



"The Stars, the Silver Screen and the Qipao"
costume exhibition at the Hong Kong Film Archive

Editorial



In a few months, on 17 June 2018 to be precise, our Federation will turn 80 years old – a feat achieved by few other international associations in the cultural field. We are planning to celebrate this significant birthday in style with a number of initiatives throughout 2018. These will start on 1 January, with the release of a special FIAF anniversary logo.

The setting up of exchanges between the first emerging film archives so soon after their formation in the mid-1930s was the result of the immediate realization by their leaders that establishing international contacts in order to share and exchange knowledge, practices, and collections was an absolute condition of their development, at a time when the preservation of film heritage was a completely new and unrecognized activity (yet a very expensive one). Within a couple of years they founded an international network – FIAF – which over the last 80 years has cultivated the concept of “sharing” as its one of its *raison d’être*. The topic chosen for the next FIAF symposium in Prague and the wealth of paper proposals received by the selection committee from colleagues in film archives around the world certainly confirm that sharing remains a key preoccupation in our global archiving community today.

Indeed, many of FIAF’s initiatives and publications in 2017 have been all about sharing. To name but a few: the new resources available on our website, our statistical survey, which will result in the publication of a detailed report next year (**please respond to the survey if you haven’t done so yet!**), two issues of the *Journal of Film Preservation* with high-quality contributions from many archivists of the FIAF community, the indexing of more journals than ever for the *International Index to Film Periodicals*, and our active involvement in training events spreading knowledge to archive personnel around the world. FIAF’s leading role in the CCAAA (the Board of which we will chair from 1 January), also shows the necessity of sharing not only within our community, but also with others in the audiovisual archiving field.

Finally, end-of-year thank-yous from the FIAF Secretariat are due to the many individuals who have this year made FIAF what it is, and in particular all those who have given some (or a lot – you know who you are) of their spare time to FIAF, colleagues in archives around the world who have taken an interest in what FIAF does by engaging in the life of our community and providing constructive feedback, and of course our growing group of faithful FIAF Supporters (51 companies, non-profit organizations, and individuals, all listed at the end of this Bulletin), whose financial contributions help us come to the rescue of film heritage in many parts of the world.

A very happy and productive New Year to you all... and happy birthday to our Federation!

Christophe Dupin
FIAF Senior Administrator

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01 News from the Affiliates



> AMSTERDAM EYE FILM MUSEUM

Extension of submission for EYE International Conference 2018

The conference programme committee of the EYE International Conference 2018, "Activating the Archive", has decided to extend the proposal submission deadline by a month. The new and final deadline will be 15 December 2017.

Once a year, EYE is the venue for an international conference attended by film scholars, archivists, curators and restorers. The conferences are organized in collaboration with national and international partners from both the academic world and the field of film heritage. This special edition, on the theme of *Activating the Archive: Audio-Visual Collections and Civic Engagement, Political Dissent and Societal Change*, is organized in collaboration with the University of Amsterdam and Sound and Vision. The conference will serve as a platform for exchanges on developments in the fields of audio-visual archiving and presentation. Relevant to this edition of the EYE International Conference is the question of how to turn audio-visual collections into truly communal sources which can be mobilized for the common good.

The EYE International Conference 2018 will take place at EYE, from **Saturday 26 May to Tuesday 29 May 2018**. Par-

ticipants are also invited to two annual side events: the **EYE Collection Day**, on **Saturday 26 May**, and the **Open House** at the EYE Collection Centre, on **Tuesday 29 May**.

<https://www.eyefilm.nl/conference>

Gerdien Smit



> BARCELONA FILMOTECA DE CATALUNYA - ICEC

Pere Portabella's full filmography reviewed and restored

Filmoteca de Catalunya has incorporated into its archive the complete filmography of Pere Portabella (Figueras, 1927), with new copies reviewed and restored by the filmmaker.

Portabella started producing the films of Carlos Saura, Marco Ferreri, and Luis Buñuel, with whom he won the Palme d'Or at Cannes with *Viridiana* (1961).

As a filmmaker, he combines the legacy of avant-garde culture with breakthrough languages. Among his featured titles are *Vampir-Cuadecuc* (1970), *General Report* (1976), *Pont de Varsòvia* (1990), *Die Stille vor Bach* (2007), and *General Report II* (2015).

The films are available for programming through the Filmoteca de Catalunya.

Esteban Rimbau Möller



[es]

La filmografía completa de Pere Portabella revisada y restaurada

Filmoteca de Catalunya ha incorporado a su Centro de Conservación y Restauración la filmografía completa de Pere Portabella (Figueras, 1927) con copias nuevas revisadas y restauradas por el propio cineasta.

Portabella comenzó su carrera como productor de Carlos Saura, Marco Ferreri y Luis Buñuel, con quien ganó la Palma de Oro en Cannes con *Viridiana* (1961)

Como director, conjuga el legado de la cultura de vanguardia con el uso de nuevos lenguajes. Entre sus títulos más destacados destacan: *Vampir-Cuadecuc* (1970), *Informe General* (1976), *Pont de Varsòvia* (1990), *El silencio antes de Bach* (2007) e *Informe General II* (2015).

Los films están disponibles para programación a través de la Filmoteca de Catalunya.

Esteban Riambau Möller

> BEIJING CHINA FILM ARCHIVE

World Premiere of *The Struggling* (1932)

The new 2K restoration by the China Film Archive of *The Struggling* (1932), directed by Shi Dongshan and starring Zheng Junli and Chen Yanyan, had its world premiere on 16 September 2017, at the 42nd Toronto International Film Festival. Jordan D. Klapman performed an exquisite improvised piano accompaniment. Ms. Sun Xianghui, director of the China Film Archive,

joined Cameron Bailey, the artistic director of the TIFF, onstage to introduce the background of the film to the audience. On the following day, 17 September, *The Struggling* was screened in 247 theatres in 17 cities around the country.



Ms. Sun Xianghui and Mr. Cameron Bailey at the world premiere of *The Struggling*. (by Xiaonan)

6th Chinese Film History Annual Conference

Co-hosted by the China Film Archive and Southwest University, the 6th Chinese Film History Annual Conference was held 2-5 December 2017 in the Beibei district of Chongqing. The keynote of this conference was "Chinese Films in the 1930s: Artistic Styles, Cultural Representation and Emotional Expression". 69 out of 133 papers were selected to be delivered at the conference.

Series of film festivals in Beijing

Since this autumn, a series of national-themed festivals have been held in the China Film Archive's art theatre, including Greek Film Exhibition, Canada's Top 10: New Cinema from the North, Japanese Film Week, the 2nd Polish Circles of Art in China Festival, and Brazil Film Festival. Hirokazu Koreeda, Suzu Hirose, Roberto Berliner, and other directors and actors came to the art theatre to meet the audience. Almost 100 films of diverse ages and genres from multiple cultures have come to Beijing, affording our cinephiles an audio-visual feast.



Das Lied vom Leben (1931), directed by Alexis Granowsky.
(Source: Deutsche Kinemathek)



Wim Wenders and Rainer Rother on stage at «Film:Restored2».

> BERLIN DEUTSCHE KINEMATHEK

“Weimar Cinema Revisited” Berlin 2018 Festival Retrospective

The Retrospective of the upcoming 68th Berlin International Film Festival (15–25 February 2018) will focus on the great variety of cinema in the Weimar era, one of the most productive and influential phases in German filmmaking. The diversity of the Weimar film landscape is best grasped via the works of filmmakers who are not usually counted among the great and prominent directors of the era.

Looking at this legendary epoch in German film history from a new perspective reinforces its artistic reputation. For “Weimar Cinema Revisited”, the festival will present a total of 28 programmes of narrative, documentary, and short films made between 1918 and 1933, including premiere screenings of films that have been newly restored by leading German archives and film institutions.

Julia Pattis

Second Edition of the Film Heritage Festival “Film:ReStored”

The second edition of the Film Heritage Festival “Film:ReStored” took place 26-29 October 2017 at the Filmhaus in Berlin. The four-day festival premiered digitally restored films and presented examples of best practice in 13 screenings, many of them presented by the filmmakers, or contributors such as screenwriter Wolfgang Kohlhaase. Lectures and workshop talks were devoted to the co-operation between archives, copyright holders and authors in the digitization process.

After the festival opening, with Michael Klier’s film *Ostkreuz* (1991) and Wim Wender’s *Alice in the Cities* (1974), both introduced by the directors and very well received by a large audience, the conference started on Friday 27 October, with a lecture by Martin Koerber of the Deutsche Kinemathek. He called on people to apply the existing codes of ethics for restoration to digital adaptation. Michal Bregant, CEO of the NFA in Prague, who was invited thanks to the support of FIAF, took up this argument and emphasized archival respect for the authenticity of a work. Even if authors and technical means could induce the enhancement of a film’s appearance, archives should try to approach the historical authenticity of a film.

Thomas Worschech (Deutsches Filminstitut) and Anke Wilkening (Murnau-Stiftung) showed in their talks how different versions of a film are taken into account for the digitization of a work and may lead to divergent editions of a film. The importance of international co-operation was exemplified by the case study of *Mir Kumen On*, a Polish-Jewish production from

the 1930s by Alexander Ford which was reconstructed by Lobster Films, the Filmoteka Narodowa, and the Deutsche Kinemathek.

One of the highlights of the conference was a workshop report by Wim Wenders, showing the diligent restoration work done by his Foundation. A closing event with Hansjürgen Pohland's jazz film *Tobby* (1961), talks and jazz music finally brought together numerous enthusiastic guests and concluded an inspiring and successful second edition of "Film:ReStored".

Anke Hahn



> BLOOMINGTON INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE

Medal for Honorary Member David Francis

David Francis became a FIAF Honorary Member in 2001, and now has been awarded the medal that accompanies this prestigious accolade. David received this tremendous honor for the significant role that he has played in our field in his roles as film archivist, mentor, cinema historian, and collector, and as both an educator and entertainer through his lantern slide performances.

Some of David's greatest achievements include setting up the British Film Institute's J. Paul Getty Conservation Centre in Berkhamsted and later in his role as the Chief of the Motion Picture, Broadcasting and Recorded Sound (MBRS) Division at the Library of Congress, where he facilitated the creation of a National Audiovisual Conservation Center in Culpeper, Virgi-

nia. He has also served as a mentor to many of us over the years, and those supportive efforts have resulted in equally impressive outcomes.

He continues to be an active member in our field. In the newest chapter of the David Francis story, he and his wife Joss Marsh have created and just recently opened the gorgeous Kent Museum of the Moving Image in Deal, England.

This past September, it was a true delight to be able to present his honorary medal to him in person in Bloomington, Indiana, where he lived for seven years and supported my own efforts to start a new film archive in the 2000s. We presented the award with a backdrop of a rotating slideshow featuring historic photos of David (at work) that were kindly curated by and delivered to us from the archives at the FIAF office.

David's passion for cinema and for our field has been evident in his devotion to FIAF in the years that he served on the EC, as well as in the many roles that he has played over the years in our various archives. He continues to serve as an extraordinary member in our field, with a long line of accomplishments in film archiving, preservation, and exhibition.

Rachael Stoeltje

> BOGOTA CINEMATECA DISTRITAL

Several Projects on Preservation and Conservation

Cinemateca Distrital has developed projects for the conservation and preservation of its audiovisual collection, such as:

- A workshop on the management of audiovisual collections and archives, to guide citizens involved in management processes, including family files, community channels, organizations, councils, ethnic *cabildos*, etc.;
- The IV Audiovisual Heritage Laboratory, to strengthen the use and reactivation of heritage content in digital environments;

- The digital restoration and launching of *Bogotá de memoria: Short Films on Bogotá and Its Surroundings (1937-1976)*, a collection of nine audiovisual pieces of great historical value for the city, carried out in partnership with the Fundación Patrimonio Fílmico.

Angélica Reyes Hernández

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Diversos proyectos para la conservación y preservación

La Cinemateca Distrital desarrolló proyectos para la conservación y preservación del acervo audiovisual como: El Taller de gestión de colecciones y archivos audiovisuales, para orientar a los ciudadanos en procesos de gestión de archivos familiares, canales comunitarios, organizaciones, cabildos étnicos, etc.; y el IV Laboratorio de Patrimonio Audiovisual para fortalecer el uso y reactivación de contenidos de carácter patrimonial en entornos digitales.

En asocio con la Fundación Patrimonio Fílmico se realizó la restauración digital y lanzamiento de *Bogotá de memoria: Cortometrajes de Bogotá y sus alrededores (1937-1976)*, una colección de nueve audiovisuales de gran valor histórico para la ciudad.

Angélica Reyes Hernández



> BUDAPEST HUNGARIAN NATIONAL FILM ARCHIVE

Restorations

Since January 2017, the Hungarian Film Archive has been operating as a new division of the Hungarian Film Fund, under the direction of Mr. György Raduly. Together with the Film Fund and the Hungarian Filmlab, the Film Archive has begun a 10-year digitization and restoration programme. In 2017, 25 Hungarian film classics were restored, including the complete life's work of the outstanding Hungarian film director Zoltán Fábri; the first important Hungarian post-war feature film, *Somewhere in Europe* (1947) by Géza Radványi; the 2017 Golden Globe winner Ildikó Enyedi's first film, *My 20th Century*; and the animated feature films of Attila Dargay. We have also digitized the films of István Szabó and Sándor Sára in 4K.

Budapest Classic Film Marathon

Celebrating its 60th anniversary, the Hungarian National Film Archive has taken its values back to the very place where they can come into their own: movie screens.

In November, during the four days of our Classic Film Marathon, about 40 films were featured. There were Hungary-related foreign film delicacies, rarely or never screened in Hungary, renewed by other archives and brought by them to Budapest as a birthday present. We presented double bills coupling films made in Hungary with others made abroad, directed by Hungarian filmmakers who grew world-famous working abroad, like Michael Curtiz, Emeric Pressburger, and André De Toth.

This was the first time the public could see the results of our long-term film renovation programme: the works of Zoltán Fábri, born 100 years ago, of Géza Radványi, born 110 years ago, and of Attila Dargay, born 90 years ago, were all screened in perfect quality.

The film programme was linked with a one-day professional conference comprising lectures and round-table discussions, while the screenings were introduced by filmmakers and archival experts from all over Europe. The festival was a great success, attracting nearly 5,000 visitors.

DVD publications

After the re-organization of our institution, the publication of DVDs started in Summer 2017. Besides reprinting certain much-in-demand discs, we published a gala edition of the films freshly restored in 2017. The gala double-disc edition of Géza Radványi's film *Somewhere in Europe* (1947) appeared on the occasion of the 100th anniversary of the director's birth, and premiered at the Cinefest Miskolc International Film Festival. This film, the first international success of Hungarian film history, was placed under the auspices of the United Nations. The extra disc contains a feature-length film portrait of the director made in 1979; Ferenc Török, director of the film *1945*, talking about the epoch-opening character of the film; and materials related to the process of its restoration.

October 2017 saw the 100th anniversary of the birth of Zoltán Fábri, the greatest director in Hungarian film history. On this occasion the Film Archive published a 4+1-disc gala edition of his early films. This is the first of a 3-part omnibus edition containing 14 films. Besides *Merry-Go-Round*, which earned world success in 1956 in Cannes, it offers *Professor Hannibal*, *Anna*, and *Two Half Times in Hell*. The extra disc contains particularly interesting bonus features: original test shots, information about the restoration, and Oscar-winning director István Szabó's memories of Zoltán Fábri.

Tamara Nagy



> CAMBRIDGE HARVARD FILM ARCHIVE

David Pendleton (1964 – 2017)

The Harvard Film Archive mourns the loss of friend and colleague David Pendleton, the HFA's dedicated film programmer since 2007. David will be remembered for his warmth, humor, and open mind, as well as for his compassionate, intelligent film commentary, lively filmmaker interviews, and, of course, his stellar film curation. In the words of HFA Director Haden Guest, "David's wonderfully eclectic yet carefully discriminating taste exploded the range of cinematic experiences available to the greater Cambridge and Boston area. Through his programming and through his example David was a trusted friend and an inspiration to so many at Harvard, in Cambridge, and around the world."

Brittany Gravely



National Portrait Gallery's Angus Trumble (CEO) and Penny Grist (Curator), film critic and NFSA Ambassador Margaret Pomeranz, *Strictly Ballroom* actor Paul Mercurio, and the NFSA's Jennifer Coombes (Curator) and Jan Müller (CEO).

> CANBERRA NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

New exhibition, *Starstruck*

A new exhibition titled *Starstruck: Australian Movie Portraits*, opened in Canberra last month. It is a major partnership between the National Film and Sound Archive of Australia (NFSA) and the National Portrait Gallery of Australia; one that will allow more than 250 collection items to be seen by an estimated 100,000 people over the next three years, as *Starstruck* tours the country.

Starstruck explores more than 100 years of Australian films through the NFSA's collection of documents and artifacts, with hundreds of behind-the-scenes photos, posters, and costumes, from films such as *Moulin Rouge!* or *Picnic at Hanging Rock*. *Starstruck* also allowed the NFSA to achieve preservation outcomes; for example, 12 film-related scrapbooks in need of conservation work were fully digitized.

A companion website, starstruck.gov.au, was also developed; it includes highlights from the exhibition and a gorgeous 1930s casting book of aspiring actors. Check it out today; if you love movies, you'll love *Starstruck!*

Miguel Gonzalez
Manager, National Media and Social Media
Digital Engagement and Communications

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Nueva exhibición *Starstruck*

Una nueva exhibición titulada *Starstruck: Australian Movie Portraits* fue inaugurada en Canberra el mes pasado. Es presentada por el Archivo Nacional de Cine y Sonido de Australia (NFSA) y la Galería Nacional de Retratos de Australia; permitira que mas de 250 objetos de la colección sean vistos por aproximadamente 100,000 personas durante los próximos tres años en los que *Starstruck* recorra el país.

Starstruck explora mas de 100 años de cine australiano a través de la colección de documentos y artefactos de NFSA, con cientos de fotografías detrás de cámaras, posters, y vestuario de Cintas como *Moulin Rouge!* o *Picnic at Hanging Rock*. *Starstruck* también permitió a NFSA lograr objetivo de preservación; por ejemplo, 12 álbumes de recortes relacionados con el cine y que requerían trabajo de conservación, fueron totalmente digitalizados.

Un sitio web, starstruck.gov.au, también fue desarrollado; incluye selecciones de la exhibición, y un precioso libro de casting de los años 30, con actores aspirantes a estrellas. Visítalo hoy; si te gusta el cine, te encantará *Starstruck!*

Miguel Gonzalez
Manager, National Media and Social Media
Digital Engagement and Communications



> **DIJON**
CINEMATHEQUE REGIONALE DE BOURGOGNE
JEAN DOUCHET

New premises

La Cinémathèque régionale de Bourgogne Jean Douchet is pleased to announce its move to new premises in the city centre. In this new venue, the Cinémathèque de Bourgogne Jean Douchet has various spaces, including the library of the Cinémathèque and research areas where the collections of Jean Douchet, Gérard Courant, and Elisabeth Moulinier will be available.

Thanks to these new premises, the Cinémathèque de Bourgogne Jean Douchet will be able to launch its collection of films at a regional level and thus establish a cartography of the available archives. We are also creating a "webradio" site that will allow the broadcasting of audio conferences preserved by the Cinémathèque de Bourgogne.

Marine Hajduk
Directrice générale adjointe

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Nouveaux locaux

La Cinémathèque régionale de Bourgogne Jean Douchet est heureuse d'annoncer son déménagement dans de nouveaux locaux en centre-ville. Dans ce nouveau lieu, la Cinémathèque de Bourgogne – Jean Douchet dispose de différents espaces, notamment la bibliothèque de la Cinémathèque et des espaces chercheurs où seront mis à disposition les fonds de Jean Douchet, Gérard Courant, Elisabeth Moulinier, etc.

Grâce à ces nouveaux locaux, la Cinémathèque de Bourgogne – Jean Douchet va pouvoir lancer sa collecte de films à un niveau régional et ainsi établir une cartographie des archives disponibles. Et la création d'une web radio permettant la diffusion des conférences audio conservées par la Cinémathèque de Bourgogne.

Marine Hajduk
Directrice générale adjointe



> **FRANKFURT**
DEUTSCHES FILMINSTITUT – DIF

New Director for the Deutsches Filminstitut

Ellen M. Harrington will take over the directorship of the Deutsches Filminstitut in Frankfurt am Main from 1 January 2018. Harrington, who studied Comparative Literature and Cinema Studies, began working for the Academy of Motion Picture Arts and Sciences in Beverly Hills in 1993, following positions in non-profit film programming and feature film development. She was Director of Exhibitions and Special Film Events and Founding Director of the Academy's International Outreach Program. In 2013, with the greenlighting of the Academy's film museum, she became part of the planning team of that large-scale project, as its Director of Exhibitions and Collections. Since 2015, she has been responsible for developing and shaping the museum's collections.

New Director for goEast festival

Dutch film producer and curator Heleen Gerritsen is the new director of goEast – Festival of Central and Eastern European Film in Wiesbaden – a project of the Deutsches

Filminstitut (Frankfurt am Main). Gerritsen studied Slavistics, Eastern-European history, and international economics in Amsterdam and St. Petersburg, and previously served as director of the European documentary film festival dokumentART in Neubrandenburg. "goEast is a festival with a unique format that has been successfully showcasing the full range of Central and Eastern European filmmaking for many years. Films treating contemporary social issues find an audience in Wiesbaden right alongside film-historical retrospectives and special programs. I am looking forward to further development of the festival focused on the future," says Gerritsen.

Frauke Hass



The restoration process of *Nunal sa Tubig* presented by Nobukazu Suzuki at Restoration Asia IV

> **FUKUOKA**
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE

**Restoration of Japanese underground films
from the 1960s and 70s directed by Masao Adachi
and Michio Okabe**

For the collaborative digitization projects with MoMA and the Tokyo Photographic Art Museum, the Fukuoka City Public Library Film Archive provided 16mm inter-negatives of *Galaxy* (1967) and *Red Army/PFLP: Declaration of World War* (1971), and a 35mm original negative of *A.K.A. Serial Killer* (1969), directed by M. Adachi. We also shared our original negatives of *The Doctrine of Creation* (1967), *Crazy Love* (1968), and *Kiyamupu* (1970) by M. Okabe. The restoration is being conducted by IMAGICA, Japan. Adachi's works are to be archived at MoMA, while Okabe's films are to be archived at the Tokyo Photographic Art Museum.

**Restoration of *Nunal sa Tubig*
(Speck in the Water, 1976, Philippines, dir. Ishmael Bernal) presented at Restoration Asia IV**

The restoration of this film is in progress from a 35mm Japanese-subtitled print in the collection of the Fukuoka City Public Library Film Archive. Digital scanning was carried out by Tokyo Ko-on, Inc., and funded by ABS-CBN Corporation. The restoration process was presented by Nobukazu Suzuki at Restoration Asia IV, a symposium on the restoration and preservation of films in and from Asia that we held in September. The event was co-ordinated by Adrian Wood and co-hosted with the Focus on Asia Fukuoka International Film Festival and the Japan Foundation Asia Center, with the endorsement of SEAPAVAA and FIAF.

Junko Uchida

**> HELSINKI
THE NATIONAL AUDIOVISUAL INSTITUTE**

**New online service of Finland's audio-visual history:
*Memory In Motion***

The National Audiovisual Institute (Helsinki) celebrates the centenary of Finland's independence with a brand new web service, launched on 26 October.

Suomi 100 – Elävä muisti (Finland 100 – Memory In Motion) takes a look at the nation's history through the digitized treasures of the film, radio, and television archives at the National Audiovisual Institute (KAVI). The new online service unfolds Finland's national audiovisual history in a unique way. Key events in history, political upheavals, and cultural highlights take center stage, not forgetting entertainment and leisure.

Memory In Motion recounts and presents through moving images how modern Finland was built. The history and the recent past of our country, now 100 years old, are shown through both documentary footage and fiction film. Accompanying articles provide a context for the film clips and the eras they represent.

The bilingual (Finnish and Swedish) online service is by nature a work-in-progress. Free for all, it can be visited at www.elavamuisti.fi

Outi Heiskanen



An old-style tailor shop, reconstructed in the zone *Wife Life*

**> HONG KONG
HONG KONG FILM ARCHIVE**

***Qipao* Costume Exhibition**

Running from 1 September 2017 until 1 January 2018, "The Stars, the Silver Screen and the *Qipao*" is the second instalment of the Hong Kong Film Archive's costume exhibition series, which represents the Archive's first endeavour to showcase exclusively real artifacts since its launch 16 years ago. On display are 24 vintage pieces of *qipao* (a traditional Chinese dress that originated from Shanghai), featured in Hong Kong movies from the 1940s to the 2000s. Comprised of five zones, *Women in Wartime*, *Modern Girls*, *Stars on the Stage*, *Wife Life*, and *Souls in the Shadows*, the exhibition presents a variety of *qipao* patterns, cuts, and fabrics, while exploring the evolving representations of femininity in Hong Kong cinema embodied in these dazzling dresses.

Fred Chan



> **LAUSANNE**
OLYMPIC FOUNDATION
FOR CULTURE AND HERITAGE

DVD Release: *100 Years of Olympic Films: 1912–2012*

The Olympic Foundation for Culture and Heritage – which manages the cultural heritage of the International Olympic Committee (IOC) – is extremely proud to announce the release of *100 Years of Olympic Films: 1912–2012*, a monumental DVD/Blu-ray box set produced by the Criterion Collection in close co-operation with our team.

Spanning 53 movies and 41 editions of the Olympic Games, *100 Years of Olympic Films: 1912–2012* is the culmination of the IOC's award-winning restoration project.

In 2005, the IOC started an ambitious project to ensure the restoration and long-term preservation of all the most important Olympic films, from the first films about the Games in Stockholm in 1912 to the last films shot on film in Barcelona in 1992 and Nagano in 1998. More than 40 long-form documentaries and 60 additional short films have been meticulously researched and restored in collaboration with many FIAF affiliates.

Many of these films are presented on home video for the very first time, or in unprecedented quality, such as the landmark 4K restorations of *Olympia*, *Tokyo Olympiad*, and *Visions of Eight*, among other titles. You can see the full details of the box set on Criterion's website:

<https://www.criterion.com/films/29360-100-years-of-olympic-films-1912-2012>

The Olympic Foundation for Culture and Heritage

always welcomes requests from FIAF affiliates to loan these films for screenings!

Robert Jaquier
Heritage – Images & Sounds
Project Manager Olympic Films



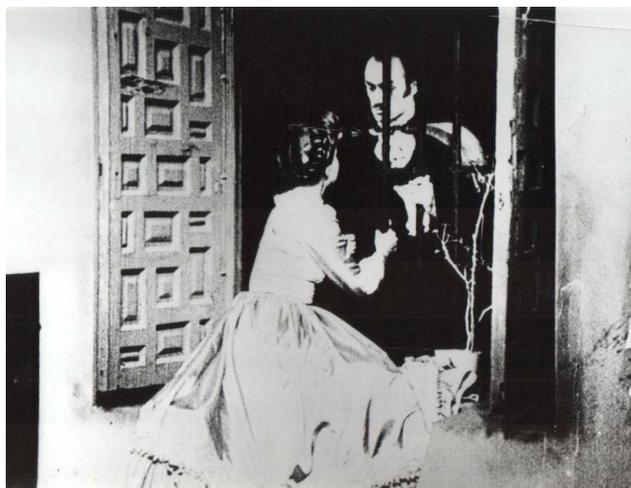
> **LONDON**
IMPERIAL WAR MUSEUMS

Imperial War Museums releases DVD/Blu-ray of *Battle of the Ancre and Advance of the Tanks* (1917)

To mark the anniversary of the end of the Somme campaign of the First World War (18 November 1916), IWM (Imperial War Museums) is releasing a Blu-ray & DVD of its digital restoration of *Battle of the Ancre and Advance of the Tanks* (1917), restored to its original length, after the discovery of nearly two minutes of additional footage in the Library of Congress. The film is accompanied by a choice of two music tracks: an original score composed by Laura Rossi and the revival of the 1917 musical medley. There are also a 40-page booklet, two archival extras, and a documentary account of the restoration, produced by the Discovery Channel.

The disc can be ordered online from IWM's mail order service.

Dr. Toby Haggith
Senior Curator



> **MEXICO**
FILMOTECA DE LA UNAM

Recovery and preservation of *La Lunareja*

Filmoteca de la UNAM supports the Pontificia Universidad Católica del Perú (PUCP) in the recovery and preservation of the film *La Lunareja* (1945, dir. Bernardo Rova Rey), an adaptation of the stories of Ricardo Palma (the Peruvian politician, journalist, and writer, famous for his "Peruvian Traditions" short stories based on colonial culture and legends). This film advocates the independence of creoles, those children of Spaniards born in Peru who adopted emancipatory ideas during their war of liberation against the Spanish Crown.

We are also supporting the recovery and preservation of the "Loreto short films", *Ministry of Development Hotel for Tourists*, *Amazon Region*, and four more titles, from the collection of Antonio Wong Rengifo, a pioneer who from 1932 onwards managed to develop an unprecedented film activity in the Peruvian Amazon with just his enthusiasm and a minimal team.

In total, the UNAM Film Library received 6 rolls of 35mm nitrate from the PUCP, which were duplicated via a photochemical process in UNAM's laboratory. Four duplicate negatives were made using dry printing, and 2 positive copies using a wet-gate BHP printer.

It is important to emphasize that the audio-visual heritage of Peru has been enriched with these restorations, especially because they have made it possible for the population to access these films, many of which were previously only known through references.

Norma Rivera (PUCP)
Albino Álvarez (Filmoteca UNAM)

[es]

El rescate y preservación de la película: *La Lunareja*

La Filmoteca de la UNAM apoya a la Pontificia Universidad Católica del Perú (PUCP) en el rescate y preservación de la película: *La Lunareja* dirigida por Bernardo Rova Rey (1945), una adaptación de los relatos de Ricardo Palma (escritor costumbrista, periodista y político peruano, famoso por sus relatos cortos reunidos en las Tradiciones peruanas). En el filme se hace la apología de los criollos independentistas, de aquellos hijos de españoles nacidos en el Perú que adoptaron las ideas emancipadoras durante la guerra de liberación del dominio de la Corona Española. Así mismo, está apoyando en el rescate y preservación de los cortometrajes Loreto", "Ministerio de Fomento Hotel para Turistas", "Región Amazonas" y cuatro cortos más, que pertenecen a la colección Antonio Wong Rengifo, quien a partir de 1932 a fuerza de entusiasmo y con un mínimo equipo, logró desarrollar una actividad cinematográfica inédita en la amazonia peruana.

En total la Filmoteca UNAM recibió 6 rollos de la PUCP que se duplicaron por proceso fotoquímico en el laboratorio de la Filmoteca UNAM, todos a partir de soporte de nitrato 35mm. Se hicieron 4 duplicados negativos con impresión en seco, y 2 copias positivas a través de la impresora BHP con ventanilla húmeda.

Es importante subrayar que el patrimonio audiovisual del Perú se ve enriquecido con las restauraciones mencionadas, pero en especial porque hace posible que la población pueda acceder a estas películas de las cuales sólo conoce por referencias.

Norma Rivera (PUCP)
Albino Álvarez (Filmoteca UNAM)



> **MONACO**
ARCHIVES AUDIOVISUELLES DE MONACO

DVD: MONACO IN FILMS
– 150 Years of Archival Materials

Adapted from a conference held in June 2017 to celebrate the 20th anniversary of the Archives audiovisuelles de Monaco, this DVD was conceived as a mosaic of images and sounds, mixing a variety of original documents, from early cinema and photography to the most recent television images. This montage presents a wealth of technical and historical information, and is accompanied by a 28-page booklet, providing an overview of 150 years of audiovisual archive material about Monaco.

Vincent Vatrican

[fr]

DVD: MONACO EN FILMS - 150 ans d'archives

Adaptation d'une ciné-conférence donnée au mois de juin 2017 pour les 20 ans des Archives audiovisuelles de Monaco, ce DVD est conçu comme une mosaïque d'images et de sons, où se mélangent des documents d'origine et de nature diverses, des premiers temps du cinéma et de la photographie jusqu'aux dernières images de télévision. Enrichi de précisions techniques et historiques, ce montage, accompagné d'un livret de 28 pages, offre un aperçu de cent cinquante ans d'archives sur Monaco.

Vincent Vatrican

> **MUMBAI**
FILM HERITAGE FOUNDATION

Film Preservation & Restoration Workshop India 2017

See Training section of this Bulletin



Erroll McDonald in *Black At Yale: A Film Diary*

> **NEW HAVEN**
YALE FILM STUDY CENTER

Restoration of *Black At Yale: A Film Diary* (1974)

The Yale Film Study Center has completed preservation of one of the most important documentary films made at the university, *Black At Yale: A Film Diary* (1974). Directed by Warrington Hudlin when he was a senior at Yale, the film focuses on the experiences of African-American students at the university, and features long interviews with students Erroll McDonald and Eugene Rivers, as well as a conversation with activist Stokely Carmichael. Working from the original 16mm A/B rolls saved from a closed lab by Anthology Film Archives, the Film Study Center has created new preservation negatives and prints, as well as digital elements, for the film. On 6 October 2017, Hudlin, McDonald, and Rivers gathered at Yale for a Q&A after a special screening of the new 16mm print.

Brian Meacham



Katie Trainor, Eileen Bowser and her FIAF medal, Ron Magliozzi, and Dave Kehr

> NEW YORK THE MUSEUM OF MODERN ART - DEPARTMENT OF FILM

Eileen Bowser presented with her FIAF Honorary Member medal

Eileen Bowser, former Curator of the MoMA Film Department, Honorary Member of FIAF since 1993, and generally recognized by her peers as one of the great figures of the film archive movement, was finally presented with her Honorary Member medal by some of her MoMA colleagues (Katie Trainor, Ron Magliozzi, Dave Kehr, and Ashley Swinnerton), who took her to lunch at her favorite spot close to her home, Cafe Cluny, where she often brings those whose visit her (many FIAF friends have dined with her there over the years!). Eileen was very appreciative. She said FIAF is where she gained her education and knowledge of film preservation/archiving and also how she was able to travel to so many places. She has the fondest memories and stories. While FIAF will be celebrating its 80th birthday next year, Eileen will be turning 90 in January. A very happy birthday to her from the whole FIAF community!

For those who would like to learn more about Eileen's amazing career and contributions to FIAF, you can read the transcripts of two lengthy interviews conducted a few years ago, by [Ron Magliozzi](#) of MoMA, and Christian Dimitriu for the [Journal of Film Preservation](#).

Katie Trainor
Film Collections Manager

> NICE CINEMATHEQUE DE NICE

New Director appointed

Guillaume Poulet is the new director of the Cinémathèque de Nice since 2 November 2017, succeeding the founder Odile Chapel. After studying history, Guillaume Poulet began his career directing art and experimental rooms in Caen. He then created the Alhambra in Calais in 2005, a four-screen cinema classified Art and Essay with the Heritage, Young Audience and Research labels. From 2009 to 2016, he directed the Cinémathèque de Grenoble, as well as the Grenoble Open Short Film Festival, the oldest festival in France devoted to this genre. President of the Federation of Cinémathèques and Archives of Films de France (FCAFF) from 2012 to 2016, Guillaume Poulet is a member of the Académie des César and reader for the CNC, and also vice-president of the festival De l'écrit à l'écran de Montélimar (Drôme) since 2016.



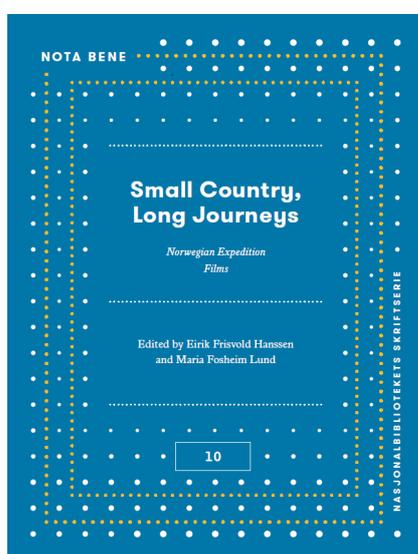
© Xavier Bouvier

[fr]

Nouveau Directeur

Guillaume Poulet est le nouveau directeur de la Cinémathèque de Nice depuis le 2 novembre dernier, succédant ainsi à sa fondatrice Odile Chapel. Après des études d'histoire, Guillaume Poulet a débuté sa carrière en dirigeant des salles art et essai à Caen. Il a ensuite créé l'Alhambra à Calais en 2005, un cinéma de quatre écrans classé Art et essai avec les labels Patrimoine, Jeune Public et Recherche. De 2009 à 2016, il a dirigé la Cinémathèque de Grenoble, ainsi que le Festival du film court en plein air de Grenoble, plus vieux festival

de France consacré à ce genre. Président de la Fédération des Cinémathèques et Archives du Films de France (FCAFF) de 2012 à 2016, Guillaume Poulet est membre de l'Académie des César et lecteur pour le CNC, et il est également vice-président du festival De l'écrit à l'écran de Montélimar (Drôme) depuis 2016.

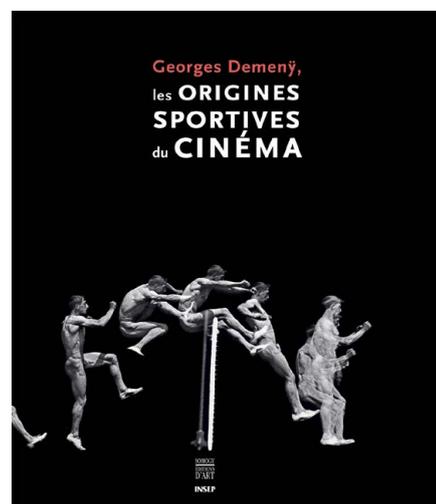


> **OSLO / MO I RANA**
NATIONAL LIBRARY OF NORWAY

New book: *Small Country, Long Journeys: Norwegian Expedition Films*

The National Library of Norway has published the collection *Small Country, Long Journeys*, exploring a wide variety of Norwegian expedition films, including Roald Amundsen's South Pole expedition, Carl Lumholtz's travels in Borneo, and Thor Heyerdahl's journey on the *Kon-Tiki*. Through seven chapters, Espen Ytreberg, Jane Gaines, Jan Anders Diesen, Bjørn Sørensen, Alison Griffiths, Malin Wahlberg, Axel Andersson and Gunnar Iversen explore the genre characteristics of expedition films, their production and exhibition contexts, and their role in constructing broader media events, national identity, and the writing of history. The book can be bought by contacting salg@nb.no and also downloaded for free here: <https://nbdcms.nb.no/wp-content/uploads/2017/11/notabene10.pdf>

Eirik Frisvold Hanssen



> **PARIS**
ICONOTHEQUE DE L'INSEP

Can cinema's origins be traced to the analysis of sporting movements?

The Iconothèque de l'INSEP is proud to announce the publication of the book *Georges Demenÿ, Les origines sportives du cinéma*, based on its own collections of *chronophotographies*. You will find out how Georges Demenÿ's scientific work about physical education led him to invent a process able to project moving images at least three years before the Lumière brothers. The book can be purchased (and consulted) [here](#).

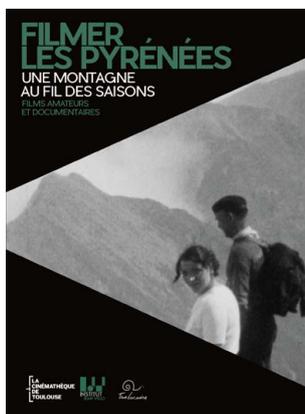
Julien Faraut

[fr]

Et si le cinéma puisait ses origines dans l'analyse du geste sportif ?

L'Iconothèque de l'INSEP est heureuse d'annoncer la sortie de l'ouvrage *Georges Demenÿ, Les origines sportives du cinéma* réalisé à partir de ses collections *chronophotographiques*. Vous y découvrirez comment les travaux scientifiques de Georges Demenÿ en éducation physique l'ont amené progressivement à inventer un procédé capable de projeter des images animées au moins trois ans avant les frères Lumière. Le livre peut être commandé (et feuilleté) [ici](#).

Julien Faraut



[fr]

Sortie du livre/DVD *Filmer les Pyrénées*

L'Institut Jean Vigo vient d'éditer (avec la Cinémathèque de Toulouse) le livre/dvd «*Filmer les Pyrénées*». A partir des images amateurs des deux cinémathèques (de 1919 à 1970), un film de 50 minutes propose les regards des cinéastes amateurs sur les Pyrénées : tourisme, agriculture, pyrénéisme, géographie... sont ainsi montrés à travers les images et analysés par des spécialistes (historiens, géographes, etc). Un entretien avec les Frères Larrieu vient apporter un regard cinématographique sur les Pyrénées. Ce livre/dvd poursuit le travail sur le film amateur amorcé par l'Institut Jean Vigo avec le premier volume «*Filmer en bord de mer*».

Une édition Institut Jean Vigo / Cinémathèque de Toulouse / Editions Trabucaire, 96 pages, 1 DVD, 20 €

Revue *Archives*: «Vigo après Vigo»

«*Vigo après Vigo*» est un numéro triple de la revue *Archives*, éditée par l'Institut Jean Vigo.

Ce numéro présente les influences de Jean Vigo sur le cinéma. Un texte de Luce Vigo introduit le numéro qui, bien sûr, lui est dédié.

Archives n°109/111, Institut Jean Vigo, octobre 2017, 10 €

Frédéric Borgia

> PERPIGNAN INSTITUT JEAN VIGO

Book/DVD release, *Filmer les Pyrénées*

The Institut Jean Vigo has published a book/DVD in collaboration with the Cinémathèque de Toulouse, entitled *Filmer les Pyrénées*. Using amateur images from the collections of the two cinémathèques (from 1919 to 1970), a 50-minute film offers a view of amateur filmmakers in the Pyrenees: tourism, agriculture, *pyrénéisme*, geography, and other aspects are shown through the images and analysed by specialists (historians, geographers, et al.). An interview with the Brothers Larrieu adds a cinematic look at the Pyrenees. This book/DVD continues the exploration of the world of amateur film initiated by the Institut Jean Vigo with the first volume, *Filmer en bord de mer*.

A publication of the Institut Jean Vigo/Cinémathèque de Toulouse/Editions Trabucaire, 96 pages, 1 DVD, 20 €

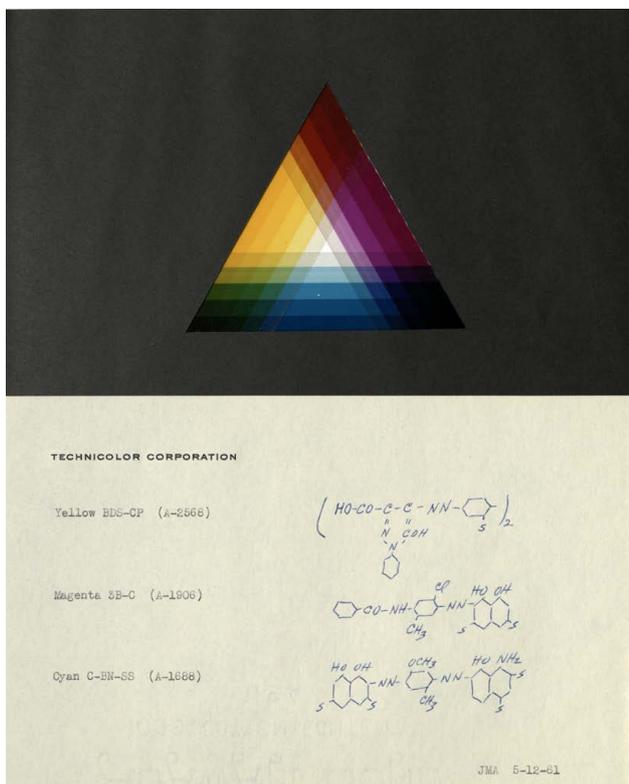
«Vigo after Vigo» in the journal *Archives*

«*Vigo after Vigo*» is a triple issue of the journal *Archives*, published by the Institut Jean Vigo.

This issue presents the influences of Jean Vigo on cinema. A text by Luce Vigo introduces this issue, which naturally is dedicated to him.

Archives no. 109/111, Institut Jean Vigo, October 2017, 10 €

Frédéric Borgia



> ROCHESTER GEORGE EASTMAN MUSEUM

The Technicolor Archive Online

The George Eastman Museum published the Technicolor Online Research Archive on their website on 1 July 2017. The website (<http://technicolor.eastman.org>) features digital reproductions of more than 40,000 documents, covering the years 1911-1955, from the museum's vast Technicolor collection. Scans are searchable by personal name, corporate name, year, subject heading, and document text, as many of the documents have been transcribed. The documents are available for free download and are accessible worldwide. The project was completed over three years with a grant from the National Endowment for the Humanities, and matching funds from the Technicolor Company and The Cecil B. DeMille Foundation.

The 4th Nitrate Picture Show

Following its third successful year, the George Eastman Museum has announced the 4th Nitrate Picture Show, to be held 4-6 May 2018 at the Dryden Theatre in

Rochester. The first Festival of Film Conservation, The Nitrate Picture Show features screenings of vintage nitrate prints from archives around the world, in addition to lectures from prominent archivists and historians; tours of the museum's nitrate vaults, projection booth, and technology collection; a Kodak film factory tour; the opportunity to handle and examine nitrate prints; and a workshop demonstrating how nitrate film is made. Passes are currently on sale at the museum's website <http://eastman.org/nps>.

Jared Case
Head of Collection Information, Research,
and Access

> STOCKHOLM SWEDISH FILM INSTITUTE

Mid-term digitization report and continued funding for digitization

The Swedish Film Institute was allocated an additional funding of SEK 40M (approx. 4m Euros) for digitizing its analogue film collections 2014-2018. As we announced earlier, the Swedish Film Institute chose to spend the additional funding by setting up its own digital laboratory, instead of buying services from external, commercial providers. In January 2017, the Swedish Film Institute published a mid-term report, accounting for the experiences drawn so far, in terms of workflow, the ethical and technical guidelines which have been established, the criteria for the selection of films, negotiations with rights holders, etc. The report also indicates the resources needed for continued digitization and dissemination after the current funding runs out on 31 December 2018. This mid-term report now also exists in an English translation, which is available at <http://www.filminstitutet.se/en/learn-more-about-film/digitisation/about-digitization/>

The report – and all the work done so far – has had the desired effect, as we are very happy to report that the Swedish government in its annual budgetary bill released on 20 September 2017 proposed an additional permanent funding from 2019 of SEK 15m (approx. 1.5m Euros) per year. The bill will be voted on in parliament in December 2017.

The Ingmar Bergman Centenary 2018

Both the Swedish Film Institute and the Ingmar Bergman Foundation (parent body of the Ingmar Bergman Archives, a FIAF associate member) are preparing for the Ingmar Bergman centenary year 2018. Screenings and exhibitions will be mounted all over the world, and the Swedish Film Institute has 35mm prints with or without English subtitles, and DCPs with English subtitles, of all the director's theatrical films available, and will also facilitate rights clearances and information about related films and additional print sources.

Jon Wengström
Curator of Archival Film Collections



The panel for "Past, Present and Future Film History through nordicwomeninfilm.com" included Anna Serner, CEO of the Swedish Film Institute, Ebba Witt-Brattström, Professor of Literature, Maria Jansson, Researcher in Political Science, and Åse Kleveland, former CEO of the Swedish Film Institute. (Photo: Christopher Mair/SFI)

Nordic Women in Film website

[Nordicwomeninfilm.com](http://nordicwomeninfilm.com) became decidedly more Nordic on 30 November 2017, when the website was re-launched at Stockholm's Filmhuset in conjunction with a full day of seminars, lectures, and cinematheque screenings of the Harriet Bloch-scripted silent films *The Man Without a Future* and *Love and Journalism*. A joint venture by the Swedish Film Institute, Norway's National Library, Stockholm University, and the University of Copenhagen, [Nordicwomeninfilm.com](http://nordicwomeninfilm.com) disseminates knowledge and awareness of women's professional contributions to Nordic film in Swedish, Norwegian, Danish, and English, using archive and research material to create name profiles, topical portraits, in-depth articles, interviews, film clips, and news.

Jannike Åhlund
Svenska Filminstitutet/Swedish Film Institute



Presentation of the first self-reliant restoration efforts by the TFI

> TAIPEI TAIWAN FILM INSTITUTE

TFI achieves milestone in self-reliant digital restoration

In July 2017, the Taiwan Film Institute officially launched its Digital Restoration Lab, which is a fully-functioning and self-reliant facility capable of doing scanning, image and sound restoration, and color grading. On 28 July, the TFI premiered two shorts entirely restored in-house: *The Mountain* (1967), a documentary directed by Chen Yao-chi, and *Newsreel No.2* (1946) produced by the Taiwan Film Culture Co. The TFI used to work with overseas labs such as L'Immagine Ritrovata to execute its restoration projects, and has sent its staff to receive training in Bologna. Now, with the joint support of the Ministry of Culture and the Ministry of Science and Technology, the TFI will regularly produce more high-quality restorations on its own.



Film still of *The Husband's Secret* (1960)

Digital Restoration of *The Husband's Secret* (1960)

Two days before the advent of WDAH 2017, the Taiwan Film Institute premiered its latest restoration effort, *The Husband's Secret* (1960). Directed by Mr. Lin Tuan-chiu, a film entrepreneur and *auteur* who once studied in Japan and worked at the renowned Toho Studios, the film is a lesser-known gem of the Taiwanese-dialect cinema, a film movement that was wildly successful from 1956 to the late 1960s. The TFI collaborated with the Tainan National University of the Arts to digitally restore this classic starring iconic actress Chang Mei-yao, who was known for her delicate portrayals of *ingénue* roles. During the pre-screening ceremony, the TFI also paid tribute to its generous sponsors of restoration projects, and donors of film artifacts and equipment.

Howard Yang
International Coordinator, Taiwan Film Institute
howardaustin0911@mail.tfi.org.tw

> TIRANA ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF)

New Director appointed at the Albanian Central State Film Archive

Ms. Iris Elezi becomes the new director of the Central State Film Archive of Albania. Iris Elezi, writer, director and producer, whose *Fedeora* and FIPRESCI-winning debut feature, *Bota*, was Albania's selection for the 2016 Academy Award for Best Foreign Language Film,

has been appointed as the new director of the Central State Film Archive of Albania (Arkivi Qendror Shtetëror I Filmitor AQSHF).

Iris Elezi, who attended the University of Nebraska-Lincoln, where she studied Film Theory and Criticism, and also New York University, where she studied Film Production, took over the directorship from 16 October 2017.

> TURIN ARCHIVIO MUSEO NAZIONALE DEL CINEMA

Launch of Web Portal

The Museo Nazionale del Cinema di Torino has launched a Web Portal dedicated to the *Società anonima Stefano Pittaluga*, one of the most important Italian cinema companies in the 1920s and 1930s. The company was active in all sectors: cinema management, and the rental, import, distribution, and production of films. The portal provides Filmography, Inventory of documents, scene photographs as well as photographs on the set, and numerous scientific contributions. The Portal - constantly updated - is open to all those who wish to collaborate and help to get to know closely the protagonists of Italian and international cinema.

<http://pittaluga.museocinema.it/home>
Carla Ceresa

> VEYRIER-DU-LAC CINÉMATÈQUE DES PAYS DE SAVOIE ET DE L'AIN

EntreLACS, Lights on the archives of fragile cinema

Combining historical research, technical expertise, and tourist promotion, the *EntreLACS*, Lumières project on archives of fragile cinema aims, through a detailed programme of joint actions, to strengthen cultural tourism on the French-Swiss cross-border territory, by making it work profitably with the image bank that constitutes the collections of amateur films safeguarded by the Cinémathèque suisse, the Cinémathèque des Pays de Savoie et de l'Ain, and the Cinémathèque des Monts-Jura, in partnership with the University of Lausanne.

The project has set up various actions around the lake region of the Lake Geneva basin and Haut-Jura to promote archives of amateur films shot on silver-based support. The partners wish firstly to form a center of competence in the fields of documentation, conservation, digital restoration and valorization, via a pooling of resources and archives. The aim is to jointly develop a cultural and educational offer with several travelling exhibitions, projection cycles, workshops or scientific study days. In tourist terms, multimedia objects and related courses will be made available to professionals in the field of tourism. Finally, within this project, in partnership with FIAF, the FCAFF and the INEDITS association, a detailed Francophone training programme around sub-standard film will be developed and offered to members of these networks.

Stéphanie Ange
Cinémathèque des Pays de Savoie et de l'Ain
stephanie.ange@letelepherique.org

[fr]

EntreLACS, Lumières sur les archives du cinéma sensible

Conjuguant recherche historique, expertise technique et valorisation touristique, le projet **EntreLACS**, Lumières sur les archives du cinéma sensible, se donne pour principal objectif de renforcer, par un dense programme d'actions communes, le tourisme culturel sur le territoire transfrontalier franco-suisse, en le faisant s'articuler profitablement avec cette mémoire en images que constituent les fonds de films amateurs sauvegardés par la Cinémathèque suisse, la Cinémathèque des Pays de Savoie et de l'Ain et la Cinémathèque des Monts-Jura en partenariat avec l'Université de Lausanne.

Le projet met en place différentes actions de valorisation des archives de films amateurs, tournés sur support argentique, autour de la région des lacs du bassin lémanique et du Haut-Jura. Les partenaires souhaitent tout d'abord former un pôle de compétences en matière de documentation, conservation, restauration numérique et valorisation, avec la mise en commun de ressources et des fonds d'archives. L'objectif est ainsi de développer conjointement une offre culturelle et pédagogique avec plusieurs expositions itinérantes, des cycles de projection, des ateliers ou encore des journées d'étude scientifique. En termes touristiques, des objets multimédias et des parcours connectés seront mis à dis-

position des professionnels du tourisme. Enfin, au sein de ce projet, en partenariat avec la FIAF, la FCAFF et l'association INEDITS, un dense programme de formation francophone autour du film substandard est développé et proposé aux membres de ces réseaux.

Stéphanie Ange
Cinémathèque des Pays de Savoie et de l'Ain
stephanie.ange@letelepherique.org



> VIENNA ÖSTERREICHISCHES FILMUSEUM / AUSTRIAN FILM MUSEUM

«No Time to Wait!» symposium

In November the Austrian Film Museum and MediaArea.net hosted the second edition of the **No Time To Wait** symposium. The conference focused on the next stage of open standards-based digital media preservation, and was attended by archive professionals (from FIAF archives in Europe and the USA), software developers, and technology companies. From the issue of open-source video players to problems with digital film formats, to exciting new developments for proposed open standards like FFV1 and Matroska, the conference showed that film archives increasingly collaborate with video and broadcast archivists and developers to ensure that technology choices are sustainable and supportable into the future. The presentations are available on the [MediaArea YouTube channel](#).

Michael Loebenstein

> **WASHINGTON/ COLLEGE PARK**
THE NATIONAL ARCHIVES AND RECORDS
ADMINISTRATION (NARA)

Project on William Wyler's Kodachrome outtakes

The National Archives and Records Administration scanned over 10 hours of William Wyler's Kodachrome outtakes from *Memphis Belle: Story of a Flying Fortress* and *Thunderbolt* in 4K for the upcoming documentary *The Cold Blue* (WT), by Erik Nelson. This project is a public/private collaboration allowing NARA to digitally preserve Wyler's material, make content accessible, and tell the story of the *Memphis Belle* through the eyes of the men of the 8th Air Force. Unedited content is available on NARA's YouTube channel and catalogue. *Cold Blue* will be released in Spring 2018, coinciding with the restoration of the aircraft.

Criss Kovac
Supervisory Motion Picture Preservation Specialist

02 News from the Executive Committee



The FIAF Executive Committee and Senior Administrator in Prague on 14 November 2017.

The FIAF Executive Committee met in Prague on 13 & 14 November 2017, at the invitation of Michal Bregant and the Národní filmový archiv (National Film Archive), host of the 2018 FIAF Congress. It was the first proper meeting for a number of newly elected EC members, and everyone present agreed that during those two days the new group had engaged in high-quality discussions on FIAF's current and future projects and missions. Here are a few highlights of the topics discussed by the Executive Committee and some of the decisions taken:

The EC approved in principle the admission of the National Film Corporation of Sri Lanka as a new FIAF Associate, although this decision would only be confirmed once the Corporation has sent details of their plans to formally establish their archival activities (along with an estimated schedule).

The EC and the Senior Administrator discussed the production of the forthcoming statistical report based on the data provided by FIAF affiliates via the 2017 survey. It was agreed that the non-responding archives should be convinced to take part.

The formal nomination of Roger Smither, past Secretary-General of FIAF, as an Honorary Member of the Federation, was received and discussed and supported unanimously. Several other names were also discussed as possible nominees for an Honorary Membership in 2018, the year of FIAF's 80th anniversary.

A working group was appointed to draft a list of clear benefits of an affiliation to FIAF by the next EC meeting.

A working group was appointed to examine FIAF's 20-year-old Code of Ethics and assess, in collaboration with the Technical Commission, whether it might need to be updated in any way.

The EC received the latest projected results for FIAF in 2017, and it noted with satisfaction that they were anticipated to be good once again; the EC also approved the marginally revised 2018 budget submitted by the Treasurer.

The EC received, discussed, and approved the Reports of the Technical Commission and Cataloguing and Documentation Commissions. It unanimously approved the appointment of Natasha Fairbairn (BFI) as a full member of the CDC, in replacement of Stephen McConnachie.

The three applications for the post of Head of the Programming and Access to Collections Commission (PACC) were thoroughly assessed, and Massimo Benvegna (EYE Filmmuseum, Amsterdam) was appointed as the new Head of PACC.

The six nominations received from FIAF colleagues for the 2018 FIAF Award were discussed and the EC decided that since none was fully satisfactory, EC members were asked to suggest other possible recipients for the 2018 Award as soon as possible.

The Senior Administrator reported to the EC on a number of recent, current, and forthcoming FIAF projects and publications (*JFP*, *FBO*, *2018 FIAF Directory*, Spanish translation of the *FIAF Moving Image Cataloguing Manual*, the Film Identification project).

The Senior Administrator reported on FIAF's historical archive, and in particular on the recent digitization by the Indiana University Libraries Moving Image Archive of the entire collection of audio-recordings of FIAF meetings. The EC also discussed possible events and initiatives throughout 2018 to celebrate FIAF's 80th anniversary.

Rachael Stoeltje led a thorough discussion on the achievements of the FIAF Training and Outreach Programme over the last 15 months. Possible future initiatives were also discussed, including the setting up of an Internship Fund to which any affiliate could apply to cover some of the costs involved in sending an intern to another FIAF archive.

The EC heard reports about FIAF's involvement in the CCAAA (which FIAF will chair from January 2018), and about various regional groups and associations (ACE, Nordic Group, SEAPAVAA, CLAIM).

The EC discussed the organization of the future confirmed FIAF Congresses (Prague 2018, Lausanne 2019, Punta del Este 2020), as well as possible venues thereafter.

The EC discussed the timeline for the 2018 Christian Dimitriu Fund and appointed a selection committee to assess the applications.

The Executive Committee took the opportunity of their presence in Prague to pay a visit to several of the venues of the 2018 FIAF Congress.

The next Executive Committee meeting will take place in Prague on 21 & 22 April 2018, just before the start of the 74th FIAF Congress.

The current Executive Committee is composed of **Frédéric Maire** (Cinémathèque suisse, Lausanne), President; **Jon Wengström** (Swedish Film Institute, Stockholm), Treasurer; **Michael Loebenstein** (Oesterreichisches Filmmuseum, Vienna), Secretary-General; **Peter Bagrov** (Gosfilmofond of Russia, Moscow), Vice-President; **Michal Bregant** (Národní Filmový Archiv, Prague), Vice-Treasurer; **Josef Lindner** (Academy Film Archive, Los Angeles), Vice-Secretary-General; **Cecilia Cenciarelli** (Fondazione Cineteca di Bologna, Bologna), representing Members; **Marisel Flores** (Archivo de Imágenes en Movimiento - Archivo General de Puerto Rico, San Juan), representing Members; **Rachael Stoeltje** (Indiana University Libraries Film Archive, Bloomington), representing Members; **Chalida Uabumrungjit** (Film Archive - Public Organization, Bangkok), representing Members; **Paula Félix-Didier** (Museo del Cine Pablo C. Ducros Hicken, Buenos Aires), representing Associates; **Shivendra Singh Dungarpur** (Film Heritage Foundation, Mumbai), representing Associates; **Brian Meacham** (Yale Film Study Center, New Haven), representing Associates.

03 News from the Secretariat



New FIAF President Frédéric Maire with the staff of the FIAF secretariat on 18 September 2017.

The Secretariat has been busier than ever over the last six months supporting and implementing a number of FIAF projects and publications, including issue #97 of the *Journal of Film Preservation* (which you should have received with a little delay sometime in November) and this issue of the *FBO*. Our colleagues and I have also continued to collect statistical data from affiliates for our promised statistical report, and updated contact information for the forthcoming *2018 FIAF Directory*. We have also prepared the annual fee invoices for all 164 FIAF affiliates and 51 FIAF Supporters. A greater part of our work also consists in maintaining the website and keep it up to date (in particular with the regular addition of news and forthcoming events), and adding new tools and resources for our affiliates. FIAF also maintains the website of the Coordinating Council of Audiovisual Archives Associations (CCAAA), of which FIAF is a member, and co-ordinated the collection of notices

from audiovisual archives all around the world for the 2017 World Day for Audiovisual Heritage, via a special page of the CCAAA website. The Secretariat also houses and gives access to the FIAF historical archive.

> Secretariat staff

Our HR and Accounting Coordinator Jacqueline Renault, who has worked at FIAF since 2000, is reaching retirement age in March 2018, and she will be leaving us in the Spring. We will be recruiting a new person in May; the post will be advertised in April.

We also work increasingly with a very reliable team of skilled freelance specialists (IT specialist, graphic designer, *JFP* editor, website developer, training co-ordinator, French, Spanish and English proofreaders/translators) on a project-by-project basis. I'm glad to

report that our former *JFP* editor Cathy Surowiec has started freelance work with the Secretariat again, and is making a big difference with all our texts produced in English – including this issue of the *FBO*.

> FIAF Website and Social Networks

We are devoting more and more time to the improvement, development, and maintenance of the FIAF website, which has become our main channel of communication with our membership and the wider world. We keep introducing new interactive tools and resources, thanks to the expertise and great availability of our very skilled and reactive web developer Jean-Pascal Cauchon. Other new or improved e-resources are in the pipeline, in collaboration with the FIAF commissions.

Thanks to all the new functionalities added to the restricted area of the website and the publicity for the website on our social networks, we have more and more registered users on the FIAF website – almost 450 fully registered users working for FIAF archives, as of mid-December.

As of 15 December, FIAF is followed on Facebook by 3,260 people, marking a 24% increase since exactly a year ago. We also add regular posts to our Twitter page to advertise our most important projects, events, and news.

> 2018 FIAF Directory

As we will be publishing the new paper edition of the *FIAF Directory* in early 2018, we launched our usual campaign for our affiliates to update their contact details in our database. But rather than contact every affiliate separately to ask them to make changes to their contact details in an e-mail, we created an online form which colleagues in FIAF archives can modify and submit themselves. It is a more user-friendly procedure, and at our end it will help with the production of the *Directory*, which we are planning to release in early February. Copies will be sent to all FIAF affiliates and Supporters. As an additional benefit appreciated by our Supporters, they will all once again be listed at the end of the *Directory*.



Camille Blot-Wellens presenting her research in Pordenone in October 2017.

> Film Identification Project

Camille Blot-Wellens has made great progress with this important FIAF project this year. She presented her research at a number of events (the Buenos Aires school, Los Angeles FIAF Congress, Il Cinema Ritrovato, Le Giornate del Cinema Muto), and via an article in the *JFP*. We decided to promote the project by choosing as the cover of the new *JFP* an illustration from Camille's article. The publication of the outcome of the project, which will greatly expand Harold Brown's seminal 1990 FIAF book *Physical Characteristics of Early Films as Aids to Identification*, is expected sometime in 2019.

> FIAF Statistical Survey

The statistical questionnaire was launched in January 2017 and made available to affiliates for the first time in five years; for the first time it could be completed online and in all three FIAF languages. We have yet to receive a number of responses from affiliates, however, despite several rounds of chasing up from the Secretariat. It remains problematic that not all affiliates (and in particular not all Members) respond to the survey, as it is difficult to produce a complete statistical report about our worldwide community based on partial data (especially when it comes to total numbers). At its meeting in Prague last month, the EC agreed to put pressure on archives which have not yet responded, before we can start working on the data analysis and the compilation of a statistical report which will no doubt be very useful to all our affiliates. We are hoping to present our first conclusions in Prague next April.



Researcher Alexander Zöller examines historical documents in the FIAF office.

> Distribution partnership with Indiana University Press

Indiana University Press is still distributing our four main publications: *This Film Is Dangerous*, the *Advanced Projection Manual*, the *FIAF Digital Projection Guide*, and the *FIAF Moving Image Cataloguing Manual*. All these have been selling well via IUP, which has boosted our income from the sales of FIAF publications in 2017. The *Cataloguing Manual* is also sold as an e-book by IUP, despite the fact that it is available as a free PDF on the FIAF website.

> Spanish Version of the *FIAF Moving Image Cataloguing Manual*

The *FIAF Moving Image Cataloguing Manual* is being translated into Spanish by Circe Sánchez and Ageo García. The Spanish version will be published in partnership with a publisher in Argentina next year.

Meanwhile, I am still investigating whether a similar deal could be found with a French partner for a French version in the future.

> World Day for Audiovisual Heritage

Thanks to the new online procedure initiated by FIAF, as many as 116 audiovisual heritage institutions around the world (51 of them affiliated to FIAF!) posted information about their celebrations for the 2017 World Day for Audiovisual Heritage on the CCAAA website. The full list of events can be consulted and printed [here](#).



Tineke de Vaal and Christophe Dupin looking at FIAF historical documents from the Jan de Vaal Archive at the European Foundation Joris Ivens in Nijmegen on 18 December 2017.

> FIAF Historical Archive

We have continued to digitize and make accessible on the FIAF website dozens of historical documents. The minutes of all Executive Committee meetings since 1946, and all Congress reports from 1939 to 1995, can now be downloaded [on the FIAF website](#), among other documents.

We have welcomed several researchers to the FIAF office since the summer, including the German historian Alexander Zöller and the Head of our Technical Commission Céline Ruivo, who is researching the history of the TC for a future article in the *Journal of Film Preservation*.

As FIAF will celebrate its 80th anniversary on 17 June 2018, we have started working with our web programmer on a new way of presenting our many digitized documents in a complex, multi-thematic FIAF timeline, which we are hoping to launch on the day of the 80th anniversary. A first version of this timeline will be presented at the Prague Congress in April.

The Senior Administrator paid a visit to the European Foundation Joris Ivens in the Netherlands on 18 December to examine the collections of FIAF papers of Jan de Vaal and former FIAF Executive Secretary Marion Michelle, which the Foundation has agreed to donate to the FIAF Secretariat. These will be a great addition to our paper archive. Our sincere thanks go to André Stufkens, Tineke de Vaal and the Foundation for this generous gesture.



IULMIA student Courtney Holschuh prepares the FIAF tapes for digitization. Digitization of FIAF audio-recordings

As announced in Los Angeles last May, we are pleased to confirm that over 600 audio tapes (1/4» open-reel and audio cassettes) that document the history of FIAF Congresses and Executive Committee meetings, dating from 1975 to 1997, have been identified, sorted, and are now properly housed and preserved. These unique historical documents had been stored for decades in the FIAF office at room temperature and were not accessible, nor had these items been digitized for preservation purposes.

Indiana University Libraries Moving Image Archive (IULMIA) is now the archival home of the tapes, which have been archived and digitized. The original materials are stored in IULMIA's offsite vault at 50° F and 30% RH, and the newly digitized files are kept both in IULMIA's dual-location data storage repositories, and on hard discs in FIAF's Brussels office.

After consultation with FIAF Honorary Members (whose contributions to EC meetings and Congresses were recorded from the 1970s onwards) and the Executive Committee, it has been decided to make available on the FIAF website and the IULMIA website digitized files that are over 25 years old, out of respect for former FIAF personalities. Anything that is less than 25 years old will be made available to serious researchers.

Following up on digitizing the tapes, a student intern from IULMIA will be assisting the FIAF office with the 80th birthday celebrations of FIAF by working with these audio files and other historical documents from the FIAF office, first in January and February from Indiana, and then



Christophe Dupin welcomes new AMIA President Dennis Doros at the FIAF Secretariat.

spending March and April in Brussels to assist in the creation of the above-mentioned timeline. A big thank-you is due to Indiana University Libraries Moving Image Archive for making all this happen, at no cost to FIAF.

> Visitors to the FIAF Office

The FIAF Secretariat in Brussels was visited by our new President Frédéric Maire on 18 September. He spent the day with the team, and we had a productive meeting to talk about our current and future projects and about how best he could support the Secretariat in his new capacity.

Dennis Doros, at the time President-elect of AMIA, also paid a courtesy visit to the FIAF office during a professional trip to Brussels on 24 October. FIAF has developed an excellent relationship with AMIA over the last few years – thanks to past AMIA Presidents Caroline Frick and Andrea Kalas, and Managing Director Laura Rooney in particular. We look forward to working with Dennis and strengthening our partnership with AMIA even further in the coming months.

> FIAF's Contributions to Various Events

FIAF sponsored a lecture by EC member and director of the National Film Archive (Prague), Michal Bregant given as part of the festival "Film:ReStored_02", organized and hosted by the Deutsche Kinemathek in Berlin from 26-29 October 2017.

FIAF also officially endorsed the [Restoration Asia IV](#) technical symposium hosted by the Fukuoka City Public Library Film Archive (a FIAF Associate) on 23-24 September 2017, and organized by Adrian Wood, and helped promote the event. The next edition, Restoration Asia V, will take place in Bangkok on 6 April 2018; the deadline to submit papers for it is 31 December 2017. Information about this event is available [here](#).

The FIAF President and Senior Administrator took part in an important international symposium on the preservation of film heritage at the National Library of Algeria on 14-15 October 2017, alongside the representatives of various European and African film archives (including José Manuel Costa, Béatrice de Pastre, Gian Luca Farinelli, Cecilia Cenciarelli, Esteve Riambau, Elodie Saget, and Lyes Semiane). The two-day event was organized by the Algerian Culture Ministry and the [Programme d'appui à la protection et valorisation du patrimoine culturel en Algérie](#). It took place at the National Library of Algeria, and the debates were conducted by Algerian critic and film historian Ahmed Bedjaoui.

The full programme of the Symposium is available [here](#).



Michal Bregant at the Film:ReStored_02 festival.



FIAF President Frédéric Maire interviewed by a local television crew in Algiers



A session of the Restoration Asia IV symposium in Fukuoka

04 Journal of Film Preservation



Issue #97 has appeared a little later than we would have liked. We always try to have the autumn issue ready in time for the Giornate del Cinema Muto in Pordenone, but, as this started a week earlier than usual, it was just impossible, as the FIAF office was also very busy with other projects in that period. The issue officially came off the presses on 30 October and was sent out to our subscribers, affiliates, and supporters in the following days.

This latest issue celebrates a number of anniversaries – 40 years of the North West Film Archive and the Cineteca del Friuli, and 70 years of the Fondazione Cineteca Italiana – alongside what is sadly becoming a steady flow of obituaries (this time John Kuiper, Aito Mäkinen, and Maria Rita Galvão). There are articles relating to FIAF-sponsored and other events: Christopher Nolan's speech when accepting this year's

FIAF award in Los Angeles, the librarians' conference held at the Academy just prior to the Congress, the FIAF Winter School on programming film heritage (two articles), and the cataloguing and metadata workshop in Potsdam.

Colour printing – now a regular feature of the magazine – enhanced an article on how silent-era colours used by the French Albatros company have been decoded and reproduced by the Cinémathèque française, as well as one by Camille Blot-Wellens on identifying the several different versions of Pathé's *Vie de Jésus*, as part of her current research for FIAF. One or two other illustrations have also benefited from this, and continue to make the *Journal* feel more lively.

We already have a quite a list of potential articles for issues – the first ones have even been delivered. The next issue will be released in time for the 2018 Congress in Prague.

Finally, I am glad to announce that Esteve Rimbau, director of the Filmoteca de Catalunya and a noted film historian, has agreed to join our *JFP* Editorial Committee, which should help us bring in more Spanish-language contributions in the future.

Elaine Burrows
jfp.editor@fiafnet.org

05 News from the P.I.P.



The International Federation of Film Archives (FIAF) brings together institutions dedicated to rescuing and preserving films. FIAF's editorial staff, along with its Affiliates, produces the International Index to Film Periodicals which offers in-depth coverage of the world's foremost academic and popular film journals. This database contains FIAF's "Treasures from Film Archives"; a detailed index of the silent-era film holdings of archives from around the world, a selection of Reference volumes and the linked full-text of over 60 journals.

View FIAF's "Treasures from the Film Archives".

View the full list of titles indexed in FIAF International Index to Film Periodicals [here](#).

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- Search the online [Help](#).
- [Discover](#) answers to common questions at ProQuest's Product Support Center.
- [Contact Support](#) if you need further assistance.

> Pool of Freelance Indexers

Currently we are working with ten freelance contributors. Besides the indexing of 30 online film journals (including 15 web-only journals and 15 periodicals published simultaneously in print and electronic format), some freelancers are also helping us in filling the gaps in our database for old back issues, so we are constantly improving our coverage of important print journals such as *CineAction*, *Cinema Scope*, *Film & History*, *Film Criticism*, *Framework*, and *Velvet Light Trap*.

> New Journals

We continue to add in every quarterly batch new journals, such as *Acta Universitatis Sapientiae: Film & Media Studies* (Romania) and *Cinéma & Cie* (Italy). We also resumed the indexing of *Kosmorama* (Denmark)

and *Lähikuva* (Finland), which became open-access online journals after they stopped their print editions.

> FIAF Databases on the ProQuest Platform

Two important new functionalities were recently implemented on the ProQuest platform:

(1) the inclusion of a pre-limit search for the *Treasures from the Film Archives* database, and (2) the inclusion of a list of all indexed journals in the *International Index to Film Periodicals*.

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

06 News from the Commissions

> Cataloguing and Documentation Commission

The CDC is pleased to announce the addition of Natasha Fairbairn (BFI National Archive, London) as a Full Member. Natasha is a long-time Corresponding Member, one of the co-authors of *The FIAF Moving Image Cataloguing Manual*, and in charge of its revision.

Stephen McConnachie (BFI National Archive, London) has stepped down as a Full Member, but will remain with the CDC as a Corresponding Member, and we are delighted to have his continued participation and contributions.

The CDC, with approval from the Executive Committee, formed a "Future of the CDC Task Force". Over the next two years, this task force will address the need (or not) for a separate Documentation Commission and make recommendations to the CDC and the EC. The CDC seeks to add a documentation specialist to its membership, such as a special collections archivist; please let Thelma Ross know if your archive has a candidate to suggest.

The *Treasures from the Film Archives* database is now hosted by the company FMPHost in an account managed by the FIAF Secretariat. We have changed the archive codes from the 3-letter codes formerly used in *Treasures* to new 4-letter codes that are the same as the codes used in FIAF's membership database. This will improve administration of both systems. In 2018 we plan to complete the audit of the current *Treasures* infrastructure and, if recommended by the consultant, develop a plan to migrate the database to a different database to streamline its management.

A Spanish translation of *The FIAF Moving Image Cataloguing Manual* (2016) is in development. The EC agreed to fund the translation, and the Ministry of Culture of Argentina has agreed to fund the publication in book form. The CDC is thrilled that Circe Sánchez and Ageo Garcia signed a contract with FIAF to do the translation.

Members of the CDC:

Thelma Ross (Head), Nancy Goldman (Deputy Head), Rutger Penne (Ex-officio), Heidi Heftberger, Natasha Fairbairn, Maria Assunta Pimpinelli, Laurent Bismuth.

Thelma Ross



FIAF Technical Commission workshop in Bologna

> Technical Commission

The Technical Commission was invited to present two TC workshops at *Il Cinema Ritrovato 2017*. One was dedicated to the topic "How to Document Restorations and Film Stock Identification", the second to "Color Reproduction and Digital Questions". We have also defined a new **group of correspondents** of 10 people who are part of FIAF institutions (but not necessarily). The Correspondents are (in alphabetical order): Daniel Borenstein (CNC), Rob Byrne (San Francisco Silent Film Festival), Caroline Fournier (Cinémathèque Suisse), Teresa Huang (Taiwan Film Institute), Lars Karlson (Swedish Film Institute), Reto Kromer (independent), Heather Linville (AMPAS), Mick Newnham (ex-NFSA), Arianna Turci (Cinémathèque Royale de Belgique), David Walsh (Imperial War Museums, London). The TC has been rewriting a new **Mission Statement** closer to the new team's orientations. Our next **TC meeting** is scheduled for 6 February 2018, at EYE Filmmuseum, thanks to our new full member Anne Gant, who will be hosting that meeting. Our goal is to finish the project of a **Digital Statement** in time for the next FIAF Congress in Prague, as well as the re-organized scanners page on the FIAF website.

Members of the TC:

Céline Ruivo (Head), Camille Blot-Wellens, Tiago Ganhão, Anne Gant, Davide Pozzi, Ulrich Ruedel, Kieron Webb

Céline Ruivo



The new Head of PACC Massimo Benvegnú

February he led a very popular workshop for the second FIAF Winter School on Programming Film Heritage at the Cinémathèque française.

Massimo has already contacted his fellow PACC members, to start reflecting with them on the future missions and priorities of the Commission.

Members of PACC:

Massimo Benvegnú (Head), Elaine Burrows, David Kehr, Brian Meacham.

Christophe Dupin

> Programming and Access to Collections Commission

The FIAF Executive Committee recently announced the appointment of Massimo Benvegnú, Print Coordinator at EYE Filmmuseum in Amsterdam, as the new Head of the Programming and Access to Collections Commission, where he succeeds Meg Labrum. The Executive Committee's decision – a tough one, as there were two other strong candidates for the position – was made at its last meeting in Prague on 13-14 November.

Born and brought up in Italy, Massimo Benvegnú trained as part of the European Archimedia programme in the late 1990s. He worked for the Venice Film Festival and the Haghefilm Foundation, before joining the programming department at EYE in 2011. He has published a number of monographs on filmmakers and other books on cinema in his home country. Last

07 Training and Outreach



Mick Newnham leading a workshop in Chennai

> The FIAF Training and Outreach program at one year

I am pleased to report that just one year into the FIAF Training and Outreach program, we are off to an incredibly productive and successful start.

David Walsh, as the Coordinator, has been developing and implementing teaching curriculum; meeting the requests of our affiliates for training; organizing workshops; and sometimes supporting others' workshops and training events around the world. He has been instrumental, with his history and dedication to the field, in guiding our training events around the globe. In our first year, FIAF has led or assisted in a number of workshops and training events, some of which have included:

- Film Preservation & Restoration School, March-April. Buenos Aires, Argentina
- The FIAF Winter School, February. Paris, France
- The AEC Film Preservation Workshop, June. Salaya (Bangkok), Thailand
- The Belgrade Film Preservation Course, September. Belgrade, Serbia
- Film Preservation & Restoration Workshop, October. Chennai, India
- The ACE/FIAF CDC "Metadata Management in Film Archives" Workshop, March. Potsdam, Germany
- Support to the film preservation program in Algeria, July/October
- Training for French Regional Archives, November. France

With the tremendous work of our Senior Administrator, Christophe Dupin, we have managed to accomplish quite a few steps in managing the many needs of our affiliates by first setting up a request form to allow archives, organizations, and government entities to let us know what they most need. Secondly, we also now have a system in place to better manage these requests and can track the status of the work done to respond to each need.

Additionally, we have created a system for experienced trainers to register with FIAF. This will allow us to better meet the needs of organizations. Our limited staff and limited time sometimes keep us from being able to meet all requests. We hope to call on some of these highly skilled individuals in the coming year, to expand our options for doing even more.

Lastly, we have started to work together collaboratively with organizations that also do similar training around the world. These conversations are leading to working together more, and to possible fundraising efforts that will benefit all of our programs. This collaboration has led to the clear need for a global shared calendar of events of all of the world's training events, which we have now addressed by creating a shared events calendar that is being populated by organizations and institutions around the world.

We are pleased to have been able to research and consolidate disaster planning and response resources and add to the FIAF website after a few recent natural disasters and a request for assistance in this form. We are continuing to develop resources, and have pooled efforts and feedback from recent efforts to assist our affiliates who have been victims of some recent disasters. This is an area that we will more fully develop in 2018.

Our plans for 2018 are already proving to be very exciting, with plans for: the third annual FIAF Winter School on Programming to be held again with the **Cinémathèque française** on 5-6 March; a fourth **Film Preservation & Restoration Workshop in India**, to be held in Calcutta (date tbc); **several thematic workshops** for French regional archives; the next **Bologna Summer School**; and a **training event in Morocco** towards the end of the year.

FIAF is also planning **visits to several archives** at risk or in development, in Sri Lanka, Tunisia, and Peru, where our support and advice has been sought.

The Training and Outreach program, in its first year, has accomplished a great deal, and we have great ambitions for the next year. Please feel free to contact us with comments, feedback, or any request to assist.

Rachael Stoeltje
EC Member in charge of the Training and Outreach Program



Trainers and students of FPRWI 2017 in Chennai

> Film Preservation & Restoration Workshop India 2017

The Film Heritage Foundation in partnership with FIAF successfully conducted the 3rd edition of the Film Preservation & Restoration Workshop India at the Prasad Film Lab in Chennai, 7-14 October 2017. The workshop had 51 students, from India, Sri Lanka, Bangladesh, and Nepal, and 20 faculty from institutions around the world, including L'Immagine Ritrovata, Cinémathèque française, Imperial War Museums, and the Academy of Motion Picture Arts & Sciences. The curriculum included lectures and practical classes on the preservation and restoration of both films and non-filmic material. After three workshops, we are pleased to share that film preservation is being considered a viable career opportunity in India; we have had close to 50 applications to work at our foundation.

Jayant Patel



Reto Kromer and the students of the workshop in Veyrier-du-Lac

> Training workshop by FIAF- FCAFF and INEDITS networks with the topic "preserving cinema on sub-standard formats"

The first training workshop proposed by the FIAF, FCAFF and INEDITS networks, on the topic "preserving cinema on sub-standard formats", took place 6-7 November 2017 on the premises of the Cinémathèque des pays de Savoie et de l'Ain (CPSA) in Veyrier-du-lac, France. It was led by Reto Kromer. It welcomed 11 trainees representing eight institutions affiliated to FIAF, the FCAFF or INEDITS: Archives Audiovisuelles de Monaco, Ciclic, Cinémathèque des Monts Jura, Cinémathèque des Pays de Savoie et de l'Ain, Cinémathèque Gnidzaz-Martigues, Cinémathèque municipale de Saint-Etienne, Institut Jean Vigo, and MIRA.

This workshop tackled the specificities of sub-standard film and of its workflows, in particular: identification and cataloguing; preservation of source materials; digitization of source materials; digital preservation; digital files.

The participants' feedback was very positive. They hope to be able to renew this experience in the future, with sessions including perhaps more practice. We are already preparing new training modules, in conjunction with the three partner networks, FIAF, FCAFF, and INEDITS.

This training workshop was organized as part of the CPSA's EntreLACS project, within the European territorial co-operation programme INTERREG V France-Switzerland / European Regional Development Fund.

Marion Grange
Director, Cinémathèque des pays de Savoie
et de l'Ain

[fr]

Formation inter-réseaux FIAF, FCAFF et INEDITS «Préserver le cinéma sur formats réduits»

La première session de formation inter-réseaux FIAF, FCAFF et INEDITS «Préserver le Cinéma sur formats réduits» animée par Reto Kromer, s'est tenue les 6 et 7 novembre 2017 à la CPSA à Veyrier-du-Lac. (www.letelepherique.org)

Ont participé 11 stagiaires, représentant 8 structures membres de la FIAF, de la FCAFF ou des INEDITS: Archives Audiovisuelles de Monaco, Ciclic, Cinémathèque des Monts Jura, Cinémathèque des Pays de Savoie et de l'Ain, Cinémathèque Gnidzaz-Martigues, Cinémathèque municipale de Saint-Etienne, Institut Jean Vigo, et MIRA.

Cette formation abordait les spécificités de la pellicule substandard et de sa chaîne de traitement, à travers : identification et catalogage, conservation des sources, numérisation des sources, conservation numérique, fichiers numériques

Bilan très positif des participants qui ont souhaité pouvoir prolonger leur expérience lors de sessions où la pratique serait davantage présente. Nous préparons pour 2018 de nouveaux modules de formation en lien avec les trois réseaux FIAF, FCAFF et INEDITS.

Cette formation a été proposée dans le cadre du projet EntreLACS de la CPSA au sein du programme de coopération territoriale européenne INTERREG V France-Suisse - Fonds européen de développement régional.

Marion Grange
Director, Cinémathèque des pays de Savoie
et de l'Ain



> film2digital : Regional Symposium on digitization (Belgrade)

FIAF was asked to organise the training for a three-day course that Filmske novosti wished to stage in Belgrade in September 2017. This training course and an associated one-day symposium was attended by representatives from archives and institutions from across the Balkan region. Training was provided by David Walsh, Brian Pritchard, whom many will know through his amazing website which is a wealth of information about traditional film technology (<http://www.brianpritchard.com/>), and Natasha Fairbairn of the BFI, one of the co-authors of the superb FIAF Moving Image Cataloguing Manual.

We covered the range of topics from photochemical technology to digital, with a third of the time devoted to cataloguing. Following the pattern that FIAF training events generally take, we included as much practical work as the available equipment and the location allowed. On this last point, Filmske novosti had partnered with Radio Television Serbia to provide the venues, so we found ourselves on one day sharing an art gallery with some uncompromisingly stark artworks, and on another day in a large TV studio, the first to have been built in Belgrade in the late 1950s.

Feedback from the course was extremely positive, but once again there was an underlying call for more training, especially practical work.

David Walsh

> 2018 FIAF Winter School at the Cinémathèque française

For the third year in a row, FIAF and the Cinémathèque française are joining forces to offer a short training course aimed primarily at professionals in FIAF archives and beyond. The theme of this specialized course is "Programming Film Heritage", and will once again be taught by experienced professionals from our sector, most of them programmers in film archives affiliated to FIAF. The course will take place at the Cinémathèque française on Monday 5 and Tuesday 6 March 2018 (two full days), just before the start of *Toute la mémoire du monde*, the International Festival of Restored Film hosted by the Cinémathèque française (7-11 March 2018).

Following the success of the first two Winter Schools, the organizers thought that there was still a lot to discuss and learn about the topic of programming film heritage, and that a third workshop could introduce programming themes little covered before, as well as explore further those already covered last year. We will once again aim to offer this year a more balanced combination of theoretical lectures and more "hands-on", practical sessions. Students will also have more opportunities to exchange with one another and with the trainers. We believe that this new course can be of interest both to students who already attended the first Winter School, and new ones.

Confirmed international speakers include Jay Weissberg (Programmer, Le Giornate del Cinema Muto, Pordenone); Michael Loebenstein (director Austrian Film Museum, Vienna), Elif Rongen (Curator, EYE Film-museum, Amsterdam, Antti Alanen (programmer, KAVI, Helsinki), Serge Bromberg (Lobster Films), and festival programmer), and Massimo Benvegnú, the new Head of the FIAF Programming and Access to Collections Commission (PACC).

The course will be taught in French and in English, and simultaneous translation will be provided for all sessions. A completion certificate will be handed to students at the end of the training.

More information about the exact programme of presentations and the list of presenters, as well as practical information about the school and the registration procedure, will be posted in early January on the FIAF website.



A session of the last FIAF Film Restoration Summer School in Bologna

> FIAF Film Restoration Summer School 2018

In 2018 the FIAF Film Restoration Summer School will be held for the 8th time in Bologna, from 23 June until 13 July.

The Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory are organizing the Film Restoration Summer School 2018 in co-operation with FIAF and the Association des Cinémathèques Européennes (ACE).

Like previous Summer Schools, the 2018 course is aimed at specialists, film archive staff, and students.

Applications are open until February 26th!

Further information can be found on the following websites:

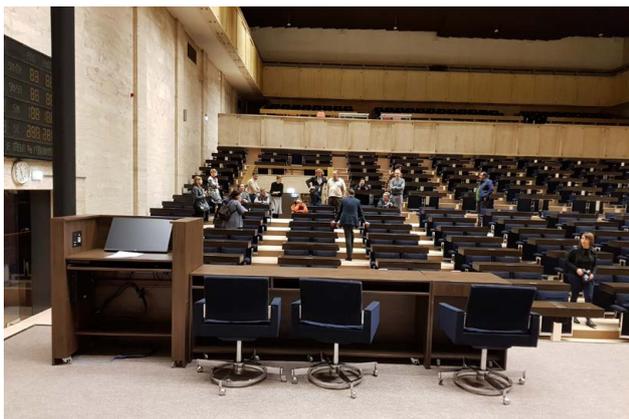
www.cinetecadibologna.it/en/restaurare/fiafsummer

www.immagineritrovata.it/summer-school/

www.fiafnet.org/pages/training-events/2018-FIAF-Bologna-Summer-School.html

www.ace-film.eu/?page_id=200

08 Congress



The FIAF Executive Committee visits the main venue of the next FIAF Congress in Prague

> 2018 Prague Congress

The text below has been reproduced from the first Congress Newsletter sent to FIAF affiliates a few days ago.

Dear Friends and Colleagues,

Prague in April is typically full of expectations: the weather is getting better, with warmer temperatures, and trees in city parks are prepared for the new season. As we know, archivists always have to be prepared for both the expected and the unexpected, so in the name of our team I wanted to greet you and assure you that we are ready to welcome you for the next congress in April.

We will do our best to make your stay in Prague as comfortable as possible – and the Congress as productive as possible.

For that reason, the first step is to bring together all information in one spot: fiaf2018.nfa.cz – and- to have just one email address for all communication: fiaf2018@nfa.cz

We are looking forward to welcoming you in Prague at the 74th FIAF Congress!

Michal Bregant, CEO, National Film Archive

> Programme

- **Saturday 21 and Sunday 22 April:** FIAF Executive Committee meeting
- **Sunday 22 April:** Registration of delegates and Opening Ceremony
- **Monday 23 and Tuesday 24 April:** Symposium: “Sharing”
- **Wednesday 25 April:** Second Century Forum, FIAF Commission workshops and regional meetings
- **Thursday 26 April:** FIAF General Assembly
- **Friday 27 April:** Excursions / Tours

The programme of the Congress can be found on our [website](#). Further details of the Symposium programme will be announced on 5 March 2018.

> Registration

To register, please visit our [interface](#), which allows you to share data related to you with the 74th FIAF Congress in Prague.

Participants in the Congress are also invited to book accommodation in advance in order to take advantage of special offers. The **list of partner hotels**, where special rates for Congress delegates apply, is accessible once you finish your registration. **Please note that special rates are only guaranteed until 31 January 2018.**

> Symposium: “Sharing”

The Symposium Advisory Board would like to sincerely thank all of you who have answered our Call for Proposals, which reached its deadline on December 8. We have received a total of 62 really promising proposals (either for individual papers or panels, altogether enough for more than two symposia) and are starting the evaluation process. It won't be easy, so please bear with us.

Those who have sent us a proposal should have received a notification of receipt (if you haven't, please get in touch) and will be provided with feedback as soon as possible, on 1 February at the latest.

We hope to make the whole programme publicly available on 5 March. Should you have any questions or comments in the meantime, please don't hesitate to contact us through our general Congress email: fiaf2018@nfa.cz.

> Visa

All FIAF 2018 Congress attendees/delegates should contact the Czech consulate or embassy in their respective country to enquire about entry requirements. Please follow instructions on visa applications [here](#).

> Venue

The Congress venue has a very interesting history. Having first served as the Prague Stock Exchange (1938 to the start of the Nazi occupation in March 1939), the building subsequently was home to the Parliament (1946–1992) and then a radio station (1995–2009). The National Museum took possession of the New Building from Radio Free Europe/Radio Liberty in 2009.

> Contact

For general enquiries please write to fiaf2018@nfa.cz

> 2018 Christian Dimitriu Fund

The Christian Dimitriu Fund provides funding assistance to FIAF affiliates to attend the FIAF Congress. This Fund is intended to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints. This year the FIAF Executive Committee has agreed to allocate grants of between 500€ and 1000€ for the Prague Congress (22–27 April 2018). Funding does not cover the entire cost of the trip of a FIAF affiliate's representative to the FIAF Congress. The affiliate's financial contribution must at least match the amount awarded by FIAF. Funding will be disbursed as an expense reimbursement, upon presentation of flight or hotel receipts. An application



Michal Bregant reveals the visual identity of the 2018 FIAF Congress

for funding will only be considered if the affiliate's 2017 membership fee (note: *not* 2018) has been duly paid, and the institution's 2016 annual report (note: *not* 2017) received by the **application deadline of 16 February 2017**.

The application form can be downloaded **on the FIAF website** and filled in electronically. Make sure you **email** the form to the FIAF Secretariat by the 16 February 2018 deadline.

> Future Congresses

The **2019 Congress** will take place in Lausanne (Switzerland) from 7-14 April 2019 and will be hosted by the Cinémathèque suisse. The 2020 Congress will take place in Punta del Este, Uruguay, and will be organized by the Archivo Nacional de la Imagen y la Palabra/SODRE, in collaboration with the Cinemateca Uruguaya. Dates to be confirmed soon. As for the host of the 2021 Congress, it should be decided by the next General Assembly.

09 Regional Groups/Partner Organizations

> 2017 Meeting of the Nordic and Baltic Film Archives

The Nordic film archives had their annual meeting in Helsinki 6–8 September 2017. The Finnish custom has been to also invite the Baltic film archives, and invitations were sent to the archives in Estonia, Latvia, and Lithuania. Unfortunately, only Estonia replied and showed up.

The programme started with a film screening at KAVI's art deco Orion cinema in central Helsinki. The film was *People in the Summer Night* by Valentin Vaala (1948), subtitled in English for the occasion. A good number of Nordic archivists showed up, and some additional ones joined us for after-film beers nearby. Deep analyses of the film and its gay undercurrent ensued.

The meeting proper started as per tradition with the presentations of the archives giving an overview of the current topics in each archive. Workshops followed, this year one on film scanning and the other on film programming. Both of these were quite practical, and the right people from the archives were present, so real issues could be discussed. The workshop was quite useful, at least for us hosts, because we are in the process of getting a new high-performance file storage system to replace our old one, which is about six years old. It was very useful to hear real-life experiences of working with different systems. Quite enthusiastic comments were also heard from the other group; the discussions could have continued for as long as the clock would permit.

The meeting day concluded with the anniversary party of the Promotion Centre for Audiovisual Culture. This was very crowded, so some smaller teams opted to go on the town instead.

On the final day, as the icing on the cake, clips showing recent work at the archives were screened at Kino Tulio, the preview cinema at KAVI's office premises. This is regarded by many as the most fun part of the meetings, and quite entertaining it was, as well as educational.

We have decided to meet in Stockholm next year.

Mikko Kuutti

> SEAPAVAA

22nd SEAPAVAA Conference

SEAPAVAA's 22nd Conference will take place 7-12 April 2018 in Bangkok, Thailand. It will be hosted by Thailand's Film Archive (Public Organization), in co-operation with the National Archives of Thailand and the Museum and Archive of the Government Public Relations Department. The conference theme is "AV Archiving Beyond Boundaries". Note that the programme schedule, details of workshops, keynote speakers, and other conference information are now available on the [SEAPAVAA website](#).

> CCAAA

FI AF has played a key part in the CCAAA's activities this year, thanks to our management of the CCAAA website, and to Rachael Stoeltje's very active involvement in CCAAA projects on behalf of the FIAF Executive Committee – in particular via the publication of *Sustainable Audiovisual Collections Through Collaboration*, the proceedings of the 2016 JTS by IUP (now available for purchase [here](#)), the preparations for the next JTS in 2019, and our leading role in co-ordinating training efforts worldwide.

As a result of FIAF's active involvement, the CCAAA Board decided to offer Rachael the Chair of the Board for two years from 1 January 2018, even though it was not technically FIAF's turn to take over this rotating responsibility in 2018.

A word also to report that FIAF's relationship with AMIA (we are the two most active CCAAA member-organizations) remains excellent. Dennis Doros, the newly elected AMIA President, paid a courtesy visit to the FIAF Secretariat a couple of weeks ago and we discussed how our two associations could work together even more in the future.

10 FIAF Supporters

> New FIAF Supporters

FIAF has welcomed 1 new FIAF Supporter since the last FBO: **Richard J. Meyer**. This brings the total of FIAF Supporters to 51 (34 commercial companies, 13 non-profit organizations, and 4 individuals).



RICHARD J. MEYER

Richard J. Meyer teaches film at several Seattle universities and produces motion pictures. He co-produced *Amore tra le rovine* (*Love among the Ruins*), shot on location in Ferrara, Italy, which was released in the United States in 2015. He will become Distinguished Fulbright Scholar at the Centre for World Cinemas and Digital Cultures at the University of Leeds in the UK in 2018.

In 2012 and 2013, he was Visiting Scholar at the New Zealand Film Archive. He became the Distinguished Fellow of Film and Media Studies at Arizona State University in 2007 and the Distinguished Fulbright Professor at the Università del Piemonte Orientale Amedeo Avogadro in Italy for the Spring 2005 trimester. In 2001, he was a Fellow of the Asian Cultural Council in Hong Kong. Dr. Meyer is Edmund F. and Virginia B. Ball Professor of Telecommunications Emeritus at Ball State University in Muncie, Indiana, and Visiting Professor at the Center for Journalism and Media Studies at the University of Hong Kong.

He was Fulbright Scholar at National Chengchi University in Taiwan, where he studied Chinese Silent Films at the Beijing, Taipei, and Hong Kong Film Archives. Dr. Meyer received his BA and MA Degrees from Stanford University and his Ph.D. from New York University. His post-doctoral fellowships were at Columbia University and the East-West Center in Honolulu.

Dr. Meyer has produced three CDs, *Donald Sosin Plays His Scores from Silent Films*, *Piano Themes from the Silent Screen*, and *Piano Portraits of The Goddess*, and three DVDs, the 1934 classic Chinese film *The Goddess*, the 1931 Shanghai hit *The Peach Girl*, and the 1932 epic *Wild Rose*. His book *Ruan Ling-yu: The Goddess of Shanghai* was published by Hong Kong University Press in 2005. His second book, *Jin Yan: The Rudolph Valentino of Shanghai*, was published by Hong Kong University Press in 2009. His latest publication, *Wang Renmei: The Wild Cat of Shanghai*, was released by Hong Kong University Press in 2013.

He has been a speaker at several FIAF Congresses, and numerous related venues. Presently Dr. Meyer is President Emeritus of the San Francisco Silent Film Festival and a member of the Board of Directors of the Seattle International Film Festival. He produces and introduces restored silent films accompanied by music at various "LIVE CINEMA" presentations.

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> News from FIAF Supporters



**CENTRO DE PESQUISADORES
DO CINEMA BRASILEIRO (CPCB)**

International Film Festival Archive honors CPCB

The CPCB received a special tribute from the Arquivo em Cartaz, recognizing its value for the country's cultural memory. At the ceremony, which took place on 4 December, the CPCB received the Troféu Batoque.



Arquivo em Cartaz – International Film Festival Archive is realized by the Universo Produção and Instituto Cultural Universo, in partnership with the Arquivo Nacional, the main archive institution of Brazil.

The event is a differentiated cultural enterprise in the circuit of shows and festivals, encouraging the production of scientific and cultural knowledge and disseminating Brazilian cinema collections in dialogue with other countries.



ÉCLAIR in Italy: Bologna, Venice, Pordenone

- **Il Cinema Ritrovato:** A film on the arts at the turn of the last century, *Paris 1900*, was restored in 2K for Les Films du Jeudi.
- **Venice Classics:** The place to be for a Godard feature from 1967: *2 or 3 Things I Know about Her* was restored in 4K for Argos Films, the original producer.
- **Le Giornate del Cinema Muto:** Éclair teamed up with Gaumont to screen the 4K restoration of the 1929 film *La Femme rêvée* in the festival's breathtaking theatre accompanied by two brilliant musicians.

Alexandra Body
alexandra.body@ymagis.com



"Silent" Restorations by Gaumont in 2017

This year two silent films were restored by Gaumont with the help of the CNC. The first to be saved was a 1929 feature film by Jean Durand, unseen since its release, *La Femme rêvée*. Then there was a wonderful rosary of 43 short animation films made by the pioneer of the genre, Émile Cohl, which benefited from all-new precious digital tools. The Éclair laboratory scanned in 4K two original nitrate negatives for *La Femme rêvée*. For the Cohl films, L'Imagine Ritrovata in Bologna scanned various source elements, ranging from original Gaumont nitrate negatives at the best, to 16mm viewing prints when nothing else could be found.

Agnès Bertola



IMAGICA was founded in 1935 as the first commercial lab in Japan. We provide accumulated wet process and digital restoration technology. In 2017, we restored five Yasujiro Ozu films in 4K, such as *Tokyo Story* and *Floating Weeds*. *The Flavor of Green Tea over Rice* was selected for the 74th Venice Classics. Our current theme is the simulation of old color in the digital restoration process. In the restored *Floating Weeds* you can find revived Agfacolor. This approach started from the method created to realize the Multicolor of *The Thousand-Stitch Belt*, which was screened at Il Cinema Ritrovato.

Satoko Sekiguchi (IMAGICA)
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KEM STUDIOTECHNIK GmbH

KEM STUDIOTECHNIK has a rich tradition of quality and innovation in the design and manufacturing of film editing and inspection tables. For over 45 years, a wide selection of KEM STUDIOTECHNIK products have been essential tools for film studios, laboratories, and archives around the world helping to preserve our valuable film heritage.

Now, after an intensive period of research and engineering, KEM rolls out a redesigned and state-of-the-art fleet of preparation tables that treat film as gently as it deserves to be treated – based on the requirements of archivists.

Please contact wanko@kem-studiotechnik.de for any questions.

Bernhard Wanko
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Kodak

Kodak and Prasad launch integrated film digitization and archiving initiative in the UK

Kodak and Prasad Corporation, owners of DFT (Digital Film Technology), announce a joint strategic initiative to provide digitization and archiving services for the UK market. This announcement will see the installation of a Scanity HDR with full WetGate™ functionality at KODAK Digital Services London.

The new facility, operated by KODAK Digital Services London, includes a state-of-the-art 4K Scanity HDR film scanner with full Wetgate functionality, which is the first of its kind to be available in the UK. Manufactured in Germany by Digital Film Technology (DFT), a subsidiary of Prasad, the new scanner provides complete scanning solutions for Dailies, Mastering, and Archive film in a range of resolutions from 0.5K to 4K. The scanner employs unique triple exposure technology to facilitate constant scanning speeds, which dramatically improves time and cost barriers when scanning high-density, or historically-aged film content and has been designed to manage even the most delicate film, including notched or damaged edges, warped and even severely shrunken film.

KODAK Digital Services London offer a range of specialized services, including full 2K and 4K dailies pipeline with grading and reviewing facilities. We also offer on-site physical inspection and repair to damaged film prior to scanning. Film is cleaned on KODAK's P-200 film cleaner, with variable speed, tension control, and solvent delivery, providing exceptional care for aged or brittle film content. Our managed service will include inspection, full cataloguing, and storage.

Kodak has recently announced the opening of three world-class laboratories offering film processing and other film-related services. The opening of KODAK Film Labs in London, New York, and Atlanta is part of the company's ongoing efforts to support the infrastructure for motion picture film, in response to the medium's strong resurgence.

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11th Orphan Film Symposium, 11-14 April 2018

NYU Cinema Studies and its Moving Image Archiving and Preservation Program present the **11th Orphan Film Symposium** at the Museum of the Moving Image in New York. Archivists, scholars, curators, media artists, preservationists, collectors, and other enthusiasts will explore an eclectic variety of neglected films and moving image artifacts. As in Plato's *Symposium*, the theme will be love – romantic, spiritual, filial, physical, religious, parental, charitable, empathic.

Three full days and four nights of screenings, presentations, and discussions about rare and rediscovered orphan works (film, video, and digital) from across more than a century of time. The opening reception and screening take place on Wednesday, April 11. Thursday, Friday, and Saturday will feature presentations all day, with evening screenings.

Registration: \$250 (unchanged since the symposium began in 1999!); students and underemployed persons half-price. The registration fee includes three catered lunches, two dinners, and coffee/tea breaks, plus swell swag and door prizes.

All information about registration and the symposium program is posted at www.nyu.edu/orphanfilm

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