declaration entitled "[Turning the threat of COVID-19 into an opportunity for greater support to documentary heritage](#)", which was co-signed by the CCAAA and other international organizations. On that occasion, the CCAAA released on its website a video statement by its Chair Toby Seay.

On 20 May the CCAAA announced that the [International Federation of Library Associations \(IFLA\)](#) had re-joined the CCAAA after a hiatus of a few years. IFLA is the leading international body representing the interests of library and information services, and increases CCAAA's outreach and visibility within the profession. IFLA will be represented at CCAAA by Gregory Lukow, Chief, National Audio-Visual Conservation Center, Library of Congress – a well-known colleague in the FIAF community. IFLA's readmission to the CCAAA brings the number of [CCAAA member associations](#) to nine.

Don't forget that the World Day for Audiovisual Heritage, which is co-ordinated by the CCAAA on behalf of UNESCO, will take place on 27 October. Make sure your institution celebrates this important date, and promotes your observance via the dedicated page of the CCAAA website as usual.

> Other News from Partner Associations

FIAF continues to maintain a close and friendly relationship with various regional audiovisual archive organizations and groupings, whose members are often FIAF affiliates too – notably the Association des cinémathèques européennes ([ACE](#)) in Europe, the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM) in Latin America, and the Southeast Asia-Pacific Audiovisual Archive Association ([SEAPAVAA](#)) in South-East Asia and the Pacific.

ACE's new Executive Committee

The ACE, which usually holds its General Assembly in Bologna during the festival Il Cinema Ritrovato at the end of June, had to resort to organizing an online General Assembly on 24 June. The FIAF Secretariat helped organize its voting session via the voting system it developed on the FIAF website. The ACE's General Assembly elected a new Executive Committee for the next two years:

President: Sandra den Hamer, Eye Filmmuseum, Amsterdam

Secretary General: Mikko Kuutti, National Audiovisual Institute, Helsinki

Treasurer: Michal Bregant, Národní filmový archiv – Czech National Film Archive, Prague
Thomas C. Christensen, Det Danske Filminstitut, Copenhagen

Anna Fiaccharini, Fondazione Cineteca di Bologna
Ellen Harrington, DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt

Tomas Leyers, Cinémathèque royale de Belgique, Brussels

Rui Machado, Cinemateca Portuguesa / Museu do Cinema, Lisbon

Jugoslav Pantelić, Jugoslovenska Kinoteka, Belgrade

SEAPAVAA's new Executive Council

SEAPAVAA's 24th Conference and General Assembly were due to be hosted by the Vietnam Film Institute 8-12 June 2020, but like so many other events, it had to be cancelled. Instead, SEAPAVAA held its 24th General Assembly and elections electronically throughout June. As a result, the Association's new Executive Council was announced on 30 June. It will serve a three-year term, until 2023. It is composed of the following people:

President: Karen Chan, Asian Film Archive, Singapore

Secretary-General: Sanchai Chotirosseranee, Film Archive (Public Organization), Thailand

Treasurer: Joshua Harris, University of Illinois at Urbana-Champaign

Swee Cheng Wong, State Library of Queensland, Australia

Joie Springer, Independent Heritage Consultant, Barbados

Wu Yong Ie, Tainan National University of the Arts, Taiwan

Pawarisa Nipawattanapong, The Government Public Relations Department, Thailand

Hoang Mai, Vietnam Film Institute, Vietnam

Joint IASA & FIAT/IFTA Conference

The [joint 51st IASA Conference and 44th FIAT/IFTA World Conference](#) hosted by RTÉ was due to be held 26-29 October 2020 at Trinity College, Dublin, Ireland. In light of the COVID-19 pandemic and the uncertainties it brings, the Organizing Committee made the decision **to host a virtual conference instead of a physical meeting**. More details about the exact shape of this event will follow in due course.

AMIA's 2020 Conference

[AMIA's 2020 Conference](#) is due to take place 11-14 November in El Paso, Texas. AMIA is actively monitoring the development and impact of the Coronavirus on the ability for everyone to travel and to attend events safely. At the time of writing, they are planning for the AMIA 2020 to occur on schedule, but they realize that the situation is rapidly evolving and that alternative plans may be necessary as the time gets closer.

ARSC's Annual Conferences

ARSC (Association for Recorded Sound Collections) hosted a virtual conference 21-23 May 2020, instead of its previously scheduled in-person meeting in Montréal. The Association has already announced that its [55th Annual Conference](#) in May 2021 will also be held virtually. It will include live presentations in an online conference platform, and recorded presentations will be made available for on-demand viewing in the Aviary online platform.

11 Supporters

Since the last FBO no new Supporters have been added. The total number of FIAF Supporters remains 52 (33 commercial companies, 13 non-profit organizations, and 6 individuals).

> NEWS FROM FIAF SUPPORTERS



Centro de Pesquisadores do Cinema Brasileiro

CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO

A Well-Deserved Tribute to Wills Leal

The Brazilian Cinema Research Center (CPCB) paid homage to Wills Leal at the Aruanda Festival with the "Trophy Live Memory of Cinema Paraibano", an honour which was presented on the occasion by Marilia Franco, of CPCB's Board and Professor at ECA, São Paulo University.

Sadly, Leal passed away on 7 May, at the age of 83 in João Pessoa, PB. Journalist, historian, critic, documentary filmmaker, and founder of Academia Paraibana de Cinema, he leaves a broad legacy in his books and publications. Cinema was his greatest passion ever since his first viewing as a child.

Myrna Mcbrandone
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FILMFABRIEK

A new scanner Pictor

Filmfabriek has designed a new scanner to digitize archival 8mm films.

As it profits from the same high-quality exposure solution as its bigger family member, both reversal and negative film stock can be digitized at archival quality.

The Pictor is the world's first 8mm film scanner equipped with a wetgate and 2-track audio module.

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GALLERY SYSTEMS

Launch of TMS Collections 2020

To mark the beginning of a new decade, Gallery Systems has launched TMS Collections 2020, the latest release of our web-based collections management software. Developed with input from current clients and industry professionals, this release is filled with dynamic new features and modules. It expands on existing functionality and debuts new built-in capabilities that support video playback, collections care, media management, and much more.

Known for its versatility and ease of use, TMS Collections is fully compatible with your institution's film archival projects. Learn more about this industry-leading software [here](#).

The imai Foundation

The City of Düsseldorf established the [inter media art institute](#) (imai Foundation) in 2006 as an archive to care for an acquired video collection. The archive contains around 3,000 works of time-based media art, and provides context to the history of time-based media from the 1970s through to the present day. As the collection expands to include contemporary artists, imai has made protecting, conserving, and cataloguing the collection a top priority.

[Read the case study](#) to discover how the imai Foundation managed their cataloguing to overcome the unique challenges associated with time-based media collections.

Lauren Turner
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PRASAD CORPORATION LTD, INDIA

Remote Model for Restoration Purposes

The Media and Entertainment business ecosystem is looking at newer ways to maintain business continuity in the post-production world. To ensure this and at the same time protect our employees, we have conceived and deployed a remote-working model for our film restoration business. Our ability to work on multiple restoration software, coupled with our secure remote-access platform, makes this service delivery seamless and allows our customers to handle business disruptions, ensuring continuity and predictability for our customers.

Founded in 1956, and headquartered in Burbank, CA, Prasad is India's largest provider of integrated post-production services. To know more, visit www.prasadcorp.com

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ERC Proof of Concept VeCoScan

Commercial scanners are geared towards modern film stock and often are unable to capture the spectral range of historical film colour stocks. In order to overcome these shortcomings, our project **VeCoScan**, funded as proof of concept by the European Research Council, set out to develop a multi-spectral and versatile film scanner unit.

In the course of the project we have developed a prototype that allows for a semi-automatic workflow and delivers far more accurate results than any professional scanner currently on the market. The results have been confirmed in two successive workshops attended by colour scientists, film scholars, archivists, service providers, and colour graders. <https://blog.filmcolors.org/2020/03/09/vecoscan/>

<https://www.film.uzh.ch/en/research/projects/verbund/vecoscan.html>

Prof. Dr. Barbara Flückiger



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