

**ATHENS**  
**GREEK FILM ARCHIVE**

You can see below three (3) titles of films which are preserved by Greek Film Archive in the last three years:

POTAMI (TO) – RIVER (THE)  
Greece 1958  
Direction: Nikos Koundouros

NISSI TIS AFRODITIS (TO) – APHRODITE' S ISLAND  
Greece 1969  
Direction: Yiorgos Skalenakis

KANONI KE TO AIDONI (TO) – KANNON AND THE NIGHTINGALE (THE)  
Greece 1968  
Direction: Iacovos Kambanellis

On 27<sup>th</sup> October 2007, we have arranged a special screening of the restored Greek film “MATOMENA CHRISTOUGENNA-BLOODY CHRISTMAS” (1951, dir.: Yiorgos Zervos) accompanied by a discussion concerning the World Film Cultural Heritage and Archive' s work in terms of preservation/restoration of the films. The screening will be done in Athens and has been organised by the Greek Film Archive, Guild of Film Directors and Department of MEDIA Communication.

MATOMENA CHRISTOUGENNA – BLOODY CHRIRISTMAS  
Greece 1951  
Direction: Yiorgos Zervos  
Black & White  
Sound  
Running time: 27' 05''

“Bloody Christmas” is a melodrama set during the World War II, Elli Lambeti (a best-loved actresses in Greece) plays a heroic nurse who sacrifices her love affair for the sake of the anti-Nazi Resistance movement, with dire consequences for herself, her relatives and her lover. This adult role marked a turning point in Lambeti' s screen career. This film was restored in the context of Lumiere Project by Greek Film Archive and Stiftung Deutsche Kinemathek.

**BERLIN**  
**BUNDESARCHIV-FILMARCHIV**

Bearbeiter: Herr Storch (Tel.01888-7770-915)  
Mein Zeichen: FA1-5136 TSR/1

Das Bundesarchiv-Filmarchiv wird am Welttag des audiovisuellen Erbes (27. Okt. 2007) folgende Aktivitäten durchführen:

1.) Was wir heute retten, kann im Jahre 3000 zum Welttag des

audiovisuellen Erbes vorgeführt werden

Über die Anfänge privater Filmsammlungen und Sammler in Deutschland ab 1919 und den Beginn der Filmgeschichtsschreibung.

Über Nostalgie, Verluste, Erhaltung mit und trotz Bakterienfraß und einkopierter Anfangs-Fehler.

Einige vor Zelloloidkämmen und Silberrückgewinnungsbad gerettete Filmschätze aus dem Reichsfilmarchiv werden zum geneigten Amusement geboten.

Bundesarchiv-Filmarchiv in Zusammenarbeit mit CineGraph hamburgisches Zentrum für Filmforschung e.V. in Hamburg

2.) Der erste Weltkrieg 1914 - 1918 in Filmdokumenten.

a.) Materialien aus der Produktion des "Bild- und Filmamt" (BUFA)  
Überlieferung und Überlieferungslücken in den Beständen des Bundesarchiv-Filmarchivs werden anhand von Filmdokumenten und Zensurkarten vorgeführt.

b.) Vorstellung des Online-Findbuchs "Der erste Weltkrieg 1914 - 1918 in Filmdokumenten"

3.) Online-Bildergalerie "Verlorene Schätze"

Dokumentation verlorener Filmtitel anhand im Bundesarchiv-Filmarchiv überlieferter filmbegleitender Materialien.

Bundesarchiv-Filmarchiv  
Fehrbelliner Platz 3  
10707 Berlin

Tel. : 03018-7770-915  
Fax : 03018-7770-999  
E-Mail: t.storch@barch.bund.de

**BOIS D'ARCY**  
**ARCHIVES FRANCAISES DU FILM DU CNC**

In reply to your circular letter of September 3 about the WORLD DAY FOR AUDIOVISUAL HERITAGE 27TH OF OCTOBRE 2007, I give you our suggestions:

- 1) some recent restorations of the ARCHIVES FRANCAISES DU FILM
  - \* LES ANGES DU PECHE (Robert BRESSON 1943)
  - \* L'ARMEE DES OMBRES (Jean-Pierre MELVILLE 1969 color film)
  - \* LA BANDERA (Julien DUVIVIER 1935)
  - \* BECASSINE (Pierre CARON 1940)
  - \* LA MARIE DU PORT (Marcel CARNE 1950)

- \* SELVA (Maria KLONARIS, Katarina THOMADAKI 1983 Super 8 color film)
- 1) A "lost" film in the public domain which could be introduced on TV or Internet
- \* BUCKING BROADWAY (John Ford 1917 tinted film)
- ) Films in "danger" : future restorations by the ARCHIVES FRANCAISES DU FILM :
- \* CYRANO DE BERGERAC (Fernand Rivers 1915)
- \* LE BOSSU (Jean Kemm 1925 serial)
- \* PARIS (Jean Choux 1936).

## **BOLOGNA CINETECA ITALIANA**

### **LIBERI TUTTI! ALL'AREA METROPOLIS 2.0**

Liberi tutti! I bambini di Luigi Comencini nelle immagini dell'archivio di famiglia  
Mostra fotografica 15 settembre 2007 - 8 gennaio 2008 A sessant'anni dalla fondazione della Cineteca Italiana, "Liberi tutti! I bambini di Luigi Comencini nelle immagini dell'archivio di famiglia" intende essere un omaggio a uno dei fondatori della Cineteca e grande maestro del cinema italiano:

Luigi Comencini, colto in modo inedito, quanto mai energico e vivo, alle prese con uno dei suoi soggetti preferiti, i bambini. Le immagini esposte sono scatti di vita privata, attimi rubati al lavoro sul set, i ritratti dei piccoli protagonisti dei suoi film: tutti o quasi tutti i bambini che lo hanno accompagnato nel corso della sua esistenza. Della mostra fa parte anche l'automa di Pinocchio utilizzato per le riprese di le avventure di Pinocchio, gentilmente concesso da Multimedia San Paolo. Ingresso libero negli orari e giorni di apertura del cinema. Per info: 02.9189181.

Area Metropolis 2.0 via Oslavia 8, Paderno Dugnano

### **LA CINETECA ITALIANA ALLA 64. MOSTRA DEL CINEMA DI VENEZIA**

Ormai da diversi anni la Fondazione Cineteca Italiana è ospite fissa della Mostra d'Arte Cinematografica di Venezia. Proseguendo nel lavoro di recupero del cinema d'animazione d'autore italiano quest'anno abbiamo presentato il restauro di due titoli: l'antologia di cortometraggi Tutti i Pulcinella 1959-1985 della premiata ditta Emanuele Luzzati - Giulio Gianini e il lungometraggio Putiferio va alla guerra (1968) diretto da Roberto Gavioli e prodotto dalla Gamma Film, opera pacifista che può essere considerata l'antenato italiano di A Bug's Life. Fra i nostri progetti c'è la distribuzione in cofanetto dell'opera omnia restaurata delle opere di Luzzati e Gianini, depositate nel nostro archivio.

### **CELEBRAZIONI GARIBALDINE**

In occasione del bicentenario della nascita di Giuseppe Garibaldi la Cineteca Italiana ha curato il restauro del film I mille (1912) di Alberto Degli Abbatì. Il primo film della storia del cinema ad avere come protagonista l'Eroe dei due Mondi. Per l'accompagnamento dal vivo della proiezione è stata composta una partitura musicale originale. La prima presentazione di I mille è avvenuta a maggio presso il Museo Santa Giulia di Brescia. Nei prossimi mesi l'evento sarà replicato al Museo del Cinema di Torino, al Festival di Annecy in Francia, alle Giornate del Cinema Muto di Pordenone, alla Cineteca di Nizza.

## PICCOLO GRANDE CINEMA

### Spazio Oberdan/Area Metropolis 2.0

Con il mese di ottobre parte la quinta edizione di “Piccolo Grande Cinema. La cineteca dei ragazzi”, la rassegna, organizzata con il contributo della Provincia di Milano, pensata per il pubblico dei bambini. Ogni domenica pomeriggio fino alla fine di dicembre nelle sale di Spazio Oberdan e di Area Metropolis 2.0 di Paderno Dugnano (dove le proiezioni proseguiranno fino a fine febbraio) saranno proposti film ed eventi di qualità a cavallo tra cinema, teatro e musica, oltre a importanti anteprime cinematografiche. Ad aprire le danze sarà un omaggio a Emanuele Luzzati, Aladino in concerto (sabato 6 ottobre ore 21 all'Area Metropolis 2.0, domenica 7 ore 15 allo Spazio Oberdan) con le immagini ispirate alle storie del grande maestro scomparso, reinterpretate da Lfstrego e Testa, e la musica dal vivo diretta dal compositore Lorenzo Marini. Il programma dettagliato è disponibile allo Spazio Oberdan, all'Area Metropolis e sul sito [www.cinetecamilano.it](http://www.cinetecamilano.it). Ingresso gratuito per tutti i bambini, adulti 4 euro senza obbligo di tessera.

## GIORNATA MONDIALE DEL PATRIMONIO AUDIOVISIVO

Seguendo le raccomandazioni della Fiaf (Federazione Internazionale delle Cineteche) e dell'Ace (Associazione delle Cineteche Europee) la Cineteca Italiana aderisce alla Giornata Mondiale del Patrimonio Audiovisivo, istituita dall'Unesco il 27 ottobre. I siti ufficiali ([acefilm.de](http://acefilm.de) e [fiafnet.org](http://fiafnet.org)) riporteranno alcune informazioni sui più recenti lavori di restauro (uno per tutti, la prima storica pellicola sulle imprese garibaldine, I Mille di A. degli Abbatini, con la diva del muto Mary Cleo Tarlarini) e sui progetti di restauro che la Cineteca ha in cantiere, a partire dal lavoro sul prezioso lotto di film animati del lascito Gianini-Luzzati. Chi segue le nostre rassegne sa che dedichiamo molto spazio durante l'anno all'offerta di pellicole restaurate con accompagnamento di musica dal vivo. La data del 27 ottobre ha quindi per noi un valore simbolico, ma è più che giusto questo richiamo dell'Unesco, organismo deputato alla tutela dei patrimoni artistici e culturali, a un momento istituzionale di sensibilizzazione e di riflessione sulla necessità di preservare la settima arte. Per questi mesi di settembre e ottobre, le retrospettive su Fritz Lang e René Clair organizzate allo Spazio Oberdan di Milano con il coinvolgimento di altri archivi europei, sono la dimostrazione della volontà costante di preservare, restaurare e rendere sempre più condiviso il patrimonio cinematografico, in particolare quello europeo.

## FRANKFURT DEUTSCHES FILMINSTITUT

### 1) List of restored (or) preserved films:

- Hamlet, DE 1921, by Svend Gade and Hans Schall
- Alt-Wiesbaden, DE 1914
- Wiesbaden am Rhein, DE 1929, by Dr. Paul Wolff

### 2) Internet presentation of a partially lost film:

- Hans Trutz im Schlaraffenland, DE 1917, by Paul Wegener

3) To establish a list of films in danger (3 films):

- Helen la Belle, GB 1957, by Lotte Reiniger
- A Knight in a Harem, GB 1958, by Lotte Reiniger
- Hochbahnkatastrophe, DE 1921, by Valy Arnheim

4) Our programme of this day:

Each year on the 27th of October the UNESCO World Day for Audiovisual Heritage aims to draw attention to the importance of film as cultural heritage.

Film archives world wide have taken on the task of collecting, preserving and presenting cinematic works. On UNESCO-Day they present the different aspects of their work to a broader public.

Following last year's presentation of our restoration of Die Abenteuer des Prinzen Achmed (Lotte Reiniger, DE 1923-26), the staff of the filmarchive will this year provide insight into the detective-work of researching and reconstructing film material. Using the film **HANS TRUTZ IM SCHLARAFFENLAND** as an example, we will illustrate why numerous works of film history are lost. Only incomplete prints of this once feature-length film, produced by Paul Wegener in 1917, are held in archives around the world. On this occasion, 90 years after the film's celebrated premiere, the fragment preserved by the filmarchive of the Deutsches Filminstitut will be presented along side surviving paper documents, contemporary reviews and stills.

Cinema of Deutsches Filminstitut-DIF / Deutsches Filmmuseum:

**Sunday 27.10.2007**

8.30 pm

UNESCO World Day for Audiovisual Heritage

**HANS TRUTZ IM SCHLARAFFENLAND**

Germany 1917

D: Paul Wegener

C: Paul Wegener, Lyda Salmonova, Ernst Lubitsch

Introduction: Michael Schurig, Monika Haas (Deutsches Filminstitut-DIF)

**KOBENHAVN**

**ARCHIVE & CINEMATHEQUE**

**THE DANISH FILM INSTITUTE**

1.

We do have a regular preservation programme and we have the obligation to preserve 8 features and 20 documentaries a year. We could therefore give you quite a list. Around 20 feature films and 60 documentaries within the last three years.

I will mention a few highlights from the silent era, but you should know that we are preserving Danish films from the sound era as well.

Ved FÅŕngslets Port/ Temptation of the Big City (Blom, 1911)

Klovnen/The Golden Clown (Sandberg, 1927)

Michael (Dreyer, 1924)

Frøulein Else (Czinner, 1928)  
A Modern Musketeer (Dwan, 1917)

The two first one are Danish, the rest we have either restored, restored in collaboration with other archives or we have contributed to restoration with material from our archive.

2.

Lost films are for example

The Mediator (Otis Turner, 1916, US) a Fox film found in a Danish collection. Being preserved in collaboration with Fox.

De dÅ, des Å (Wilhelm GlÅzckstadt, 1913). Judging from the stills and the program it shows setting based on Arnold BÅscklins famous painting with the same title.

3.

As we are having a plan for preservation and restoration, and as we have established climate conditions at -5/30% RH I don't consider one single film especially endangered. If so we would make preservation a priority. Some of the films we are working with at the moment are decomposing - and that's why we are working with them.

Dan Nissen  
Director  
Archive & Cinematheque  
The Danish Film Institute

## **LJUBLJANA SLOVENSKA KINOTEKA**

1. List of restored and preserved films:

Odhod od maše v Ljutomeru / Dismissal from mass in Ljutomer, 1905, 17,5 mm, made by Karol Grossmann

Na domačem vrtu / In the family garden, 1906, 17,5 mm, made by Karol Grossmann

Sejem v Ljutomeru / The Ljutomer fair, 1905, 17,5 mm, made by Karol Grossmann

Rdeče klasje / Red Wheat, 1970, 35 mm, producer Viba film Ljubljana, director Živojin Pavlović

Otvoritev Žal v Ljubljani / The Opening of the Zale Cemetery in Ljubljana, 1940, 35 mm, producer Emona film Ljubljana, director Mario Foerster

2. List of films in danger:

Kronika / Cronicle 1970, 1960, 1973, producer Viba film Ljubljana, 35 mm

3. In Slovene film archive will prepare special screening of our film collection. Programm of films will be send later on.

As you probably know, we decided to prepare a joint venture with Slovenian Film Archive

for World Day for Audiovisual Heritage. Since we have meeting regarding this matter on Thursday, September 13th, I shall let you know about our exact strategies after that. But at the moment I can send you all other relevant information you asked for.

Slovenian Cinematheque in last three years restored and preserved one film:

Als ich tot war (Ernst Lubitsch), Germany, 1916, 760 m (36 min@18 fps)

And we are presenting three films that are in immediate danger:

Des Alters erste Spuren, (Franc Hofer), Germany, 1913, 413 m (21 min@16 fps) – (nitrate film stock)

The Great Dictator, (Charles Chaplin), USA, 1940 – (duplicate negative)

Ladri di biciclette, (Vittorio de Sica), Italy, 1948, - (nitrate film stock)

## **MILANO**

### **FONDAZIONE CINETECA ITALIANA**

#### 1. Films restored in the last three years

1) I MILLE (lit. tr.: The Thousand)

Dir. by Alberto degli Abbati. Int.: Mary Cleo Tarlarini, V. De Stefano, C. Zocchi. Italy, 1912, b/w, 45'

Our most recent restoration of a silent film was effected thanks to the cooperation of Cineteca Italiana, Fondazione Brescia Musei, Museo Nazionale del Cinema, Cineteca D.W. Griffith.

The Cineteca archive held the only one existing print of what is the first film dealing with these historical facts, mixing an epic subject (the waiting for Garibaldi's landing in Sicily) with a love story. The film will be shown at the coming festivals of Annecy and Pordenone.

2) L'ULTIMO SCIUSCIA' (lit. tr.: The last Sciuscià)

Dir. by Francesco Guido (Gibba). Animation, prod. Alfa Circus. Italy, 1946, b/w, 13'

Digital restoration carried out by Eurolab on high definition film.

3) IL FEROCO SALADINO (lit. tr.: The fierce Saladino)

Dir. by Mario Bonnard. Written by M. Bonnard, E.M. Margadonna. Int.: Angelo Musco, Alida Valli. Italy, 1937, b/w., 94'

The first film featuring Alida Valli, one of the most well-known and beautiful Italian actresses, who passed away in 2006. The restoration work on a nitrate positive print was carried out at L'Immagine Ritrovata (Bologna), thanks to the support of MNC of Turin, Jaeger-LeCoultre, La Biennale di Venezia, the Provincia di Milano.

4) IL CANALE DEGLI ANGELI (lit. tr.: The Angels' Canal)

Subject, writing, editing and direction by Francesco Pasinetti. Int.: Maurizio D'Ancora, Anna Ariani, Ugo Gracchi. Prod. Venezia Film, Italy 1934, 51'

This rare film marked the debut in the professional direction by Venetian critic and filmmaker F. Pasinetti. The seriously damaged nitrate positive print was restored at Cinecittà Studios by 2k digital techniques. The final result was a new separation film negative on polyester support.

#### Example of film having TV diffusion

ORO NERO (lit. tr.: Black Gold)

Dir. by Enrico Guazzoni, Camillo Mastrocinque. Written by Amleto Palermi, Pietro Lissia, Silvano Castellani. Int.: J. De Landa, C. Candiani, G. Glori, Piero Pastore. Italy, 1942, b/w, 85'.

The Cineteca held the original nitrate material (negative) of this film, a love drama set in the coal mines of the Sulcis region and shot in adventurous circumstances under the Tirrenia bombings by three of the most popular cinematographers of that time (Guazzoni, Mastrocinque and Palermi). The accurate restoration carried out in 2003 by the Immagine Ritrovata laboratory of Bologna was very difficult due to the restricted perforations and the separated track of 17,50 mm., and was possible thanks to the funds provided by the Municipality of Carbonia (Sardinia Island), the Società Umanitaria and the Cineteca Sarda of Cagliari. The restored print was premiered in Carbonia, once an important coal field. Thanks to an exclusive agreement with the 3rd channel of RAI, the film has had a TV diffusion.

### 3. Three endangered films which the Fondazione Cineteca Italiana plans to preserve/restore in the next future

ANNI DIFFICILI (lit. tr.: Difficult years)

by Luigi Zampa. Int.: Ave Ninchi, Massimo Girotti, Umberto Spadaro. Italy 1948, b/w 92'  
First 'lost' part - written by Vitaliano Brancati - of a trilogy marked by bitter humour.

MARCO POLO, IL CASTELLO DI CARTE

Animation films belonging to the precious stock entrusted to our archive by artist Emanuele Luzzati.

GARE DI MONZA (lit. tr.: Monza auto races)

Silent documentary of the 1920s.

## OSLO

### SWEDISH FILM INSTITUTE

Five of the many films that have been preserved in the last three years by our archive:

**Madame de Thèbes** (Mauritz Stiller, Svenska Biografteatern, Sweden 1915).

Silent feature, previously lost.

Preserved and restored in collaboration with the Danish Film Institute from a French tinted nitrate print. Work completed in 2007.

35mm, tinted, silent, Swedish inter-titles, 974 meters

**Några bilder från Tromsø** (Film AB Paramount, Sweden 1930)

Silent short documentary, previously only existing on nitrate base.

Preserved and restored from b/w nitrate print. Work completed in 2004.

35mm, b/w, silent, Swedish inter-titles, 120 meters

**Eld, lera och människor** (Kaj Tenow, Svensk Filmindustri on commission for Kooperativa förbundet, Sweden 1942).

Sound medium-length documentary, previously only existing on nitrate base.

Preserved and restored from incomplete original negatives and full-length inter-positive. Work completed in 2005.  
35mm, b/w, sound, Swedish narration, 872 meters

**Expedition Röda Havet** (Bengt Börjeson, Västkustens dykarklubb/Wivefilm, Sweden 1956)

Sound documentary, previously only existing in faded and shortened versions. Preserved and restored from 16mm original negs, 35mm dupe neg, 16mm and 35mm prints. Work completed in 2005.  
35mm, colour, sound, Swedish dialogue, 2119 meters

**Hägringen** (Peter Weiss, Svenska Nordisk Tonefilm, Sweden 1959)

Sound feature-length experimental film.  
Sound and picture negatives were shortened, 200 meters only existed in a unique print. These elements have now been duplicated and complete reference elements now exist. Work completed in 2007.  
35mm, b/w, sound, Swedish dialogue, 2245 meters

Three films in danger:

**Beröringen / The Touch** (Ingmar Bergman, Cinematograph/ABC Films, Sweden/USA 1971).

Sound feature.

The complete version of the sound elements to the Swedish version only exists in a viewing print, which has been spliced. Before a new preservation sound element has been recreated from this and possible other sources, this version of the film is unavailable in its original format.

Existing elements: 35mm sound print, 35mm silent inter-positive, 35mm silent duplicate negative, sound negatives (and full-length prints) of other versions.

As soon as complete elements are located, preservation will begin.

**Dawn of Tomorrow** (James Kirkwood, Famous Players Film Co, USA 1914)

Silent feature.

Existing element: 35mm tinted, nitrate print with Swedish inter-titles. Print is brittle and will be preserved before the end of 2007.

Only known existing print of otherwise lost film.

**Sverige – vårt vackra land** (Lasse Ring, Hasse W. Tullbergs Filmindustri, Sweden 1924)

Silent feature-length documentary.

Only known existing print of otherwise lost film.

Existing element: 35mm tinted print with French inter-titles, found by the Norwegian Film Institute, Oslo. Film has not yet been identified with 100% certainty.

Some nitrate damage, but process has been halted because of good storage conditions, and preservation work will begin before the end of 2007.

Regarding activities, none of the recently restored films will be introduced in television. We do not have the rights to any of these films. As for introducing restored films on the internet, this will probably not happen until 2008 as part of a bigger project.

No particular screening activity for October 27th has been planned by our programming department to my knowledge. However, the above mentioned “Madame de Thèbes” will be lent for a screening at Cinemateca Portuguesa on October 27, 2007.

## **REGIONAL ORGANISATIONS**

### **Association for Recorded Sound Collections**

Founded in 1966, ARSC is a non-profit organization dedicated to research, study, publication, and information exchange surrounding all aspects of recordings and recorded sound. ARSC works to encourage the preservation of historical recordings, and to foster an increased awareness of the importance of recorded sound as part of any cultural heritage.

[www.arsc-audio.org](http://www.arsc-audio.org)

### **Association of Moving Image Archivists**

AMIA is a non-profit professional association established to advance the field of moving image archiving by fostering cooperation among individuals and organizations concerned with the acquisition, preservation, exhibition and use of moving image materials.

[www.amianet.org](http://www.amianet.org)

### **World Day Celebration:**

During the week prior to World Day on October 27, 2007, AMIA members will be sharing anecdotes related to their work in the field from the past year – highlights, poignant moments, favorite projects – with each other via the organization’s list-serv. Additionally, AMIA is encouraging members to share these anecdotes with someone outside the field/members of the public during this time. Selected results are going to be re-formatted and placed upon the organization’s website as well as the CCAA microsite devoted to World Day.

### **International Association of Sound and Audiovisual Archives**

IASA was established in 1969 in Amsterdam to function as a medium for international co-operation between archives that preserve recorded sound and audiovisual documents. IASA supports the exchange of information and fosters international co-operation between audiovisual archives in all fields.

[www.iasa-web.org](http://www.iasa-web.org)

### **International Council on Archives**

ICA is dedicated to the advancement of archives worldwide. Archives, by providing evidence of human activities and transactions, underlie the rights of individuals and states, and are fundamental to democracy and good governance. Archives safeguard the memory of mankind by preserving records of its past.

[www.ica.org](http://www.ica.org)

## **International Federation of Film Archives**

Founded in Paris in 1938, FIAF is a collaborative association of the world's leading film archives whose purpose has always been to ensure the proper preservation and showing of motion pictures.

[www.fiafnet.org](http://www.fiafnet.org)

### **World Day Celebration:**

FIAF is planning a number of archival film screenings in Paris around October 27, 2007 timed to coincide with UNESCO's General Conference.

Furthermore, FIAF members are celebrating in countries around the world with a variety of activities. For example, Helsinki will be featuring a live cinema event, "City Lights." Carl Davis will conduct the Finnish Radio Symphony Orchestra (RSO) at Finlandia House on Friday, 26 October, 2007, at 19 pm, performing the original music to Charles Chaplin's classic film "City Lights" (1931). The event is being organized by the Radio Symphony Orchestra, courtesy Roy Export and Photoplay, with Suomen elokuva-arkisto (SEA) as a partner.

## **International Federation of Library Associations and Institutions**

IFLA is the leading international body representing the interests of library and information services and their users. It is the global voice of the library and information profession.

[www.ifla.org](http://www.ifla.org)

### **World Day Celebration:**

IFLA members are hosting a variety of activities to celebrate World Day including:

#### **Accessible e-content**

The Multimedia Information & Technology Group Scotland (MmITS) is organising a blend of presentations, case studies and an exhibition showcasing e-content technology. This event is being held on **Friday 26th October 2007** at the Edinburgh Training Centre, Edinburgh, Scotland.

<http://www.slainte.org.uk/events/EvntShow.cfm?uEventID=709>

#### **Audiovisual material and heritage**

This international expert meeting is organised by Zagreb City Libraries in cooperation with the IFLA Audiovisual and Multimedia Section. The significance of audiovisual documents in libraries and related institutions, digitisation for the preservation of audiovisual material, and

Online Public Access Catalogues of audiovisual documents, will be discussed by experts from Croatia as well as our foreign guests. The event will be held on **Friday 26<sup>th</sup> October 2007** at the City Library of Zagreb, Croatia.

<http://www.kgz.hr/avistrucniskupeng.asp>

### **Unlocking Audio: Sharing Experience of Mass Digitisation**

Unlocking Audio is an international conference exploring the planning and strategies required for the successful execution of large-scale audio digitisation projects, and the technical and practical issues involved. Aimed at actual practitioners, sharing best practice and looking at emerging standards, the event will be held at the British Library in London, England on **Friday 26<sup>th</sup>** and the morning of Saturday **27<sup>th</sup> October 2007**.

[www.bl.uk/unlockingaudio](http://www.bl.uk/unlockingaudio)

(7)

### **International Federation of Television Archives**

FIAT/IFTA is an international professional association established to provide a means for co-operation amongst broadcast and national audiovisual archives and libraries concerned with the collection, preservation and exploitation of moving image and recorded sound materials and associated documentation.

[www.fiatifta.org](http://www.fiatifta.org)

### **Southeast Asia-Pacific Audiovisual Archive Association**

The association aims to provide a regional forum for addressing common issues and concerns related to the collection and preservation of, and provision of access to, the audiovisual heritage of member countries.

[www.seapavaa.org](http://www.seapavaa.org)

### **BERLIN**

#### **BUNDESARCHIV-FILMARCHIV**

Our program of this day will be:

- a.) In cooperation with Cinegraph hamburgisches Zentrum für Filmforschung e.V. in Hamburg, the Bundesarchiv-Filmarchiv will give a lecture
  - about the beginnings of private movie-collections in germany from 1919 on
  - about nostalgia, losses and preservation of films
  - and showing some prominent examples of saved filmmaterial
  
- b.) World War I. 1914 - 1918 in film documentation
  - Lecture about saved and lost filmmaterial of the production of the german "Bild- und Filmamt BUFA".
  - Presentation of the Online Finding Aid "Der erste Weltkrieg 1914 -

1918 in Filmdokumenten"

c.) Online Picture Gallery "Verlorene Schätze" (Lost Treasures)

Documentation of Lost Films by showing pictures of film-attendant material.

Listings of restored and preserved films in the last four years are available under:

[http://www.bundesarchiv.de/aufgaben\\_organisation/abteilungen/fa/01471/index.html](http://www.bundesarchiv.de/aufgaben_organisation/abteilungen/fa/01471/index.html)

## **ZAGREB CROATIAN CINEMATHEQUE**

We wish to inform you that we restore 8 -10 feature films , 15 documentary films and 15 animated films a year. All this films are shown every year in film theater of Cine Club Association in wich we shaw our film programme, because we do not have our film theatre.

In collaboration with Croatian Telecom we make agreement to restore and digitise 4 - 5 films a year, and we have made a list of 18 feature films. Together with Club Association we are preparing special screenings with the basic aim to shaw young generations of students the importance of film restoration and preservation.

Carmen Lhotka, Head of Croatian Cinematheque