

UNESCO WORLD DAY FOR AUDIOVISUAL HERITAGE 2015



CCAA CO-ORDINATING
COUNCIL OF
AUDIOVISUAL
ARCHIVES
ASSOCIATIONS

fiaf

FIAF Affiliates' Celebrations on 27 October 2015

AMSTERDAM
Eye Filmmuseum

TWO WEB PRESENTATIONS

Last year, EYE came into possession of a short fiction film called *The Little Dutch Tulip Girl*, made in 1929. The film was made by the American Madeline Brandeis (1897-1937) in collaboration with the Nederlandsche Bioscoop Trust. EYE is making this film available online.

<https://www.eyefilm.nl/en/collection/selection/the-little-dutch-tulip-girl>

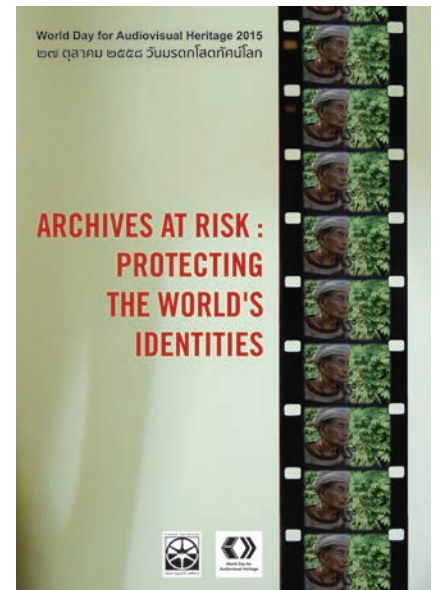
Six American silent-era films that were protected at EYE Filmmuseum in Amsterdam have been preserved through a collaborative project organized by the San Francisco-based National Film Preservation Foundation (NFPF) and were made available online.

<https://www.eyefilm.nl/en/news/fruitful-partnership-online-premiere-six-%E2%80%98lost%E2%80%99-american-silent-films>

BANGKOK
Film Archive (Public organization)

WORLD DAY FOR AV HERITAGE-THAILAND, 27 OCTOBER 2015 AT SRISALAYA CINEMA, FILM ARCHIVE

- 10.00 Opening
- 10.15 Seminar on the Challenge of Long-Term AV preservation
- 11.15 Reading the declaration of the university to see the importance of preservation of educational audiovisual heritage
- 11.30 Lunch
- 13.00 Workshop -*Basic Collection Management for Non-Archives* - Inventory, Data Management and planning by Thippawan Prayoosuk, Head of Documentation, Film Archive - Basic preservation practice and problems by Pawarisa Nipawatanapong, Museum and Archive, Public Relation Department.
- 15.00 coffee break
- 15.30 Q&A
- 16.00 End



The man in the poster is Mr. KorAee Mimeo, the 104 years old indigenous Karen tribe leader

BARCELONA
Filmoteca De Catalunya

17.00 hores: *El Cinema documental artístic:* Proyección de copias restauradas de los cortometrajes *Antoni Tàpies* (Maria Lluïsa Borràs, 1981); *Sergi Aguilar* (Paco Poch, 1983), *Ponsatí III Peça* (Ferran Morral y Josep Ponsatí, 1972) y *Manolo Hugué* (Llobet Gracia, 1945-1950). Presentación de Núria Homs, conservadora de la Fundació Antoni Tàpies i Mariona Bruzzo, responsable del Centre de Conservació i Restauració de la Filmoteca de Catalunya

19.00 hores: Visita guiada a la exposició *Rovira Beleta. Més enllà de Los Tarantos*. Una exposició de producció pròpia, a partir del llegado del cineasta depositado en la Filmoteca de Catalunya y comisariada por Anna Fors.

20.00 hores: Proyección de la versión restaurada del largometraje *La piel quemada* (Josep M. Forn, 1967). Presentación de Josep M. Forn y Esteve Riambau, director de la Filmoteca de Catalunya.

Besides the events happening in Filmoteca de Catalunya, Cinemateca Dominicana will screen *Vida en Sombras* and Filmoteca Española (Madrid) dedicates the Day of Audiovisual Heritage to Filmoteca de Catalunya, with the screening of *Nche de vino tinto* and *Reborn*. All these restored films belong to our programme "Basics of Catalan Cinema".

BEIJING
China Film Archive

SCREENING OF *LITTLE HEROINE*

To mark the UNESCO World Day of the Audiovisual Heritage, China Film Archive will screen a classic Chinese film, titled *Little Heroine* (1939) the 27 October at 20:45, under the theme of "Archives at Risk: protecting the world's identities" this year. It was directed by Chinese director Zhang Shichuan and Zheng Shaoqiu, starring Gong Qiuxia, Hu Rongrong, Feng Huang, Gong Jianong and Zhou Qi and presented by Guohua Film Studio.

With a faithful audience to CFA's Art Cinema cultivated for the past five years, CFA becomes one of the most popular places to go after work and at weekends for film fans. On each UNESCO World Day of Audiovisual Heritage every year, we will publicize the theme of audiovisual heritage preservation again and arouse their consciousness for film protection. Mr. Sha Dan, CFA's programmer will also give a brief introduction for the audiences on the background of the film's director and its production studio.

The reason why we chose this film to screen on UNESCO World Day of the Audiovisual Heritage is because it was received from Hong Kong Film Archive with the exchange documentary of *Shanghai Battle during the Anti-Japanese War* from CFA on 11 May 2015. Since this film is lost at mainland China for long, and by chance we knew that it belonged to HKFA's collection, we initiated this film exchange to enrich each other's film collection several years ago, and finally it was realized this year. Though its artistic value cannot be exaggerated, its social and cultural values between archival exchanges and international communications are significant enough not to be undermined.

We hope that there'll be more chances in the future to bring the orphan films back to its home countries with our joint efforts among FIAF members.

Contact person:

China Film Archive, cfa.fiaf@cfa.org.cn

BELGRADE
Jugoslovenska Kinoteka

RETROSPECTIVE ON THE WORK OF DYORDYE DYOKA BOGDANOVICH

Dyordye Dyoka Bogdanovich was born in 1860 in Belgrade in a lawyer's family. In 1905, he takes over the Kasina Hotel, renovates the building and became one of the first permanent cinemas in the city, and renamed it in 1913 to Kasina cinema. The First Balkan War, came from October 1912 and ended in May 1913. Since the Serbian victories in the Battles of Kumanovo and Bitola were not captured on film tape by Serbian filmmakers, Bogdanovich decided to do it himself, as a re-enactment. His ambition was to produce films that would celebrate the Serbian armed forces and honour their fight for freedom. Bogdanovich then contracted two camera operators from the company *Pathé* in their Vienna based office to capture "all the important moments from the past war". In the midst of the preparations, the Second Balkan War broke out, this time between Serbia and Bulgaria. Dyoka Bogdanovich now had the chance to film real life battles, but due to bureaucracy he was unable to leave for the front line immediately. He received the first material from his operators, whose names remain unknown until this day. He went on to capture on film all the important moments of the war that has ended in 1913. He filmed battles, hospitals, devastated villages, war crimes victims, life and work of soldiers on the battlefield. All this resulted in films *In Front of Kyustendil*, *The Battle of Kiselitsa*, *The Battle of Zhedilovo*, *HRH Crown Prince Aleksandar at Crni Vrh*, *Colonel Nedi in Battle - Battle of Crni Kamen*, *Third Army Headquarters* and other. Upon his return from the battlefield, he continues to produce films like: *13th Cavalry Division Under the Command of Prince Arsen Karadyordyevich*, *King Peter I at the Cathedral Church on Thanksgiving Service*, *The Return of Pashich*, *Venzelos* and other

Delegates After Signing the Treaty of Bucharest, The Gramberg Hospital, Bulgarian Prisoners of War in the Belgrade Fortress, Life of Serbian Soldiers in Banyica Army Camp, The Return of Serbian Victors, all made in late July and in August 1913. Bogdanovich continued also to produce films, such as: *Pictures of Belgrade, Arrival of the Recruits, Recruits of the Vardar Regiment Take the Soldier's Oath, Laying the Cornerstone of the St. Sava Seminary, Races at the New Racetrack, Celebrating Vidovdan, Funeral of Nicolai Hartvig and other.*

With the sudden break out of World War I, Dyoka felt the urge to participate in the war efforts of his country. Tchernoff and Bogdanovich recorded the so-called Sylvania Operation filming the entrance of Serbian forces into Zemun and some Sylvania villages as well as the retreat afterwards. They handed over the films to the Serbian Supreme Headquarters due to the justified fear from Austro-Hungarian retaliation on Serbs after the retreat. The Austro-Hungarians never got the film, but they retaliated against the civilians anyway. However, the later fate of the films remain unknown to this day. It is believed that the whole stock was destroyed during the retreat of the Supreme Headquarters in 1915. Dyoka Bogdanovich moved to Niš, the wartime capital of Serbia where he was badly hurt and died in Niš at the end of 1914. His wife took over the care for his films, she treasured the collection, hiding it from all potential threats during World War I and World War II. In 1928, the films emerged from the dark for a brief moment, when Josip Novak made his version of *The Balkan War*, and then sunk back until the early 1980s.

Gathered here for the first time, materials from the Bogdanovich family collection, remaining parts of Josip Novak films and the lost footage recently found in Austrian Film Archive in Vienna, finally can tell the story about the great patriotic and art work as well as the legacy of this unjustly forgotten great Serbian man - Dyoka Bogdanovich.



BERLIN
Deutsche Kinemathek

SHORT FILM SPECIAL PROGRAMME IN ZEUGHAUSKINO

Chance Kurzfilm Sonderprogramm anlässlich des UNESCO-Welttages des audiovisuellen Erbes 27 Oktober 2015 um 20 Uhr im Zeughauskino

Seltene Berlin-Filme, Tonbilder, polnische Avantgarde, Trickfilme: Am diesjährigen UNESCO-Welttag des audiovisuellen Erbes, dem 27 Oktober, präsentieren die Deutsche Kinemathek und das Zeughauskino wiederentdeckte und restaurierte historische Kurzfilme.

Das von Jeanpaul Goergen kuratierte und vorgestellte Programm umfasst Kurzfilm-Raritäten aus 100 Jahren Filmgeschichte, darunter der Industrie-Werbefilm *Ein Gang durch die moderne Oberst-Fabrik* (D 1932) mit außergewöhnlichen Trickaufnahmen, der dank der digitalen Umkopierung der Deutschen Kinemathek erstmals wieder zu sehen ist. Weitere Filmkopien stellen das Arsenal – Institut für Film und Videokunst (Berlin), das Bundesarchiv-Filmarchiv (Berlin), das Deutsche Filminstitut – DIF (Frankfurt am Main) sowie das EYE (Amsterdam) zur Verfügung.

Um 1900 locken vor allem dokumentarische Bilder in die ersten Filmvorführungen.

Im Niederländischen Filmarchiv sind einmalige Ansichten aus Deutschland und Berlin überliefert. Zehn Jahre später bilden „Tonbilder“ die Sensation: kurze Musikstücke, die im Playbackverfahren für die Laufzeit einer Schellackplatte aufgenommen und bei der Wiedergabe synchronisiert werden. Drei Berliner Sujets demonstrieren die Leistungsfähigkeit der digitalen Bild- und Tonbearbeitung.

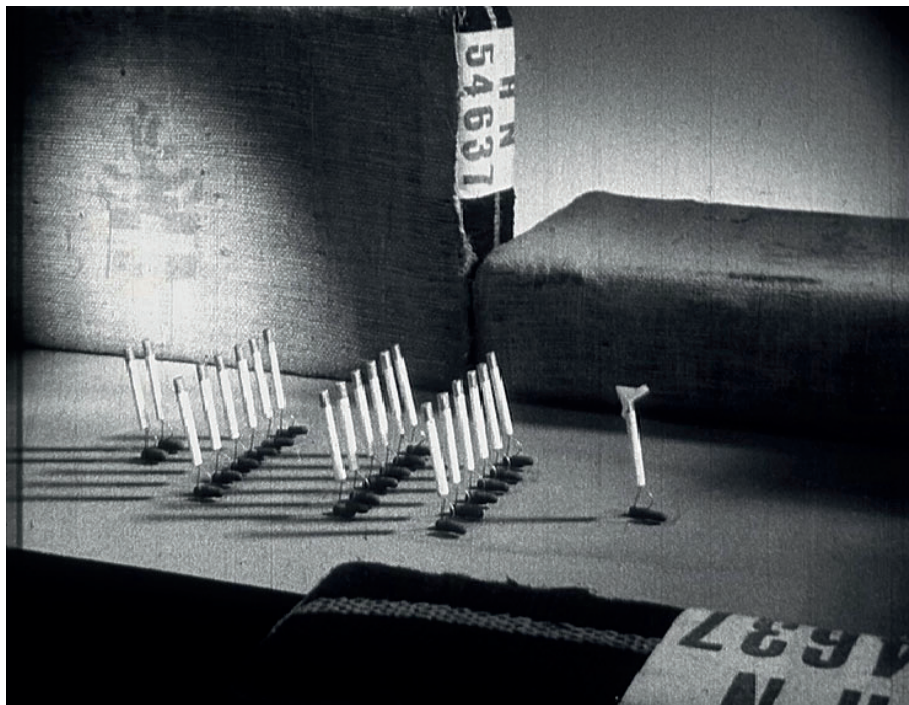
In dem viragierten Fragment *Schatten der Nacht* (1912) zeigt Harry Piel sensationelle Verfolgungsjagden mit Auto und U-Bahn quer durch Berlin. Zwei in Berlin gedrehte Trickfilme von 1932 – darunter (s.o.) *Ein Gang durch die modern Oberst-Fabrik* – bezeugen die große Könnerschaft des später in den USA berühmt gewordenen Ungarn George Pal. 1932 realisieren die polnischen Avantgardisten Stefan und Franciszka Themerson das Filmexperiment *Europa* nach dem gleichnamigen futuristischen Gedicht von Anatole Stern. In dem Kulturfilm *Eine Schlagader der Großstadt* (1956) lauschen wir der faszinierenden Geräuschwelt der Berliner U-Bahn. 1966 lässt Gusztáv Hámos seine Protagonistin durch die Geschichte Berlins wandern (*Berlin retour*), während Juliane Henrich in *Spurnahme* (2008) jenes Gelände in Berlin-Mitte inspiziert, auf dem jüngst die Zentrale des Bundesnachrichtendienstes errichtet wurde.

Emperor and Empress of Germany D 1899, 1' · 35 mm

Changing Guard (Berlin) GB 1897, 1' · 35 mm

German Lancers D 1899, 1' · 35 mm

The Battleship ‚Odin‘ D 1900, 1' · 35 mm



BOLOGNA
Fondazione Cineteca di Bologna

SCREENING OF *I PUGNI IN TASCA*

The Cineteca is organising a public screening of the restored version of *I pugni in tasca* by Marco Bellocchio.

Here is the link to the Unesco WDAH program [.http://www.cinetecadibologna.it/vedere/programmazione/dp_dt_2015/10/](http://www.cinetecadibologna.it/vedere/programmazione/dp_dt_2015/10/)

They are also planning a special promotion to celebrate the World Day through our Facebook and Instagram channels.

CANBERRA
National Film and Sound Archive

THE DIGITAL DIRECTIONS: ARCHIVING INTO THE FUTURE SYMPOSIUM

On Tuesday 27 October 2015, the NFSA hosts a one-day Symposium which will deal with "Digital Directions: Archiving into the Future" to coincide with the UNESCO World day of Audiovisual Heritage Day.

The topic will focus on the challenges of digitising of audiovisual material so that it can be enjoyed by future generations of Australia"

FREE EVENT

digital directions
ARCHIVING INTO THE FUTURE

ON 27 OCTOBER 2015 THE NATIONAL FILM AND SOUND ARCHIVE
(NFSA) WILL HOST A SYMPOSIUM TO COINCIDE WITH THE
UNESCO WORLD DAY FOR AUDIOVISUAL HERITAGE

Digital Directions: Archiving into the Future

will focus on the challenges of digitising audiovisual material so that it can be enjoyed by future generations of Australians.

WHEN

Tuesday 27 October 2015

WHERE

Theatrette
National Film and Sound Archive
McCoy Circuit, Acton

BOOK ONLINE

FREE EVENT – LIMITED SEATS
trybooking.com.au/IISJ

SESSION TIMES

9am

Registration

10AM – 12.30pm

Symposium session one
The international and national context for collecting and preserving audiovisual material

12.30 – 2pm

Launch of *Deadline 2015: Collections at Risk*

2pm – 4.30pm

Symposium session two
The challenges of digitisation

nfsa.gov.au



NATIONAL
FILM
& SOUND
ARCHIVE



FRANKFURT
Deutsches Filminstitute – DIF

TWO CINEMA PROGRAMMES

Deutsches Filminstitut - DIF has the assignment to systematically collect, preserve and present film. They celebrate the World Day of Audiovisual Heritage this year by providing insights into the work of a film archive with two Cinema programmes, including two introductions at the Cinema Caligari Filmbühne in Wiesbaden.

Programme 1:

Tonbilder from the Deutsches Filminstitut – The Neumayer Collection Part II
Germany 1907-1909, 67 Min, produced by Deutsche Bioscope G.m.b.H. & Alfred Duskes Kinematographen Fabrik.

Tonbilder are synchronous sound films, mass produced in Germany around 1908. Today they are rare treasures of early German film heritage. The film archive of the Deutsches Filminstitut is preserving the largest coherent collection of film rolls of this early audiovisual heritage, made for synchronised presentation with projector and gramophone. This collection, acquired in 1970, dates back to the Bavarian beer brewer, cinema pioneer and film producer Ludwig Neumayer. The *Tonbilder* - buoyant and charming, and at times even suggestive - bear witness to the popular repertoire and performance practises of the lyric theatre during the Kaiserzeit. Highlights of the opera, operetta, revue and burlesque stages were marketed to a broad audience by the two rising entertainment industries of the day: moving image and recorded sound.

Thirty-three *Tonbilder* of the Neumayer collection have been digitised since 2013, and their shellac-soundtracks have been researched. In 2014 a first programme with 14 *Tonbilder* was exhibited. This year, 19 more will be presented in celebration of the UNESCO World Day of Audiovisual Heritage. Caligari Filmbühne, 27.10., 6pm

Introduction: Anke Mebold (Deutsches Filminstitut-DIF)

Programme 2:

Using two films of cinematographer Sepp Allgeier (1895-1968) we will exemplify the individual steps to meet our mission as we progress from the analogue to the digital age. From our inventory of films to which we own legal rights, we will present a classic movie in a restored and digitised version: the mountain film *Die Weisse Hölle vom Piz Palü*. This will be accompanied by Sepp Allgeier's short documentary *In der Heimat der Welse*, a film only recently incoming into our collection.

DIE WEISSE HÖLLE VOM PIZ PALÜ / THE WHITE HELL OF PIZ PALU

Germany 1929 (restored 1997), 129 Min, directed by Arnold Franck, G. W. Papst, and written by Arnold Franck, Ladislaus Vajda, cinematography by Sepp Allgeier, Richard Angst, Hans Schneeberger, music by Willy Schmidt-Gentner, cast by Gustav Diesel, Leni Riefenstahl, Ernst Petersen, Ernst Udet, Mizzi Götzl, Otto Spring, Kurt Gerron.

IN DER HEIMAT DER WELSE, GE 1953, 13 Min. directed by Fritz Selbmann, written by Lothar Schiel, cinematography Sepp Allgeier, music by Dietrich von Bauszner, narrator: Waldemar Schütz

Introduction: Felix Endruweit (Deutsches Filminstitut-DIF)

HELSINKI
National Audiovisual Institute

SCREENING DEDICATED TO LUMIÈRE BROTHERS

Time: **26/10/2015 at 7pm**

The name of the event: **Lumièren veljekset** (Lumière brothers)

Place: **Orion** cinema (Eerikinkatu 15, Helsinki)

Screening of the following films:

96e de ligne en marche (1896), *Abreuvoir* (1896), *Arrivée d'un train à Perrache* (1896), *Arroseur et arrosé* (1895), *Baignade en mer* (1895), *Barque en mer* (1896), *Bassin des Tuileries* (1896), *Bataille de femmes* (1896), *Bordeaux: la Place de la Comédie* (1896), *Danseuses de rue* (1896), *Discussion* (1895), *Forgerons* (1895), *Géant et nain* (1896), *Londres: entrée de Hyde Park* (1896), *Partie d'écarté* (1896), *Pêcheurs raccommodant les filets* (1896), *Pêche aux poissons rouges* (1895), *Querelle enfantine* (1896), *Le Saut à la couverte* (1895), *Sortie d'usine* (1895), *La Voltige* (1895), *Arrivée d'un train à La Ciotat* (1897)

Running time: 105 min

The screening is accompanied on the piano by Joonas Raninen

In the beginning of the screening a presentation will be held by archivist Juha Kindberg. The screening is a reconstruction of the very first movie screening ever organized in Finland. This programme was screened in June 1896 in Seurahuone, Helsinki.

The link to the event: <https://kavi.fi/fi/elokuva/1493477-lumieren-veljekset>



HONG KONG
Hong Kong Film Archive

EARLY TREASURES: CELEBRATING UNESCO'S "WORLD DAY FOR AUDIOVISUAL HERITAGE"

In 2005, the United Nations Education, Scientific and Cultural Organization (UNESCO) designated each year's 27 October as the World Day for Audiovisual Heritage. It is an important part of a global effort to raise awareness of audiovisual documents as an integral part of national identities. In support of the World Day for Audiovisual Heritage, we are presenting one of our recently reconstructed titles, *The Furious Buddha's Palm* (1965).

The Buddha's Palm film series were very successful at the time, partly because of the mystic element of the divine martial arts imagination, and partly due to the characters and visual designs. The dramatic twist of Lung Kim-fei from a nobody to a martial arts hero is an inspiring plot that stayed with many in their childhood memories. Starting from the fifth episode, screenwriter Szeto On had added a few

outstanding characters, including the super villain, iron-faced Asura (Sek Kin) whose secret weapon is the Heavenly Crippled-leg move, the Dragon Lady (Josephine Siao Fong-fong) under his control and Monkey Boy (Connie Chan Po-chu), a cross between man and gorilla. When Asura goes on a killing spree with the Heavenly Crippled-leg move, Szeto On tactfully keeps Lung Kim-fei from intervening by having him make a promise not to kill again. After Luk Yu dies in combat, Lung's friends come forward to fight one by one, thus continuously shaking Lung's resolve and creating powerful dramatic conflicts.

The digital Beta we are showing this time is a reconstructed version in which images from a missing reel were inserted back into an incomplete tinted version. The end product is the restoration of about 5 minutes' hand-drawn colour scenes that made *The Buddha's Palm* all the more powerful looking.

The Furious Buddha's Palm

Dir: Ling Wan

Scr: Szeto On

Orig Story: Liu Canyon

Cast: Tso Tat-wah, Yu So-chow, Connie Chan Po-chu, Josephine Siao Fong-fong

1965 / B&W (Partially tinted) / D Beta / Cantonese / 110min

Date: 25 October 2015

Time: 7:30pm

Venue: Cinema, Hong Kong Film Archive



LAUSANNE
Cinémathèque Suisse

SOIRÉE EN L'HONNEUR DE GEORGES SCHWIZGEBEL

La Cinémathèque suisse reçoit Georges Schwizgebel pour présenter son nouveau film, ainsi que onze de ses courts métrages d'animation fraîchement restaurés. Un événement à l'occasion de la journée mondiale du Patrimoine audiovisuel et en collaboration avec le Festival de Locarno.

Le mardi 27 octobre à 18:30 le nouveau court métrage *Erkônig* sera présenté en présence de Georges Schwizgebel lui-même.

Cette avant-première sera précédée d'une rétrospective de onze films d'animation qui ont jalonné son parcours.

<http://live.cinematheque.ch/editorial/1109-soiree-georges-schwizgebel>



MADRID
Filmoteca Española

17:30 UNESCO: Día mundial patrimonio audiovisual
Sala 2 *Noche de vino tinto* (José María Nunes, 1966).
Int.:Serena Vergano, Enrique Irazoqui. España. 35mm. 97'

«*Noche de vino tinto* fue el reflejo de una generación, encarnada por sus personajes, que quería ser comprendida, con sus problemas distintos a los de generaciones precedentes. No saben dónde encontrar la evasión a sus problemas. Esta generación no estaba dispuesta a quedarse inmóvil. Esta generación estalló en todo el mundo en el '68. Nunes supo reflejar muy bien en su película las preocupaciones de esta juventud. Podemos decir que es una crónica de la mentalidad de cierta parte de la gente de la época.» (José Luis Martínez Montalbán)

Restauración de la Filmoteca de Catalunya.
Presentación a cargo de Rosa Cardona.

19:40 UNESCO: Día mundial patrimonio audiovisual
Sala 2 *Renacer/Reborn* (Bigas Luna, 1981).
Int.:Dennis Hopper, Michael Moriarty, Antonella Murgia. España/EE UU. 35mm. VOSE*. 105'

Un hombre descubre que su pareja está estigmatizada, hecho que tampoco le pasa desapercibido a un predicador televisivo sin escrúpulos. *Reborn* es la primera experiencia norteamericana de Bigas Luna, una película rodada en EE UU que se acerca al tema de las sectas religiosas modernas y sus sofisticados sistemas de proselitismo. Una película de estética poderosa en el cual la religión y el espectáculo se dan la mano. La copia que se proyecta es la versión norteamericana montada por Bigas Luna.

Restauración de la Filmoteca de Catalunya.
Presentación a cargo de Rosa Cardona.

MEXICO
Cineteca Nacional

EN UN FORO INTERACTIVO DIVERSOS ESPECIALISTAS COMPARTIRÁN SUS PROPUESTAS ENTORNO A LA PRESERVACIÓN DEL CINE DIGITAL

Repositorio de las transformaciones de nuestra cultura y nuestra sociedad, el material audiovisual representa un recurso valioso para comprender mejor las problemáticas pasadas y actuales. Es por ello que la preservación de estos materiales se ha convertido en una tarea tan compleja como necesaria.

Consiente de la importancia de hacer perdurar estos recursos, la Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura (UNESCO), en colaboración con la Federación Internacional de Archivos Fílmicos (FIAF), ha establecido un día dedicado a concienciar a todo el público sobre la necesidad de tomar medidas urgentes y reconocer la importancia de los documentos audiovisuales como parte integrante de la identidad.

La Cineteca Nacional se suma a esta iniciativa al participar del Día Mundial del Patrimonio Audiovisual 2015 a través del Foro “Lo digital nos une... pero preservemos la película”, un espacio de discusión interactivo que se llevará a cabo este 27 de octubre en la Sala 4, Arcady Boytler.

Dividido por temáticas en dos paneles distintos, en este encuentro abierto al público en general se darán cita coordinadores de archivos fílmicos y diversos especialistas quienes compartirán su experiencia en torno a los problemas derivados de la creación y conservación de materiales digitalizados. El Panel 1: “Necesitamos hacer más: Archivos fílmicos y retos tecnológicos”, se enfocará en abordar las problemáticas implícitas en la conservación de soportes digitales; mientras que el Panel 2: “Lo digital nos une: Distribución y preservación fílmica” girará en torno a los procesos de manejo de colecciones digitales. En ambos espacios, los invitados contarán con un tiempo para compartir sus experiencias y propuestas. Entre uno y otro panel se dará cabida a una sesión informal de discusión en la que podrán exponer sus dudas y observaciones todos los asistentes.

Para finalizar las actividades se presentará un programa de proyecciones que ilustran las técnicas y nuevas medidas en torno a procesos de conservación de material audiovisual. Esta breve selección incluye el cortometraje Colisión (2014) de Bruno Varela, un fragmento de Pasaporte a Río (1948) de Daniel Tinayre, y un fragmento de Flor de fango (1941), de Juan J. Ortega.



CINETECA NACIONAL
SEMINARIO
EXPERIENCIAS DE ARCHIVO
EL ACERVO SALE AL ENCUENTRO Y LA SORPRESA NOS ANIMA

SESIÓN 10
ESTÉTICA DEL DETERIORO
Propuesta de práctica de reemplazo de archivos
fílmicos para contribuir a su visibilidad, valoración y a
la construcción de nuevas narrativas en torno a ellos.

PRESENTA: LABORATORIO
EXPERIMENTAL DEL CINE
(ELENA PARDO Y MORRIS TRUJILLO)
COMENTARISTA | DANIEL VALDEZ PUERTOS
LUNES 26 DE OCTUBRE | ENTRADA LIBRE
SALA 9 | 17:00 - 20:00 hrs.

SESIONES Y PROYECCIONES UNA VEZ AL MES DURANTE EL 2015 | LOS
TEMAS DE LAS SESIONES NO SON CONSECUTIVOS | SE ENTREGARÁ
CONSTANCIA CON 70% DE ASISTENCIA | COORDINACIÓN: TZUTZUMATZIN SOTO

Cortesías taquilla 5 www.cinetecanacional.net

CINETECA NACIONAL
DÍA DEL
CINE CASERO
17 DE OCTUBRE

Se convoca al público en general a traer sus
películas caseras en formatos de 8mm, 16mm y Super 8
para revisarlas y compartirlas entre los asistentes.
Los materiales se devolverán al final del evento.

Recepción y revisión de materiales
17:00 a 19:00 hrs. / Lobby de la sala 4
Proyección de materiales
19:00 hrs. / Sala 4

tsoto@cinetecanacional.net / deptopreservacion@cinetecanacional.net / cinetecanacional.net



Día Mundial del Patrimonio Audiovisual 2015 en la Cineteca Nacional

FORO DE DISCUSIÓN

«LO DIGITAL NOS UNE... PERO PRESERVEMOS LA PELÍCULA»

Martes 27 de oct | 17:00 a 20: 00 hrs. | Sala 4

El Día Mundial del Patrimonio Audiovisual es una iniciativa de la UNESCO para concientizar a todo el público sobre la necesidad de tomar medidas urgentes y reconocer la importancia de los documentos audiovisuales como parte integrante de la identidad.

La Cineteca Nacional se une a este llamado y propone la realización de un foro de discusión sobre la situación de preservación actual de las obras tanto nacidas digitalmente como materiales digitalizados provenientes de copias fílmicas y videográficas.

El programa se compone de dos paneles en donde los invitados tendrán 7 minutos cada uno para plantear una problemática respecto a la conservación de soportes audiovisuales y manejo de colecciones digitales.

Panel 1. Necesitamos hacer más: Archivos fílmicos y retos tecnológicos.
17:00 a 18:00 hrs.

Receso para discusión libre
18:00 a 18:30 hrs.

Panel 2. Lo digital nos une: Distribución y preservación fílmica.
18:30 a 19:30 hrs.

Programa de proyecciones
19:30 hrs.

MEXICO
Filmoteca de la UNAM

TRES ACTIVIDADES EN DISTINTAS SALAS, QUE TODAS TIENEN QUE VER CON LA RESTAURACIÓN Y LA PRESERVACIÓN DEL PATRIMONIO AUDIOVISUAL

Empezamos el día 8 de octubre, en la Sala Julio Bracho con la siguiente actividad:

Con esta muestra que conmemora el 25 aniversario de la muerte del "más potente motor transmisor de nuestro movimiento pictórico mexicano", como lo llamó David Alfaro Siqueiros, es posible compartir con el público universitario los resultados recientes de la digitalización de tesoros que guarda la Colección fílmica Fernando Gamboa, resguardada en la Filmoteca de la UNAM, institución que cumple 55 años expandiendo la memoria cinematográfica del mundo y celebrar así el Patrimonio audiovisual como un insustituible ingrediente de la imaginación y el encuentro de culturas y tiempos.

En el marco de la celebración por el 27 de octubre, día mundial del patrimonio audiovisual, los festejos por los 55 años de la Filmoteca y la conmemoración de los 25 años de fallecido Fernando Gamboa.

La promotora cultural Fernando Gamboa y la Filmoteca de la Unam invitan a la función especial 8 Imágenes de la Memoria Colección Fílmica Fernando Gamboa

Mesa Redonda: el rescate y la restauración para la conservación de la memoria

Ponentes: Patrick Charpenel, Filósofo, Gabriel Rodríguez, Investigador y Francisco Gaytán, Curador
Moderadora: Guadalupe Ferrer, Directora de la Filmoteca.

Fragmentos de exposiciones:

- Estocolmo, Suecia/1952/3'
- Londres, Inglaterra/1953/3'
- París, Francia/1962/3'
- Lousiana, Dinamarca/1963/3'
- San Antonio, Texas, E.U.A./1968/3'
- Osaka, Japón/1970/3'

Pintura Mural Mexicana

Dir. Fernando Gamboa/México/1952/34'35''

Un siglo de Oro. El arte de los Primitivos Flamencos
Fragmento

Dir. Paul Haesaerts/Bélgica/1953/13'.

Refuge

Dir. Jean Paul Dreyfus/1939/28'12''

Ciudad Universitaria

Dir. Tomás Gurza/México/1956-58/17'30''

Estas películas han sido restauradas con el apoyo de la Fundación Jumex Arte Contemporáneo, Michael Nyman, Enrique Alagón (Labofilms) y Kodak.

Horario: jueves 8/18:30 hrs. Entrada Libre, Cupo Limitado

El día 27 de octubre se proyecta en el Cinematógrafo del Chopo a las 20:00hrs. Y el miércoles 28 en la Sala José Revueltas a las 18:00 hrs

En el marco de la celebración por el 27 de octubre, día mundial del patrimonio audiovisual, los festejos por los 55 años de la filmoteca y la conmemoración de los 25 años de fallecido fernando gamboa.

La promotora cultural Fernando Gamboa y la Filmoteca de la Unam invitan a la función especial. Entrada libre cupo limitado



27 Tierra del Chicle
Dir. Carlos Velo / México / 13'45''

Carnaval de Huejotzingo
Dir. Fernando Gamboa / México / 12'

Un domingo en el zoológico
Dir. Adolfo Fernández Bastamante / México / 13'35''

Alameda Central
Fotografía: José Carlos Carbajal / México / 14'20''

Bosque de Chapultepec
Dir. Adolfo Fernández Bustamante / México / 17'

Un México Desconocido
Dir. Jomi García Ascot / México / 13'10''

Buen Provecho / 10'
Dir. Fernando Espejo / México / 10'
Función: martes 27 / 20:00hrs.



En el marco de la celebración por el 27 de octubre, Día Mundial del Patrimonio Audiovisual, los festejos por los 55 Años de la Filmoteca y la conmemoración de los 25 años del fallecimiento de Fernando Gamboa, la Promotora Cultural Fernando Gamboa y la Filmoteca de la UNAM invitan a la función especial

IMÁGENES DE LA MEMORIA
Fernando Gamboa
COLECCIÓN FILMICA

MESA REDONDA
EL RESCATE Y LA RESTAURACIÓN PARA LA CONSERVACIÓN DE LA MEMORIA

PATRICK CHARPENEL ... Investigador **GABRIEL RODRÍGUEZ** .. Investigador
FRANCISCO GAYTÁN Curador **GUADALUPE FERRER** ... Moderadora

DOCUMENTALES	EXPOSICIONES <small>(Fragmentos)</small>
REFUGE Dir. Jean Paul Dreyfus / 1939 / 28 min.	ESTOCOLMO Suecia / 1952 / 3 min.
PINTURA MURAL MEXICANA Dir. Fernando Gamboa / México / 1952 / 34 min.	LONDRES Inglaterra / 1953 / 3 min.
CIUDAD UNIVERSITARIA Dir. Tomás Gurza / México / 1956-58 / 17 min.	PARÍS Francia / 1962 / 3 min.
UN SIGLO DE ORO. EL ARTE DE LOS PRIMITIVOS FLAMENCOS (Fragmento) Dir. Paul Haesaerts / Bélgica / 1953 / 13 min.	LOUISIANA Dinamarca / 1963 / 3 min.
	SAN ANTONIO Texas / 1968 / 3 min.
	OSAKA Japón / 1970 / 3 min.

JUEVES 08 EN LA SALA JULIO BRACHO DEL CCU
18:30 HORAS / ENTRADA LIBRE, CUPO LIMITADO*

Estas películas han sido restauradas con el apoyo de la Fundación Jumex Arte Contemporáneo, Michael Nyman, Enrique Alagón (Labofilms) y Kodak.

* Favor de presentarse 30 min. antes en taquilla para solicitar el boleto de entrada.

MILANO
FONDAZIONE CINETECA ITALIANA

Special event at MIC-Museo Interattivo del Cinema.

We are paying a tribute to the 40th anniversary of a private independent Italian film archive which since its foundation in 1975 has been strongly pursuing the objective of saving, collecting and preserving films.

After it was founded in Genoa by film collector and cinéphile Angelo Houmouda, who named it after the great US film director, Cineteca D.W. Griffith continues to be managed by the co-founder Alba Gandolfo, who was shadowed later by Massimo Patrone. With over 5,000 titles, mostly in 16 and 35mm, the heritage well represents the managers' tastes and choices (silent masterpieces, US first animation films, historical avant-garde movies, the noir, musical, sci-fi- horror genre, besides rare Italian films from the '30s-'70s and of course several films by Griffith).

Notwithstanding the financial difficulties and the frequent changes of seat which made it almost an 'itinerant' archive, Cineteca Griffith is wellknown and holds a sound place among the Italian archives, to whom it never denied the loan of its most valuable and rare titles, for rounding off a programme or a festival.

The films selected for our homage mean to create an ideal 'bridge' between the cities of Milan and Genoa.

Martedì 27 ottobre

140 anni della Cineteca D.W.Griffith

h 16.00 **La traversata di Milano**

(Marino Girolami, 1962, 25' con Gino Bramieri)

Uno dei 5 episodi di Gli italiani e le donne. Un uomo sposato cerca di trovare in Milano un posto in cui poter stare con l'amante in incognito. Il teatro di varietà anni '60 trasferito sullo schermo, protagonisti i beniamini televisivi dell'epoca come Walter Chairi, Raimondo Vianello, Sandra Mondaini, Alberto Lupo, Lia Zoppelli, Ave Ninchi e, nell'episodio mostrato, il 'milanesissimo' Gino Bramieri.



A seguire

Benvenuti a Genova (20')

Documentario "turistico" sulle bellezze di una città ricca di tesori misconosciuti.

A seguire

Diario del 900- Genova: una città' al bivio (Valentino Orsini, Paolo e Vittorio Taviani, Italia, 1966, 25')

Un documento lungimirante e fuori dal coro su Genova, città di punta del triangolo industriale, che mostra i primi segni di squilibrio del sistema e del collasso di un modello economico insostenibile.

h 17.15 **Gente così'** (Fernando Cerchio, Italia, 1949, 85' con Vivi Gioi e Adriano Rimoldi)

A Trepalle, Valtellina, vicino al confine svizzero, il contrabbando è un'attività praticata da tutti e non considerata illegale. Nella bottega di un barbiere si ritrovano spesso a discutere anche il sindaco e il parroco, don Candido. L'atmosfera pacifica del paese è turbata dall'arrivo di una nuova maestra elementare dalle idee progressiste, che si innamora di Gian, un contrabbandiere al quale ha insegnato a leggere, e che segue fino a Milano, condividendone le drammatiche vicissitudini.

h 19.00 **Canzoni per le strade** (Mario Landi, Italia, 1949, 88' con Antonella Lualdi e Luciano Tajoli)

A Milano un certo Carlone, mendicante ma buon uomo in fondo, salva dal suicidio un mutilato che sta per buttarsi nel Naviglio. Un bel giorno Carlone ha l'idea di dar vita a una specie di orchestra girovaga, insieme ad altri e alla sorellina Anna, priva della vista. Dopo varie traversie la troupe ha un successo trionfale, grazie all'intervento providenziale di un celebre cantante....

h 21.00 **Le mura di Malapaga** (René Clément, Francia, 1949, 95' con Jean Gabin e Isa Miranda)

Pierre, un ricercato francese che ha ucciso l'amante, raggiunge Genova clandestinamente e scambia, senza saperlo, i suoi franchi con lire false. Deciso a costituirsi, entra in una trattoria per rifocillarsi e difende dall'ira dell'ex marito una delle inservienti, Marta. Questa a sua volta lo salva, lo nasconde nella sua stanza e ne fa il proprio amante. La polizia però lo rintraccia e lo arresta.

Saranno presenti in sala Alba Gandolfo e Massimo Patrone responsabili della Cineteca Griffith.

OSLO/MO I RANA
The National Library of Norway – Music, Film and Broadcasting

FREE SCREENING OF THE NEWLY RESTORED 1936 FILM *MORDEREN UTEN ANSIKT* (*THE MURDERER WITHOUT A FACE*) DIRECTED BY LEIF SINDING

In celebration of the World Day for Audiovisual Heritage, The National Library of Norway is inviting audiences to a free screening of the newly restored 1936 film *Morderen uten ansikt* (*The Murderer without a Face*) by Leif Sinding. This will be the first screening of the complete film in more than six decades.

Earlier this year, the National Library received a phone call from a bank employee. Two reels of film had been found in a safe-deposit box. The reels were soon identified as the missing parts from the negative of the film *The Murderer without a Face*, which had not been complete since the mid-1940s, and no release prints are known to be extant either.

Extensive work has been done at the Library to restore and piece the film back together – indeed the only Norwegian film produced in 1936. The film is the first Norwegian crime film, and the first Norwegian-language adaptation of the popular crime novelist Sven Elvestad who operated under the pen name Stein Riverton.

The film received mixed reviews upon its release – but for the first time in a very long time, audiences and film scholars will have the chance to make their own assessment.

While the mystery remains as to how and why parts of the film ended up in a safety-deposit box – and stayed there for more than sixty years.

The screening will follow a talk between film archivist Bent Kvalvik and crime author Nils Nordberg, moderated by film critic Guri Kulås.

Starring: Bias Bernhoft, Else Heiberg, Steinar Jøraandstad, David Knudsen.



Original film poster from 1936: *The Murderer Without a Face*.



On the set of *The Murderer Without a Face*. Director Leif Sinding on the far left



A still from *The Murderer Without a Face*. Else Heiberg (as Irene), David Knudsen (as Colonel Holger) and Steinar Jøraandstad (as Ivar Rye).

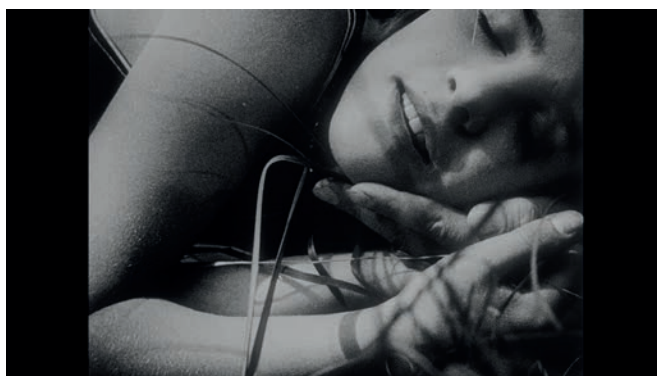
OSLO
Norwegian Film Institute

ADDITIONS TO THE FILM MUSEUM AND SPECIAL SCREENING

To mark the UNESCO World Day for Audiovisual Heritage, Cinemateket Oslo – the Norwegian Film Institute have the following activities planned:

The opening of two new features of our Film Museum. One is dedicated to the super 8 film format, while the other is a poster exhibition on German expressionism, that will be accompanied by film screenings throughout the autumn.

On 27 October at 20:00 we have a special screening of the German documentary *From Caligari To Hitler: Von Caligari Zu Hitler. Das Deutsche Kino Im Zeitalter Der Massen*, Germany, 2014 – Directed by Rüdiger Suchsland



PARIS
Centre National du Cinéma et de l'image animée (CNC)

LES SPECTACLES DE PANTOMIMES LUMINEUSES D'EMILE REYNAUD CLASSÉS PAR L'UNESCO AU REGISTRE DE LA MÉMOIRE DU MONDE

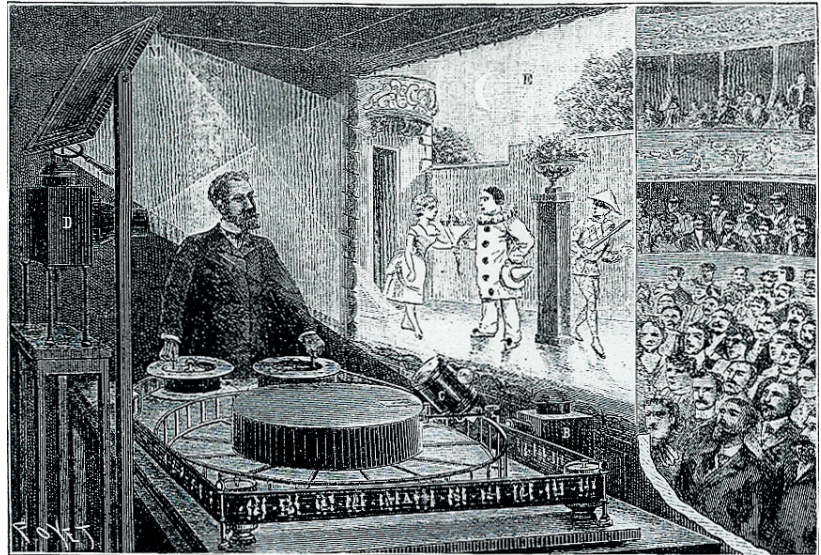
Le CNC se félicite du classement par l'UNESCO au registre de la Mémoire du monde, des Spectacles de Pantomimes lumineuses d'Émile Reynaud, dont il a soutenu et instruit le dossier de classement à la demande de la famille Oudart-Reynaud et en collaboration avec le Národní technické muzeum (Musée national des techniques) de Prague, de nombreuses cinémathèques, historiens et personnalités du monde du cinéma d'animation.

En 1892, Emile Reynaud (1844-1918) inaugure un nouveau spectacle au Musée Grévin, les Pantomimes lumineuses, mais il ne s'agit pas de théâtre. Il donne à voir pour la première fois au public une projection d'images animées constituant un véritable récit. Spectacles et projections se déroulent devant plus de 500 000 spectateurs entre 1892 et 1900. Le succès du cinématographe, puis du cinéma mettent fin aux séances organisées par Emile Reynaud, et condamnent à l'oubli ce dispositif technique complexe qui permet de mouvoir une bande perforée porteuse d'une succession d'images finement dessinées et peintes à la main : les Pantomimes lumineuses.

Pour plus d'informations sur Emile Reynaud : www.emilereynaud.fr

<http://www.unesco.org/new/fr/communication-and-information/flagship-project-activities/memory-of-the-world/nominations-2014-2015/full-list-of-current-nominations/current-nominations-l-to-o/the-moving-picture-shows-of-emile-reynaud/>

Le CNC participe à la journée mondiale en diffusant, sur son site internet, la bande d'Emile Reynaud *Pauvre Pierrot* à partir de la reconstitution en 35mm, effectuée par Julien Pappé, de la pantomime lumineuse présentée en 1892 au Musée Grévin.



PHNOM PENH

Bosphana Audiovisual resource Center

WEEK-LONG SCREENING EVENT ENTITLED "ARCHIVES AT RISK: PROTECTING THE WORLD'S IDENTITIES - MEMORIES OF INDOCHINA"

Since 2007, 27 October has been set by UNESCO as the World Day for Audiovisual Heritage to spotlight archives institutions, giving them an opportunity to showcase their works in celebration of the world audiovisual heritage. During one week, Bophana Center and the Institut français du Cambodge are collaborating to offer, for the first time in Cambodia, public screenings of rare movies on Indochina which were recently restored by the French CNC (Centre national du cinéma et de l'image animée). This movie selection aims to share the history and memories of the people of Indochina and also to raise the question of people's identity under colonialism.

The screenings will start on the World Day for Audiovisual Heritage and will last for one week. On 27 October, for the opening screening, Bophana Center will welcome Dr. Henri Locard for a lecture on Indochina; and on 4 November, for the closing screening, Ms. Khuon Vichheka will give a lecture, "Battambang during WWII".



PUNE
National Film Archive of India

SPECIAL LECTURE BY UJWAL NIRGUDKAR

National Film Archive of India would be celebrating the World Day for Audiovisual Heritage (WDAVH) on 27 October in Pune. We have organised a special lecture by Mr Ujwal Nirgudkar on 'Preservation of Films: India Perspective' on that day which will be attended by students of film & media schools in and around Pune city. We will also be uploading the clips of the lecture on our website as well as Facebook and Twitter accounts of NFAl.

ROCHESTER
George Eastman House

JAMES CARD MEMORIAL LECTURE AND SCREENING OF *POLICEMAN*

George Eastman House is honored to have David Bordwell, the Jacques Ledoux Professor Emeritus of Film Studies at the University of Wisconsin–Madison and one of the most authoritative and influential figures in film studies, present the 2015 James Card Memorial Lecture and introduce *Policeman*. This recently rediscovered Japanese silent, shot in wonderfully expressive chiaroscuro, evokes both the tense urban gunplay of an early Hollywood gangster movie and the dark fatalism of later film noir. In a story of conflicted loyalty and duty, the Tokyo cop Itami is set against his old childhood friend Tomioka, now a member of a team of gangsters.

In 2005, UNESCO's General Conference proclaimed 27 October as World Day for Audiovisual Heritage, as a mechanism to raise general awareness of the need for urgent measures to be taken and to acknowledge the importance of audiovisual documents as an integral part of national identity.

Tuesday, 27 October, 8 p.m.–James Card Memorial Lecture/World Day for Audiovisual Heritage

Policeman (Keisatsukan, Tomu Uchida, Japan 1933, 91 min., 35mm, japanese intertitles w/ english subtitles)

SANTIAGO
Cineteca Nacional de Chile

EXHIBICIÓN DE MATERIAL EMBLEMÁTICO QUE FORMA PARTE DE SEIS COLECCIONES DE SU ARCHIVO

El martes 27 de octubre, a las 20:30 horas, se exhibirá material de diversas colecciones depositadas en la Cineteca Nacional de Chile, entre ellas: Registros de la Unidad Popular (1970-1973), UTE, Universidad Técnica del Estado (1971), Eduardo Frei Montalva (1964-1970), Magallanes Film (1918 y 1922), Ricardo Correa (1988), Instituto Nacional del Audiovisual de Francia, INA (1983).

Nota WEB: <http://www.ccplm.cl/sitio/2015/dia-mundial-del-patrimonio-audiovisual/>

Video con fragmentos de la muestra: <https://www.youtube.com/watch?v=lTKgn0v7yFk&feature=youtu.be>

Colección archivo de la cineteca nacional de chile:

1. **Colección Eduardo Frei Montalva (extracto, hitos de su gobierno)**
Duración: 30 minutos
2. **Colección Magallanes films (extracto)**
Duración: 2 minutos y 30 segundos



3. **Colección INA, Instituto Nacional del Audiovisual, Francia (extracto)**
Duración: 14 minutos
4. **Colección Ricardo Correa (extracto)**
Duración: 10 minutos
5. **Colección UTE, Universidad Técnica del Estado**
Duración: 13 minutos
6. **Colección Registros de la Unidad Popular (1970-1973) (extracto)**
Duración: 14 minutos

SANTA DOMINGO
Cinemateca Dominicana

TESOROS DEL CINE MUNDIAL

From 27 October to 4 November, Cinemateca Dominicana is presenting restored films with the help of film archives in Germany, France, Japan, Mexico and Spain.

1. On 27 October, Lic. Caroline Figueroa, head of the Preservation Dept. in Cineteca Nacional de México will be giving the conference "The importance of the Audiovisual Heritage to Humanity"
2. From 26 October to 31 October, Lic. Caroline Figueroa will be the facilitator of the workshop "Conservation of film collections".
3. On 4 November, Representatives of the government and the Dominican film industry will sign the "Pact for the Preservation of the Dominican Audiovisual Heritage".

Here is the link to the schedule on the Web Page: [Programación Tesoros del Cine Mundial](#)

Facebook "Cinemateca Dominicana"

<https://www.facebook.com/CINEMATECADOM?ref=bookmarks>

twitter @cinematecadom <https://twitter.com/CinematecaDom>

La Dirección General de Cine
tiene el honor de invitarle a la

FIRMA DEL PACTO PARA LA PRESERVACIÓN DEL PATRIMONIO AUDIOVISUAL DOMINICANO

El miércoles 4 de noviembre de 2015, a las 11:30 A.M., en la Cinemateca Dominicana,
Plaza de la Cultura Juan Pablo Duarte,
Av. Pedro Henríquez Ureña, Gascue, Santo Domingo, D.N., República Dominicana

R.S.V.P.
809 685 9396



SARAJEVO

Kinoteka Bosne I Hercegovine

SPECIAL SCREENING OF *12 ANGRY MEN*

The defense and the prosecution have rested and the jury is filing into the jury room to decide if a young man is guilty or innocent of murdering his father. What begins as an open-and shut-case of murder soon becomes a detective story that presents a succession of clues creating doubt, and a mini-drama of each of the jurors' prejudices and preconceptions about the trial, the accused, and each other. Based on the play, all of the action takes place on the stage of the jury room.

SAD, 1957. god., 93. min.

Director: Sidney Lumet.

Role: Martin Balsam, John Fiedler, Lee J. Cobb...



SINGAPORE
Asian Film Archive

ASIAN FILM ARCHIVE 10TH ANNIVERSARY CELEBRATIONS

In conjunction with the Asian Film Archive's (AFA) 10th anniversary celebrations, the AFA is organising a series of events to commemorate the World Day for Audiovisual Heritage (WDAVH): the AFA is proud to present the Asian premiere of the newly restored Cathay-Keris classic *Sultan Mahmood Mangkat di-Julang* (1961), made during the golden age of Singapore cinema, the world premiere of the AFA-commissioned South East Asian omnibus film *Fragment* (2015) celebrating the strength and diversity of South East Asian independent cinema and a panel discussion entitled *Asian Panorama: The Fragments of South East Asian Cinema* to explore the significance, usefulness and relevance of the idea of a South East Asian cinema. For more information, visit www.asianfilmarchive.org/10/events.



SKOPJE
Kinoteka Na Makedonija

LAUNCHING NEW DCP EQUIPMENT IN THE RENOVATED CINEMA THEATER

This year's 27 October was celebrated with the launching of the renovated cinema theater in Kinoteka na Makedonija, technically equipped with a new DCP projector and screen.

The Macedonian Minister of culture, Ms. Kancheska-Milevska opened the event with a message on the occasion of the UNESCO's World Day For Audiovisual Heritage in which she emphasized the importance of safeguarding the national and world heritage – sound recordings and moving images – as they testify and verify the national's and world's identities.

A programme of short films and film trailers were screened to illustrate the cinematheque's DCP collection consisting of digitally restored Macedonian films and recently released national productions that were deposited in the cinematheque's archive as DC packages.

During the event that took place in the afternoon, attended by film professionals, archivists and representatives of the media, Kinoteka received a valuable donation for the cinematheque's museum – a 9,5 mm Pathé-Baby film projector and a Pathé-Baby amateur camera made in the 1920's. At the same ceremony, the Macedonian film and theater actor, Emil Ruben, who celebrates his 60 years on screen this year, and who donated the projector and the camera to the Kinoteka's museum, was presented with an award for his contribution to the Macedonian cinema.



TALLINN Estonian Film Archives

BAAC CONFERENCE/NEW DVD RELEASE

Film Archives of the National Archives of Estonia, in collaboration with the Baltic Audiovisual Archival Council, Art Museum of Estonia, National Library of Estonia, Estonian Public Broadcasting and Estonian Literary Museum, celebrates 2015 World Day for Audiovisual Heritage with BAAC conference, 'Echoes of the Past, Insights to the Future' 27-30 October, in Tallinn, at the SuperNova Cinema of the Baltic Film and Media School.

In addition, Estonian Film Archives are proud to present the brand new DVD release of *Cheka Commissar Miroshchtsenko*, a rare Estonian feature film from 1925, directed by Paul Sehnert and produced by Eesti National Film, which has now been restored and is accompanied by a new soundtrack by Edmund E. J. Höbe.

TOKYO The National Film Center

HOME MOVIE DAY IN KYOBASHI: PAST AND FUTURE OF SMALL GAUGE & AMATEUR FILM

National Film Center celebrated the WDAVH on Saturday, 17 October, with a day-long program on small gauge and amateur film, commemorating the 50th anniversary of Single 8 and Super 8. The program consisted of two screenings as "Home Movie Day in Kyobashi," for the first time at NFC, and three presentations. Ten films were shown at Cinema 2 in Home Movie Day. Nine of them were 8mm films shooting townscapes of Ginza and Kyobashi, where the building of NFC is located, borrowed from the public. Then *Ginza shinkei* (1932) from the NFC collection and directed by Shigeji Ogino, one of pioneers in Japanese amateur filmmaking, was shown. Three presentations on small gauge and amateur film were made by six speakers at Cinema 1. Kae Ishihara and Asako Takemori from Film Preservation Society talked about the development of "Home Movie Day" and its relationship with film preservation movement. After their talk, a US home movie *Our Day* (1938) was shown with live piano accompaniment by Mie Yanashita. Shigeo Mizukawa, who had designed Fuji Film's 8mm camera series "Fujica Single 8" from 1965 to 1981, spoke vividly of his experience and the birth and development of Fujica Single 8. Subsequently, Akira Tochigi and Ryo



Ishikawa from NFC, and Hiroyuki Asari, a former guest researcher of NFC, explained NFC's effort to preserve small gauge and amateur film. NFC has acquired about 1,900 small gauge films, although there are more than 4,000 films to be inspected and cataloged. Lastly, Ogino's two other films from NFC collection, *Densha ga kido wo hashiru made* (1929) and *Sen* (1975), which had been originally shot in 9.5mm and 8mm, and was newly blown up to 35mm prints in the same way as *Ginza Shinkei*, were shown.

TORINO Museo Nazionale del Cinema

NEW RESTORATION

On the occasion of the World Day for Audiovisual Heritage, the National Film Museum of Turin is glad to announce the screening of the restored version of *Umberto D.*, directed by Vittorio De Sica (Italy, 1952) at the Cinema Massimo, 27 October at 20.30.

The film recounts the everyday difficulties and small humiliations of Umberto D., a retired ministry official in Rome with a meager pension: with scenes of the soup kitchen, the pawnshop, the sale of his books, the friends who stand back, the landlady who sublets his room. Only the maid Maria is sympathetic together with his main companion, the little dog, Flaik. Maria, who is also alone, confides to him that she is pregnant and that both of her lovers refuse to take responsibility. In a feverish state, Umberto gets himself admitted to hospital, where he tries to stay as long as possible to save on his rent. Returning home, he finds renovation works going on in preparation for the landlady's marriage. He looks for the dog and finds Maria in tears because she has been abandoned by her two lovers. She tells him that Flaik had escaped after the landlady deliberately left the door open. Umberto hurries to the dog shelter where he finds Flaik just in time to stop him being put down. Wandering around the city, he thinks about begging, but his dignity prevents him from doing it. Deciding to commit suicide, with Flaik in his arms, he walks onto a railroad crossing as the train approaches. Terrorized, the dog runs away. The train goes by while Umberto chases after the dog. The pair find each other again and we see them playing as they walk away down a lane, while a swarm of children run toward the camera.

The film has been restored by Cineteca Nazionale and Cineteca di Bologna.

The screening will be introduced by Emi De Sica

<http://www.cinemamassimotorino.it/?p=16362>



TORONTO
TIFF Film Reference Library

FILM REEL LOVE: TREASURES FROM THE FILM REFERENCE LIBRARY

In commemoration of UNESCO's World Day for Audiovisual Heritage, the TIFF Film Reference Library will screen an eclectic programme of rarities--including public service announcements, government tourism reels, and short films--

hand-picked by library staff from our impressively diverse collection. Each selection highlights the importance of moving image preservation and access in the context of national heritage.

<http://tiff.net/programming/fall2015-special-events/film-reel-love-treasures-from-the-fri-world-day-for-audiovisual-heritage>

27 October 2015 at 6:30pm FREE!
TIFF Bell Lightbox, Toronto, ON, Canada



VALENCIA
Culturarts IVAC

SCREENING OF TWO RESTORED FILMS

We celebrate the WDAVH by screening 2 titles recently restored in collaboration with (and on the premises) of another FIAF affiliate, the Filmoteca de la UNAM (México).

Expediciones al Mato Grosso was the title assigned to a bunch of nitrate reels deposited in 1995 by the niece of Elena Rodríguez Bauzá, a Spanish aristocrat and adventurer. She filmed, together with her husband, a remote zone of the Amazonic jungle, and the people living there, between Argentina and Brazil, during various trips from 1931 to 1934. The unedited nitrate reels were donated to the Filmoteca de Valencia 60 years later. Following its restoration at the Filmoteca de la UNAM, with the financial support of AECI (Agencia Española de Colaboración Iberoamericana), we are proud to present these amateur images of a perpetually endangered world.

The other title screened as part of the World Day's celebration, *La Dama Atrevida* (*The Lady Who Dared*, William C. McGann, 1931) is a perfect example of a very common practice in the filmmaking of the early 1930s: the shooting of the same film in different languages to satisfy the demand of wider audiences. To our knowledge, the print rescued and restored by the Filmoteca de Valencia was the only one surviving.

Date and place: 27 October 2015, 8 pm, Sala Berlanga, La Filmoteca de CulturArts-IVAC, Pza. Ayuntamiento, 17, 46002 Valencia, Spain.

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La dama atrevida (The Lady Who Dared, William C. McGann, 1931)



Expediciones al Mato Grosso, Elena Rodríguez- Bauzá y Rafel Peláez, 1931-1934]

ZAGREB Croatian Film Archives

Croatian Film Archives (Croatian Cinematheque) celebrated World Day for Audiovisual Heritage 2015 with the screening of newly restored films of prestigious Croatian film director Ante Babaja. Most known for his long-feature films, Ante Babaja made equally appreciated short-feature and documentary films.

After finishing the project of restoration of Babaja's short-feature films, Croatian State Archives/Croatian Film Archives organized the screening of the films *Ogledalo*, *Nesporazum*, *Lakat (kao takav)*, *Pravda*, *Jury* and *Ljubav* on 27 October 2015 in Croatian State Archives. These films are allegorical, satirical tales. They are experimental in style, made with the use of high-key photography, jump cuts and variations of screening speed. The use of mentioned stylistic devices represented a true challenge in restoration of Babaja's films.

Before the screening Carmen Lhotka, the Head of Department of film conservation and restoration in Croatian Film Archives and Tomislav Vujnović, expert for digital restoration from Studio Vizije S.F.T., talked about the restoration of Babaja's films and Juraj Kukoč, film archivist, talked about Babaja's film work.