



**fiaf** bulletin **online**

06  
2012

Hitchcock's silent films  
celebrated by the BFI

## 01 Editorial



Christophe Dupin

### CONTENTS

- 02 **News from the Affiliates**
- 03 **News from the Executive Committee**
- 04 **News from the Secretariat**
- 05 **News from the Commissions**
- 06 **FIAF Congresses**
- 07 **Education**
- 08 **Special Events**
- 09 **Publications and DVDs**
- 10 **Other News**

The fact that the *FIAF Bulletin Online (FBO)* keeps growing in size after issue is a clear sign that it is fast becoming a key communication tool for our Federation. The many news items received from our affiliates around the world show that despite the current economic context, FIAF archives still work hard to restore, preserve, digitize, programme, celebrate and promote our common film heritage. They also inaugurate new, state-of-the-art premises in which to carry out their missions in a 21<sup>st</sup> century environment, and regularly win prestigious prizes for their invaluable work.

It has been a busy spring for FIAF. After months (for the FIAF Secretariat) or years (for China Film Archive) of intense preparations, the 68<sup>th</sup> FIAF congress finally took place at the end of April. I think I can say that most delegates had a pleasant and productive time in Beijing. The week started with a very exciting symposium on « *Animation around the world* » during which FIAF experts delivered many high-quality papers (available on the FIAF website shortly). During the Second Century Forum and the General Assembly, key issues on the future of our Federation were debated with passion. The Executive Committee introduced several important proposals which were adopted by the General Assembly (see the Congress section) and will now need to be implemented.

Thanks to Goethe-Institut funding and the sheer dedication of former FIAF president Eva Orbanz, FIAF has continued to provide training for film archivists in Africa, following the successful Pretoria Summer School in Pretoria. A first African « School on wheels » took place in Kenya in May, with three tutors made available by FIAF archives. On the back of the success of this first edition, another school is already in preparation and should take place in Accra, Ghana in August.

The Commissions have produced a number of new resources for the benefit of FIAF affiliates and other institutions of the film heritage sector. Several of these, in particular a new *Glossary of Filmographic Terms* and a set of *Digital Guidance Papers* are now available to download or consult on the FIAF website. Talking of the website, you will have notice a number of changes (hopefully for the better) recently. With changes often come some glitches (broken links, missing images...). Please bear with us, while we try to correct these mistakes.

Have a great summer,

Christophe Dupin  
FIAF Senior Administrator

## 02 News from the Affiliates

### > New FIAF Affiliates

During its meeting in Beijing on April 21-22, the Executive Committee unanimously approved the affiliation of two new associates: the **CINÉMATHÈQUE DE LA FÉDÉRATION WALLONIE-BRUXELLES** in Brussels and the **CINEMATECA MOÇAMBICANA** (Instituto Nacional De Audiovisual E Cinema) in Maputo. This decision was announced to the General Assembly during the FIAF Congress in Beijing.

The **CINÉMATHÈQUE DE LA FÉDÉRATION WALLONIE-BRUXELLES**, a public institution created in 1946, owns more than 8.000 Belgian and international films – mainly documentaries. The collection is currently being digitised, in order to ensure its sustainability and to allow new and easier access for schools and cultural centers in French-speaking part of Belgium (see [www.laplateforme.be](http://www.laplateforme.be)).

The Cinémathèque also preserves every documentary film funded by the French Community of Belgium. The Cinémathèque is also producing films, from pedagogical films to the “*Cinéastes d’aujourd’hui*” collection (co-produced by the RTBF, the French-speaking Belgian public broadcaster), which offers documentaries about Belgian filmmakers.



“Hors Limites, le cinéma de Jaco Van Dormael” produced by the Cinémathèque de la Fédération Wallonie- Bruxelles



The film vaults of the Cinémathèque de la Fédération Wallonie- Bruxelles

Alone or with partners, the institution also produce DVDs and books about cinema. “*Mémoires du monde*” was released in 2011 and introduces 100 exceptional movies from its collection. The Henri Stork films are edited on DVD and Blu Ray, in partnership with the Royal Belgian Filmarchive. “*Images d’Ostende*” (and other movies about this city) and “*Misère au Borinage*” (and other social works from Henri Storck) have also been released recently.

Contact: Alain Goossens, Director  
[alain.goossens@cfwb.be](mailto:alain.goossens@cfwb.be)  
[www.cinematheque.cfwb.be/](http://www.cinematheque.cfwb.be/)

## 02 News from the Affiliates

We will introduce the **CINEMATECA MOÇAMBICANA (Instituto Nacional de Audiovisual e Cinema)** in the next issue of the FBO.

Contact: Fabião Manuel Pereira  
fabiao.pereira@yahoo.com.br

### > Amsterdam

#### **EYE, Amsterdam's new film museum on the river IJ, is open!**

The new home of EYE Film Instituut Nederland was inaugurated on Wednesday 4 April by HRH Queen Beatrix in the presence of numerous Dutch celebrities and leading members of the cultural scene. The new building, just across the water from Amsterdam train station, designed by Vienna-based Delugan Meissl Associated Architects, welcomed 38,000 visitors in its opening week, who visited the opening festival and the exclusive exhibition "Found Footage: Cinema Exposed". Some of the highlights of the opening festival were the world premieres of the previously lost Dutch silent movie *De Bertha* (1913) and the new EYE restoration of *The Spanish Dancer* (1923), as well as the recent restoration of Nicholas Ray's *We Can't Go Home Again* (1973).



*EYE director Sandra den Hamer and HRH Queen Beatrix admire EYE's spectacular new design.  
Photo: Hans Boddeke*



*Elif Rongen (middle) and Ronny Temme (right) of EYE at FOCAL Awards*

**EYE wins two FOCAL International Awards. FOCAL, the international federation of commercial audiovisual archives, awards annual prizes for films and large-scale restoration projects that distinguish themselves by their inventive use of archive material.**

On 2 May 2012 EYE was awarded two prizes; one in the category of Best Use of Footage in a Short Production with *Liquidator* (2010) by filmmaker Karel Doing, praised for its special use of deteriorated film material, and the other for Best Archive Restoration/Preservation Project with the *Desmet Collection*, EYE's decades-long (and ongoing) preservation project. EYE was also shortlisted in two more categories: Best Use of Footage on Non-television Platforms ([www.filminnederland.nl](http://www.filminnederland.nl)) and the Best Archive Restoration/Preservation Title (*Shoes*).

Contact: Elif Rongen - [ElifRongen@eyefilm.nl](mailto:ElifRongen@eyefilm.nl)  
[www.eyefilm.nl/en/news/overview](http://www.eyefilm.nl/en/news/overview)

## 02 News from the Affiliates

### > Bratislava

**The SLOVAK FILM INSTITUTE , in partnership with The Radio and Television of Slovakia (RTVS), is undertaking a national project called "Digital Audiovision".** Financed by Structural Funds of European Commission, its main goal is to digitize Slovak the audiovisual cultural heritage. Two complex digitization centers will be created, one for each participant of the project. The Slovak Film Institute will digitize at least 1.000 film titles and RTVS will digitize at least 57.700 audio and video titles by the end of June 2015. The overall budget is 24 million €.

Contact: Alexandra Strelková - sfu@sfu.sk

### > Brussels

**Through the collection "Cinéastes d'aujourd'hui", the CINÉMATHEQUE DE LA FÉDÉRATION WALLONIE-BRUXELLES seeks to introduce our Belgian talented filmmakers.**

Each film is based on the relation between two directors: while one 'decodes' the man and the art, the other agrees to be analysed. Every issue in the Collection has therefore its own point of view and an accurate cinematographic work.

In 2010, Olivier Van Malderghem made "*Hors limites, le cinéma de Jaco van Dormael*". "*On the road again, le cinéma de Bouli Lanners*", directed in 2011 by Benoît Mariage is the second film in this collection and available on DVD.

Contact: Alain Goossens - alain.goossens@cfwb.be

### > College Park (Washington)

The **NATIONAL ARCHIVES AND RECORDS ADMINISTRATION'S** restoration of *Let There Be Light* (1946), John Huston's controversial World War II documentary about the rehabilitation of psychologically scarred combat veterans, will screen

on the National Film Preservation Foundation's website ([www.filmpreservation.org](http://www.filmpreservation.org)) starting May 24. *Let There Be Light* follows the treatment of emotionally traumatized GIs from their admission at a racially integrated psychiatric hospital to their reentry into civilian life. The title holds a special place in documentary film history for its use of unscripted interviews. Only now, with the new NARA restoration, can these interviews be seen and heard with their full emotional force.

Contact: Criss Kovac - Christina.Kovac@nara.gov



"On the road again, le cinéma de Bouli Lanners", directed by Benoît Mariage and produced by the Cinéma de la Fédération Wallonie- Bruxelles

## 02 News from the Affiliates

### > Hanoi

Being a national moving images archive, the **VIETNAM FILM INSTITUTE** always takes an interest in collecting film objects. Recently, People's Artist Truong Qua – one of the pioneer film-maker of Vietnamese Cinema – donated his personal collection of objects to the Vietnam Film Institute. These include, among others, an 8mm film-camera AK8 and original copies of cartoon drawings. These are an integral part of the Vietnamese film heritage.

Contact: Nguyen Kieu Linh  
vnfilmstitute@gmail.com

### > Lausanne



*The new research and archive centre currently under construction in Penthaz*

As planned, the **CINÉMATHEQUE SUISSE** is in the process of relocating. From the end of this summer and for one year, all our collections will be moved to a new research and archive centre currently under construction in Penthaz, about ten minutes' drive from Lausanne. Until now scattered over several sites, our films, stills, posters, scripts, press clippings, books and magazines will be brought together on three underground floors, in optimal conditions of temperature and humidity. The official opening of the centre will take place in late 2015. This will leave us enough time to build work space, viewing and consultation booths, a library, a museum, conference rooms and a cinema.

Indeed the role of the new premises will not only be to safeguard a collection considered the sixth largest one of the world. The film heritage preserved by the Swiss Film Archive will be more accessible than ever. For now, the energy of our staff is fully dedicated to moving the collections, with some inevitable implications for those who use the Swiss Film Archive. Access to the collections is closed until March 2013 at least. The daily screenings in Lausanne are also interrupted until August 29.

Contact: Aline de Palézieux  
aline.depalezieux@cinematheque.ch  
[www.cinematheque.ch](http://www.cinematheque.ch)

### > Ljubljana

The **SLOVENIAN CINEMATHEQUE** received two important national awards for achievements in the field of museology: the former Head of our Museum Mrs. Lilijana Nedič, who retired this year, received a *Valvasor Life Achievement Award* for her work in the field of film heritage, and the Slovenian Cinematheque received a *Valvasor Award* for its work with the Museum of Slovenian Film Actors in Divača.

Contact: Darja Gartner - darja.gartner@kinoteka.si

### > London

The restoration of **Alfred Hitchcock's nine surviving silent films is the biggest, most complex restoration project ever undertaken by the BFI NATIONAL ARCHIVE.** The restorations will be presented with live performance of newly commissioned scores as part of the London 2012 Festival, part of the Cultural Olympiad. All nine titles will be made available for international touring from early 2013. The restoration project has been supported by a wide range of industry and individual support, including significant donations from The Film Foundation and the Hollywood Foreign Press Association.

Enquiries for bookings: [margaret.deriaz@bfi.org.uk](mailto:margaret.deriaz@bfi.org.uk)  
[www.bfi.org.uk/hitchcock](http://www.bfi.org.uk/hitchcock)

## 02 News from the Affiliates

**The new, state-of-the-art BFI library opened its doors at BFI Southbank on 12 June 2012.** Though the relocated library doesn't have its 'official' launch until September, film lovers can already take advantage of free access to one of the world's biggest collections of film books and journals – 30% more of which is now available on open shelves. The new space is perfectly suited to both casual browsers and dedicated researchers. [www.bfi.org.uk/news/new-bfi-library-bfi-southbank](http://www.bfi.org.uk/news/new-bfi-library-bfi-southbank)



The entrance of the new, state-of-the-art BFI library at BFI Southbank

### > Madison

The University of Wisconsin-Madison's **WISCONSIN CENTER FOR FILM AND THEATER RESEARCH** and Chemistry Department, along with staff at the Wisconsin Historical Society, are studying the effects of cellulose nitrate film decomposition and the associated fire risk. "This project offers a vital opportunity to improve our understanding of nitrate film", said Katie Mullen, the Society's preservation coordinator. "The project results will be of great value to the Society, the Wisconsin Center for Film and Theater Research, as well as the wider field of historic preservation". The project is funded by a grant from the National Endowment for the Humanities.

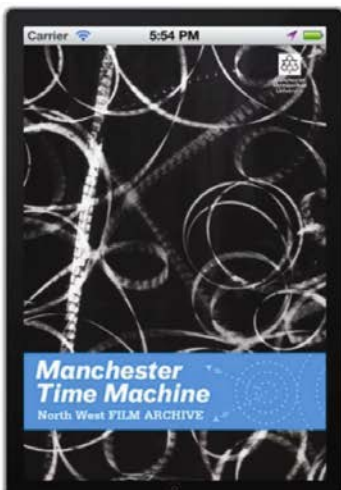
Contact: Mary Huelsbeck - huelsbeck@wisc.edu

### > Manchester

**Turning back the clock is now possible in Manchester, thanks to a new app launched in February, which brings the city's past to life.** Developed by Manchester Metropolitan University, this "Manchester Time Machine" allows users to pinpoint a location and watch footage of the place from 40, 70 or even 100 years ago. As well as a GPS locator, each of the 80 film clips is accompanied by background information and a virtual compass to ensure users are oriented in the direction of the film clip. This unique app is available for free download from the App Store.

Contact: Marion Hewitt - M.Hewitt@mmu.ac.uk  
[www.nwfa.mmu.ac.uk/mcrtimemachinev4.html](http://www.nwfa.mmu.ac.uk/mcrtimemachinev4.html)

The "Manchester Time Machine" allows users to pinpoint a location and watch footage of the place from 40, 70 or even 100 years ago.



## 02 News from the Affiliates



*MIC-Museo Interattivo del Cinema and the nearby Hangar Bicocca*

### > Milano

Following its formal inauguration on 6th November 2011, the new MIC – Museo Interattivo del Cinema (Interactive Film Museum), run by **FONDAZIONE CINETECA ITALIANA** and supported by Regione Lombardia, has been very busy on two fronts: guided tours and film programming. Located in the 1,000-square-meter space of a former tobacco factory, and complete with an 84-seat auditorium, the Museum intends to fulfill its educational purpose of turning the cinema experience into something really interactive. There, visitors can discover film history both through a display of valuable and rare items, and by ‘playing’ with the most up-to-date web 2.0 technologies. <http://mic.cinetecamilano.it>

Cooperation agreements have been recently signed between FCI and two outstanding Italian companies. The first one, with Istituto Luce-Cinecittà Srl, aims to promote and support some of the best films distributed by Luce, through screenings on our four screens. The second one was signed with Pirelli, which is sponsoring a range of activities under the general title of HBKids, intended especially for youth and families: these are taking place both at MIC-

Museo Interattivo del Cinema and in the nearby Hangar Bicocca, an impressive new contemporary art centre built on a former industrial site. [www.hangarbicocca.org](http://www.hangarbicocca.org)

Contact: [Luisa Comencini - luisa.comencini@cinetecamilano.it](mailto:luisa.comencini@cinetecamilano.it)

### > Rio de Janeiro

The **ARQUIVO NACIONAL** of Brazil has signed a technical cooperation agreement with the Brazilian Managing Committee for the Internet (CGI.br) to digitize and disseminate audiovisual holdings. The partnership started with the holdings of the National Agency. Cinema periodicals, documentaries, institutional movies and television programs can be accessed in the Zappiens Web Portal ([www.zappiens.br/portal/home.jsp](http://www.zappiens.br/portal/home.jsp)). The National Agency was the principal Brazilian federal agency for governmental promotion and propaganda, from 1945 to 1979. Those images reveal the State relationship with the civil society and are a very important historical source to study Brazil’s recent past.

Contact: Carlos Alfredo Linhares Fabio [cal@arquivonacional.gov.br](mailto:cal@arquivonacional.gov.br)



## 02 News from the Affiliates

### > Santiago de Chile

The **CINETECA NACIONAL DE CHILE** is releasing the film *South-American Boxing Champion*, directed by the Artuffo y Cariola workshop in 1923 and restore with the support of the audiovisual fund of the Consejo Nacional de la Cultura y las Artes (CNCA) of Chile and of Filmoteca de la UNAM. The film features the fight, on 23 March 1923, between the Chilean Luis Vicentini and the Uruguayan Julio César Fernández for the title of South-American lightweight champion in the sports complex of Ñuñoa, as well as the activities surrounding the fight.



*Yo vendo unos ojos negros (Joselito Rodríguez, 1947)*

The Chilean film *Yo vendo unos ojos negros* (1947, 35mm, B&W, nitrate), directed by the Mexican filmmaker Joselito Rodríguez, has just been restored by the **CINETECA NACIONAL** in the laboratories of the Filmoteca de la UNAM. Rodríguez was, with his brother Rodrigo, one of the most prolific producers from the golden age of Mexican cinema. In 1947 he created the company Chimex with Chilean entrepreneurs, which produced this film only.

Contact: Monica  
villaroelmonica.villaroel@cinetecanacional.cl

### > Toulouse

**Opening of the CINEMATHEQUE DE TOULOUSE digital library.** The Toulouse Cinematheque preserves a large collection of periodical publications (around 3,000 titles), published mostly in Toulouse during the inter-war years. Three of them (Ciné-théâtre, Sud-Ouest

spectacles, Toulouse spectacles) are now available online on the Cinematheque's website. The digitalization was made with character recognition and the search is done by using keywords. These very rare magazines did not only deal with cinema but also provided reviews of the theatrical and musical events which were taking place in Toulouse and its region between 1926 and 1934. New titles will be digitized in by the end of 2012.

Contact: Clarisse Rapp  
[clarisse.rapp@lacinemathequedetoulouse.com](mailto:clarisse.rapp@lacinemathequedetoulouse.com)

### > Wien

The **AUSTRIAN FILM MUSEUM** has published its flagship online video project: *Kinonedelja* – Online Edition. Since May 20, 14 issues of Dziga Vertov's first newsreel series, *Kinonedelja* (1918 – 1919), are available to view in their entirety for free on the Film Museum's own website, accompanied by full translations of the titles in both German and English. Dziga Vertov's films have played a key role in the Austrian Film Museum's collection, preservation and publication activities since its foundation in 1964. It is therefore apt that his first films should be the first films presented on the Film Museum's website: <http://tinyurl.com/7ubo42g>

Contact: Adelheid Heftberger  
[a.heftberger@filmmuseum.at](mailto:a.heftberger@filmmuseum.at)



*Kinonedelja No. 1 (Dziga Vertov 1918)*

## 03 News from the Executive Committee

### > EC Meeting

The Executive Committee met twice during the Beijing Congress in April. The Main Decisions of those two meetings will be posted on the FIAF website shortly.

The next EC meeting will take place in Brussels (for the first time since... 1978!) on 4 and 5 October 2012 at the CINEMATEK (Cinémathèque Royale de Belgique).

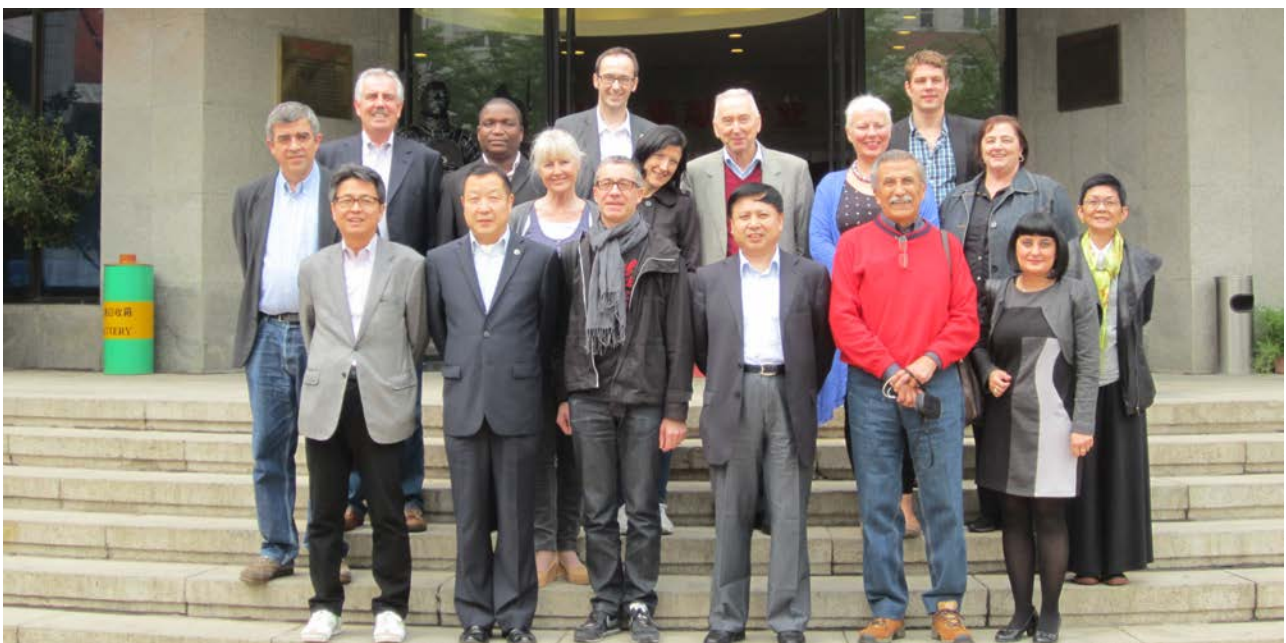


### > EC Members

Éric Le Roy (President), Meg Labrum (Secretary General), Patrick Loughney (Treasurer), Hisashi Okajima (Vice-President), Anna Fiaccharini (Vice-President and Deputy Treasurer), Esteve Rimbau (Vice-President), Olga Futemma (Deputy Secretary General), Francisco Gaytán Fernández, Mimi Gjorgoska-Ilievska, Dennis Maake, Vladimir Opela, Sylvia Frank and Lise Gustavson.



*Meetings of the Executive Committee during the Beijing Congress on April 21 and 22, at the China Film Archive*



## 04 News from the Secretariat

### > New IT Infrastructure

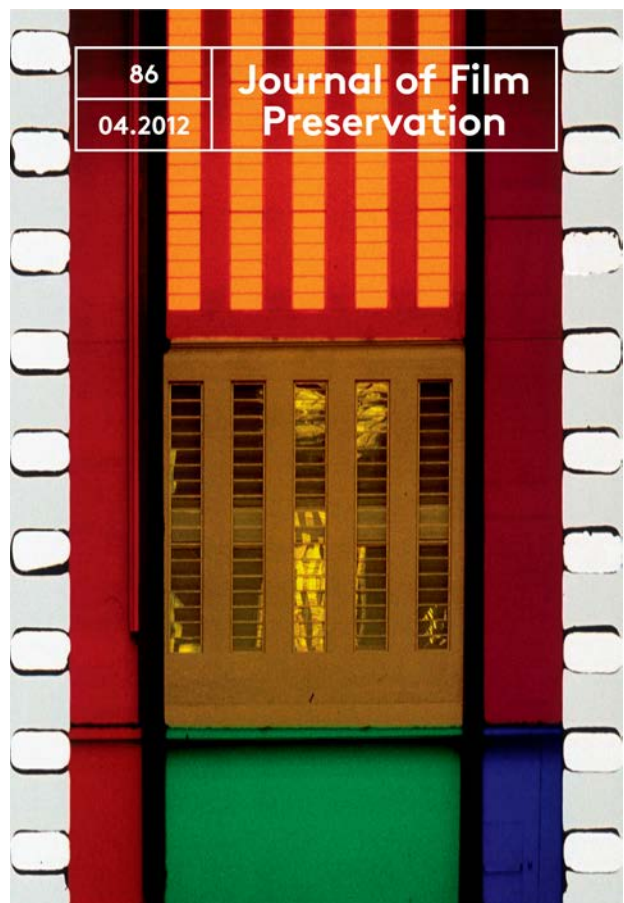
The Secretariat is now fully relying on “cloud” technology to manage its office data (via Dropbox) and email (via MS Office 365). The new technology was introduced for both financial and efficiency reasons.

### > Relocation

After nearly 15 years in the Rue Defacqz office, the Secretariat is currently actively seeking new, cheaper premises in Brussels. We also hope the new office (and building) will look a little more modern than the one we currently working in.

### > New Homepage

You will have probably noticed the new, more modern and dynamic FIAF website homepage, which includes a FIAF directory search field, direct links to current FIAF activities and services and FIAF’s latest news. We will progressively modernize the rest of the site, as time and funds become available. We also had to switch the website to a new hosting service, which has caused a few glitches over the last few weeks. Our apologies for the few broken links remaining... We are doing all we can to solve the problem.



### > New JFP

By now you have also probably seen the new issue Journal of Film Preservation, which was distributed during the congress and then sent to all affiliates. We hope you enjoy the new layout. Do not hesitate to email your feedback to the Secretariat.

### > Visitors

Since the last issue of the Bulletin, the Secretariat welcomed Rachael Stoeltje of the Indiana University Libraries Film Archive, Caroline Neeser of the Cinémathèque Suisse, and Ramesh Kumar, a PhD student at the Tisch School of the Arts in New York, currently doing some research for EYE in Amsterdam

## 05 News from the Commissions

### > Cataloguing and Documentation Commission (CDC)

At the Beijing Congress, the Cataloguing and Documentation Commission was pleased to demonstrate the newest version of the Glossary of Filmographic Terms, which is now available in spreadsheet format on the FIAF website at [http://www.fiafnet.org/uk/publications/fep\\_Glossaryoffilmographicterms.html](http://www.fiafnet.org/uk/publications/fep_Glossaryoffilmographicterms.html)

This edition includes complete translations of all terms and definitions in English, French, Spanish, Italian, and Portuguese and partial translations in German, Lithuanian, Finnish, Danish, Hungarian and Dutch. We welcome volunteers interested in providing translations in additional languages, and are already anticipating a Chinese translation.

Many thanks to commission member Thelma Ross, who lectured on film cataloguing as part of the FIAF School on Wheels recently held in Nairobi, Kenya. Her presentations were very informative and well received.

Gabriele Popp, Head of Information at the British Film Institute, was confirmed as a full member of the Commission. She has already made valuable contributions to the revision of the FIAF Cataloguing Rules and will continue to provide expertise on this and other Commission projects; we are delighted to have her as a member.

Thanks to the generosity of the Cinemateca Brasileira, FIAF will be able to continue updating the Treasures from the Film Archives database in 2012. We will contact FIAF affiliates to request new information this summer.

Nancy Goldman, Head of CDC  
NLG@berkeley.edu

Current members of the CDC: Nancy Goldman (Head), Olga Toshiko Futemma, Maria Assunta Pimpinelli, Thelma Ross, Zoran Sinobad (Deputy Head), Martine Vignot, Gabriele Popp, and Rutger Penne (ex-officio).

### > Programming and Access to Collections Commission (PACC)

During the Beijing congress, PACC reported on the progress with the work on the publications of the Advanced Projection Manual up-date and the FIAF Legal Handbook. Reports were also made on the Collection Policy project and the sub-titling and translation network. The commission's work ahead will focus on these matters, as well as on the advancement on the FIAF Declaration on Fair Access. PACC held a joint workshop with the Technical Commission on the implications of the transition from analogue to digital in theatrical distribution. The PACC contribution consisted in Sungji Oh (Korean Film Archive, Seoul) talking about experiences in preserving and presenting digital cinema, and comparing the situation in some Asian countries, and Jon Wengström (Swedish Film Institute, Stockholm) talking about the change in collection building due to the unlikelihood of receiving un-encrypted D-cinema elements of non-national films, and the importance of maintaining existing analogue collections from a programming perspective.

I was confirmed as the successor to Antti Alanen, who served on the commission with dedication and passion for many years, and as its head since 2006.

Jon Wengström, Head of PACC  
Jon.Wengstrom@sfi.se

Current members of the PACC: Jon Wengström (Head), Elaine Burrows, Stefan Droessler, Luca Giuliani, Meg Labrum, Patrick Loughney, Sungji Oh.

## 05 News from the Commissions

### > Technical Commission (TC)

The promised set of Digital Guidance Papers is now available online at [www.fiafnet.org/uk/publications/fep\\_Commissions.html](http://www.fiafnet.org/uk/publications/fep_Commissions.html) along with the Glossary of Technical Terms. The former is intended to give some useful practical assistance to film archives as they move, happily or otherwise, into the world of digitisation and digital presentation. The latter is a treasury of terms used by film technicians over the years, many of which are increasingly falling into disuse as film laboratories close down many of their operations, or simply close down. The glossary in particular will remain a work-in-progress, and all suggestions for additions and corrections are gladly accepted.

David Walsh, Head of the TC  
dwalsh@iwm.org.uk

Current members of the TC: David Walsh (Head), Thomas Christensen, Nicola Mazzanti, Camille Blot-Wellens, Joe Lindner.



Round table of the end of the Symposium - 24 April 2012



Tai-Chi lessons during the coffee-break

## 06 FIAF Congresses

### > 2012 FIAF Congress in Beijing

**The 68th FIAF Congress took place in Beijing from 22 to 28 April. It was a great success, thanks in particular to the hard work of our colleagues of CHINA FILM ARCHIVE.**

We will shortly present the papers and recordings of the various papers of the Symposium on Animation around the World on the FIAF website.

You can also see photos of the various Congress activities on our new Flickr account ([www.flickr.com/photos/fiafnet/](http://www.flickr.com/photos/fiafnet/)).



Closing Ceremony at the Beijing Hotel – 28 April 2012

## 06 FIAF Congresses

The Secretariat is also currently writing up the Minutes of the General Assembly and will circulate them as soon as they become available.

In the meantime please find below the results of the various votes held during the last GA.

### FIAF HONORARY MEMBERSHIP

*"Do you agree to ratify the FIAF Executive Committee's proposal to nominate Christian Dimitriu as FIAF Honorary Member?"*

Yes	<b>73</b>	
No	0	
Abstention	3	
(Total)	(76)	[All affiliates could vote]

### ANNUAL FEE INCREASE PROPOSAL

*"Do you support the Executive Committee's proposal to increase FIAF Affiliation fees in 2013?"*

Yes	<b>49</b>	
No	6	
Abstention	16	
(Total)	(71)	[All affiliates could vote]

### NEW AFFILIATION CATEGORY

*"The FIAF Executive Committee proposes to open FIAF affiliation to commercial organizations with film and / or related documentation collections. In order to be accepted as a corporate affiliate of FIAF, any applying organization must sign the FIAF Code of Ethics and adhere to the FIAF Declaration of Fair Access.*

*If approved, the Executive Committee shall assign a working group with the tasks to further define this category and to draft the necessary revisions of the FIAF Statutes and Rules, to be presented and voted in the General Assembly at the 69<sup>th</sup> FIAF Congress in Barcelona 2013.*

*Do you support this proposal?"*

Yes	<b>42</b>	
No	24	
Abstention	2	
(Total)	(68)	[All Affiliates could vote]

### COMMISSIONS PROPOSAL

*"Do you support the Executive Committee's Proposal to Clarify and Improve FIAF Commissions' Membership and Nomination Procedure (Modification of Rules 79 and 83 of the FIAF Statutes and Rules)?"*

Yes	<b>48</b>	
No	5	
Abstention	1	
(Total)	(54)	[Members only could vote]

### ELECTRONIC VOTE PROPOSAL

*« Do you support the EC's proposal to modify the FIAF Statutes and Rules (Articles 14 and 17, Rules 39, 40, 41 and 44) with a view to modernizing and rationalizing the voting system via the introduction of electronic voting for Executive Committee elections?"*

Yes	<b>46</b>	
No	5	
Abstention	3	
(Total)	(54)	[Members only could vote]

### PROXIES PROPOSAL

*"Do you support the Executive Committee's Proposal to Clarify the Conditions of Proxy Assignment (Modification of Rule 26 of the FIAF Statutes and Rules) presented by the EC?"*

Yes	<b>50</b>	
No	2	
Abstention	2	
(Total)	(54)	[Members only could vote]

(Votes were counted and verified by Baptiste Charles, Christophe Dupin and Rutger Penne)

## 06 FIAF Congresses

Various working groups have been appointed to facilitate the implementation of these proposals before the next congress. We will keep you updated by email and in the next *FBO*.

### > 2013 FIAF Congress in Barcelona

**The 69th FIAF Congress will take place in Barcelona from 21-27 April 2013. The theme of the Symposium will be "Multiversions".** A call for papers was sent to all FIAF affiliates a few weeks ago (you can also find it on the FIAF website – deadline for submissions 30 November).

The website devoted to the Barcelona Congress will be available in the next few weeks. Meanwhile you can download the congress' first of three newsletters at [www.fiafcongress.org/2013](http://www.fiafcongress.org/2013)



## 07 Education

### > First FIAF School on Wheels in Africa (Kenya)

The FIAF School on Wheels was hosted by the Office of the Vice-President and Ministry of State for National Heritage and Culture, Kenya National Archives and Documentation Service (KNADS) in Nairobi, Kenya, on May 07-11, 2012 under the supervision of Deputy Director Francis Mwangi.



*The students and the teachers of the School on wheels in Kenya*

It was sponsored by the International Federation of Film Archives (FIAF), represented by Eva Orbanz, Honorary Member and retired President of FIAF, and Christian Dimitriu, Senior Administrator of FIAF in partnership with the Goethe-Institut (GI), South Africa, represented by Peter Anders, Head of Cultural Programmes for Subsahara-Africa. The training was provided by Luca Giuliani, Curator, La Cineteca del Friuli, Gemona, Italy; Egbert Koppe, Senior Technician, Bundesarchiv-Filmarchiv, Berlin, Germany; and, Thelma Ross, Moving Image Cataloger, the Academy Film Archive, Los Angeles, USA, who gave instruction in the following three areas, respectively:

1. Curatorial Responsibilities/Archival Administration;
2. Film Handling/Film Preservation;
3. Cataloguing.

Forty participants from 18 Kenyan institutions attended the FIAF School on Wheels, consisting of a mix of administrators, practitioners and students. The program provided the opportunity for these institutions to get together as a group for the first time and to share information about institutional holdings and conditions.

## 07 Education

The training was conducted in the KNADS auditorium from 8:30 am-5 pm. Theory and practical methods were employed to facilitate learning, including the assembly of different audiovisual formats, PowerPoint slides and visuals, blackboard lectures, handouts, examples and discussion. At the end of the training, an evaluation form was issued to all the participants, to gauge their understanding of the different topics and level of satisfaction with the content and structure of the program, and to identify areas where the participants may require further guidance and training. They received attendance certificates upon completion of the training.

The evaluations and resulting report from Francis Mwangi indicated that the training was unquestionably necessary and well-received. As a result of the FIAF School on Wheels in Nairobi, there is a better understanding of the state of audiovisual materials in Kenya, which face the threat of deterioration and loss due to limited staff resources, equipment and proper storage conditions. The program also successfully raised the awareness of decision-makers of the importance of safeguarding the audiovisual heritage of Kenya.

Thelma Ross - [tross@oscars.org](mailto:tross@oscars.org)

### > FIAF Summer School in Bologna

The FIAF Bologna Summer School, organised and hosted for the fifth time by the Cineteca di Bologna in collaboration with FIAF and ACE, is taking place until July. This year 36 students from 23 countries were selected and FIAF funded two scholarships via the Ibermedia Fund. The project's main objective is to teach and update participants on how to preserve and restore a film using photochemical and new digital technologies. The training is divided into three phases: a film restoration online theory course, theory lectures during the Cinema Ritrovato film festival, and finally restoration practice.

Info: [www.fiafnet.org/~fiafnet/uk/education/Summer%20School%202012/ss\\_2012info.html](http://www.fiafnet.org/~fiafnet/uk/education/Summer%20School%202012/ss_2012info.html)

## 08 Special Events



"The Sun in a Net" at Karlovy Vary International Film Festival 2012

### > Bratislava

#### ***The Sun in a Net* at Karlovy Vary IFF 2012**

The 47th Karlovy Vary International Film Festival (29 June to 7 July 2012) will present the digitally restored copy of one of the treasures of the Slovak cinema, *The Sun in a Net* (orig. *Slnko v sieti*) by Štefan Uher, to commemorate the film's 50th anniversary. The gala premiere of the film will be part of the section "Out of the Past" dedicated to bringing film classics to contemporary audiences. *The Sun in a Net* is often considered the starting point of the New Wave in Slovak and Czech cinema. In a period of relative relaxation of the Communist regime, the film new forms of narration (breaking up the traditional linear story into smaller episodes and motifs), a new, analytical view of reality focusing on people and their emotions as well as on the historical and social background.

The film was restored by the Slovak Film Institute (National Film Archive) within the Project of the Systematic Restoration of Audiovisual Heritage, and will be presented from a DCP.

Contact: [sfu@sfu.sk](mailto:sfu@sfu.sk); [cinecentre@sfu.sk](mailto:cinecentre@sfu.sk)



## 08 Special Events

### > Grenoble

#### 35th Outdoor Short Film Festival of the CINÉMATHÈQUE DE GRENOBLE, from 3-7 July

The Cinémathèque de Grenoble has held its Outdoor Short Film Festival since 1978. For five days, short film in all its forms will take centre stage, and every night the films in competition will be screened outside, in one of the most beautiful squares in Grenoble.

After a partnership with the National Museum of Cinema of Turin in 2011, this year we have invited the National Film Center of The National Museum of Modern Art of Tokyo to show six animated and silent films made between 1917 and 1929.

Full programme at [www.cinemathequedegrenoble.fr](http://www.cinemathequedegrenoble.fr)



### > Hanoi

#### SEAPAVAA Conference

The 16th SEAPAVAA Conference on Creating, Funding and Protecting a Digital AV Archives organized by the Vietnam Film Institute (in collaboration with the Ministry of Culture, Sports & Tourism of Vietnam) took place in Ho Chi Minh City in April. The Conference attracted many papers from members and experts and proved very useful for Vietnamese and other participants from Asia.



Representatives at the 16th SEAPAVAA Conference



Mr. Huynh Vinh Ai – Deputy Director of the Ministry of Culture, Sports & Tourism of Vietnam (middle) and representatives attending the 16th SEAPAVAA Conference

## 08 Special Events

### > Hanoi

#### Film Director Dang Nhat Minh Celebrated

In 2011, the Vietnam Film Institute distributed the film collection of Dang Nhat Minh, one of Vietnam's foremost directors, including *When the Tenth Month Comes*, which was voted by many critics as one of the greatest Asia films at all times. The collection has been distributed on DVD (with English and French subtitles). The Vietnam Film Institute has also published the book *Director Dang Nhat Minh – Career and Works*, which was awarded the Silver Kite by the Vietnamese Cinema Association in March 2012. The book introduces the work and career of Dang Nhat Minh.

#### Laos-Vietnam cooperation

On the occasion of the 59th anniversary of the traditional cooperation between Vietnam and Laos, Vietnam Film Institute coordinated with Vietnamese Cultural Centre in Laos and the Laos Cinema Department to screen a number of Vietnamese documentaries and feature films, on DVD and with Lao voice-over.



Distribution film collection of director Dang Nhat Minh in Belgium



The building of the Cinémathèque française in Paris  
© Stéphane Dabrowski

### > Paris

The **CINÉMATHEQUE FRANÇAISE** introduces a new annual event in Paris: "*Toute la mémoire du monde – International Festival of Restored Films*" (28 November – 2 December), with the support of the Franco-American Cultural Fund.

Over thirty screenings will be held, as well as workshops and talks about the basic principles and methods of film restoration.

Screenings, concerts, shows, tributes, master classes and conferences will take place on the premises of the Cinémathèque française.

The programme of this first edition will include in particular a tribute to the Film Foundation, created by Martin Scorsese, a selection of recent restorations and a programme of early sound films (1900-1935).

Program available soon at [www.cinematheque.fr](http://www.cinematheque.fr)

## 08 Special Events

### > Rio de Janeiro

The **11st International Archival Film Festival – REcine** (5-9 November 2012) will focus on humor in the movies: comedy and satire as a political resistance strategy; the filmmakers and artists who, using humor, have contributed to develop the art of the film in Brazil and around the world.

The masters of comedy will be in the Movie Informative Showcase, bringing together the best moments of the best comedians. The discussion forum will focus on the importance of preservation, organisation, restoration of and access to audiovisual holdings, and the importance of humor in the movies.

Contact: Carlos Alfredo Linhares Fabio  
[recine@arquivonacional.gov.br](mailto:recine@arquivonacional.gov.br)  
[www.recine.com.br/2012/home.php](http://www.recine.com.br/2012/home.php)

### > Santiago de Chile

**Research Meeting and the Journal “Cuadernos de la CINETECA NACIONAL de Chile”.** A research meeting on Chilean cinema, organized by Cineteca Nacional de Chile, will take place in June 2012. Its objective is to promote and discuss research or initiated or carried out in 2011-2012. The most significant works will be published in the Cuadernos de la Cineteca Nacional de Chile, an online journal, the second issue of which contains articles about the previous research meeting on Chilean cinema. This second issue also includes information on recent film restorations and projects, and in-depth articles on the audiovisual heritage and the education of audiences.

[www.ccplm.cl/sitio/2012/cuadernos-2/](http://www.ccplm.cl/sitio/2012/cuadernos-2/)

## 09 Publications and DVDs

### > Manchester

*Preston and its Guild, 1902 to 1992*  
 Preston Guild is celebrated only every 20 years, so to coincide with the 2012 programme of events the **NORTH WEST FILM ARCHIVE** has collaborated with the Harris Museum & Art Gallery to produce a DVD of “*Preston and Its Guild 1902 to 1992*” - a compilation of fascinating and rarely seen footage from the Archive’s collection. The DVD looks back at the story of the City of Preston and its unique Guild celebrations. This brand new hour long film, narrated by Roy Barraclough MBE, observes Preston’s transformation during the 20th century from its industrial roots to modern city through the eyes of professional and amateur film-makers.

[www.nwfa.mmu.ac.uk/merchandise.htm](http://www.nwfa.mmu.ac.uk/merchandise.htm)



“Preston and Its Guild 1902 to 1992”

## 09 Publications and DVDs

### > New York

In *Flesh Into Light* (UK, Intellect Books and University of Chicago Press, 2012), Robert Haller, the Director of the library of **ANTHOLOGY FILM ARCHIVES**, tracks Amy Greenfield's vision and ideas on the human condition in the films, video works, holograms, and installations she has made over the last forty years. Working with often nude dancers, Greenfield has made films constructed with intense editing and a moving camera that show vulnerable, yet strong women with primal female energy. Her independent projects with Richard Leacock, Hilary Harris, Nam June Paik, Dennis Hopper, and treating myth and Sophocles' "Antigone" are discussed in depth. 138 pages, plus 20 pages of photographs and frame enlargements, many in color.

### > Santiago de Chile

**Signatures against Oblivion: Recovered Chilean Cinema.** This book by Mónica Villarroel and Isabel Mardones, in May by Cuarto Propio, investigates the exit, safeguarding and return to Chile of film preserved in Germany (in the Federal Archives and at Foundation DEFA) between 1970 and 2001, and which have now reintegrated the shelves of the **CINETECA NACIONAL** de Chile. These historical documents amount to 49 titles and as many as 275 elements in total. To this must be added 19760s and 1970s documentaires preserved by the Friends of the Deutsche Kinematek in Berlin. These had been secured before and after the 1973 coup.

### > Tanger

For its fifth anniversary, the **CINÉMATHEQUE DE TANGER** has published *Album Cinémathèque de Tanger: A Short Illustrated History of Film in Tanger and of Tanger on Film*, told through the stories and archives of the Cinémathèque of Tanger, North Africa's first art house cinema.

Translated into English, French, Arabic, Spanish and Catalan, it was edited by Omar Berrada et Yto Barrada, and published by the Librairie des Colonnes (Tangier) and La Virreina Centre de la Imatge (Barcelona). Price: 350 DHS - 42 EUR

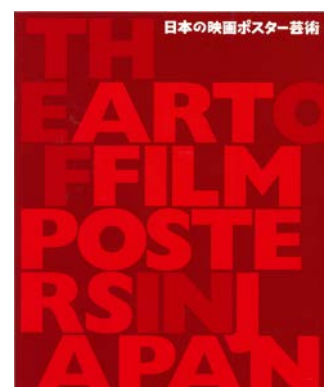
Order: [www.librairie-des-colonnes.com](http://www.librairie-des-colonnes.com) or [www.loiseauindigo.fr](http://www.loiseauindigo.fr)

### > Tokyo

#### *The Art of Film Posters in Japan*

The **NATIONAL FILM CENTER** published a catalog of the exhibition *The Art of Film Posters in Japan*, held in its gallery from 7 January to 31 March 2012. In most cases in Japan, film posters have been created as an advertisement medium, anonymously and under the strict control of the film producers or distributors. However, in the history of film posters one can easily come across distinguished posters that deserve to be classified as graphic art. The exhibition is searching for the link between film and graphic arts through nearly 100 posters from the 1930s to 90s, including remarkable works by Takashi Kono, Hisamitsu Noguchi, Kiyoshi Awazu and Tadanori Yokoo.

Contact: Hidenori Okada - [okada@momat.go.jp](mailto:okada@momat.go.jp)



## 09 Publications and DVDs

### > Toulouse

The **CINÉMATHÈQUE DE TOULOUSE** and Nouveau Monde Editions, supported by The Foundation for the Memory of the Shoah, have published *Kinojudaica*. Supervised by Natacha Laurent, director of the Cinémathèque de Toulouse, and researcher Valérie Pozner, this book, based on archive exploitation and previously unpublished documents, offers a study of the representation of the Jews in Russian and Soviet cinema from the 1910s to the 1980s. Based on the works of film historians, Jewishness specialists and researchers in aesthetics, it helps to fill in a clear historiographical void. It is enhanced with a large iconographic selection and new filmographies.

Contact: Clarisse Rapp - [clarisse.rapp@cinematheque.net](mailto:clarisse.rapp@cinematheque.net)

### > Valencia

The **IVAC** is proud to present its first DVD release. The restored 1926 film *¿Qué es España?* (directed by L. Araquistáin and C. Coll y Cuchí) is an essential documentary to understand the modernising impetus of Spain during the 1920s and 1930s and in particular the so-called "Silver Age" of Spanish science and culture.

Arcadi Valiente, a pianist who regularly accompanies silent films at the IVAC, composed an original score for this DVD edition. The DVD also includes two essays downloadable as PDF files.

Contact: Inmaculada Trull - [trull\\_inm@gva.es](mailto:trull_inm@gva.es)



*¿Qué es España?* (L. Araquistáin and C. Coll y Cuchí, 1926)

### > Wien

The **AUSTRIAN FILM MUSEUM** has published two new books on French filmmaker Olivier Assayas. The first, eponymously titled volume was edited by renowned film critic, Kent Jones, and is the first publication on the filmmaker in English. The second volume – entitled *A Post-May Adolescence: Letter to Alice Debord* – concentrates on Assayas' own writings, bringing together three of his most personal essays. Both books were launched on May 11, the opening night of a 5-week retrospective dedicated to the filmmaker's work. The books can be obtained directly from the Austrian Film Museum ([www.filmmuseum.at](http://www.filmmuseum.at)) and, internationally, via Columbia University Press.

Contact: Eszter Kondor - [e.kondor@filmuseum.at](mailto:e.kondor@filmuseum.at)

The **AUSTRIAN FILM MUSEUM** has released a new 2-Disc DVD set in its series devoted to the work of U.S. independent filmmaker, James Benning. The new set pairs the filmmaker's last two films shot on film: *casting a glance* and *RR* (both 2007). Also included are two never-before-published interviews with the director on the making of both films. A 20 page bilingual booklet rounds off the package. The series, which began with last year's release of *American Dreams (lost and found)* (1984) and *Landscape Suicide* (1986), is distributed through the Edition Filmmuseum label.

[www.edition-filmuseum.com](http://www.edition-filmuseum.com)



*Casting a glance* (James Benning 2007)

## 10 Other News

### > Beirut

#### A New President for the Lebanese Cinema Foundation.

The new Board of Directors of the Lebanese Cinema Foundation (FLC), elected on February 7 2012, decided to entrust the leadership to Maya de Freige. This is a heavy legacy after 10 years of dedicated service provided by Aimée Boulos, who led the Foundation for ten years, and is now its Honorary President, will be a hard act to follow.

Maya de Freige's experience at the Ministry of Culture has made her realise that Lebanese cinema is slowly but surely finding its place on the international film stage, and that its cultural and economic importance needs to be recognised by both public and private sectors.

The unifying role of the Lebanese Cinema Foundation in the Lebanese media landscape is well known, but it still needs to be strengthened. Mrs de Freige is convinced that pursuing a fruitful collaboration with FIAF affiliates will help develop a Lebanese film industry that is a both means of cultural expression and intercultural dialogue, and a tool of socio-economic development.

Contact: [maya.defreige@gmail.com](mailto:maya.defreige@gmail.com)  
[www.fondationlibancinema.org](http://www.fondationlibancinema.org)

### > Waltham

The **NATIONAL CENTER FOR JEWISH FILM** in Waltham Massachusetts ([www.jewishfilm.org](http://www.jewishfilm.org)) announces the new film restoration of the only surviving print of *Breaking Home Ties*, a 1922 American silent film directed by Frank Seltzer & George Rowlands. *Breaking Home Ties*, a family melodrama set in Russia and New York and released for general audiences, was produced by Jewish filmmakers with the express purpose of countering the pervasive negative stereotyping of Jews and the escalating anti-Semitism incited by the

Ku Klux Klan and Henry Ford in the 1920s. Long believed lost, the only extant print of *Breaking Home Ties* was discovered by Sharon Pucker Rivo of The National Center for Jewish Film in a Berlin archive in 1984. That distribution print with German intertitles had been released under a different title and was severely damaged. In the 1990s, NCJF completed a 35mm film-to-film restoration and created new English intertitles. But while the film was saved, it remained difficult to watch due to film damage. In 2011, new HD digital restoration technology allowed for the image to be stabilized. Today, nine decades after its initial release, this rare film is finally back on the big screen.

Contact: Lisa Rivo - [lisarivo@brandeis.edu](mailto:lisarivo@brandeis.edu)



*Breaking Home Ties* (Frank Seltzer and George Rowlands, 1922)

FIAF Bulletin Online #3 - 06/2012

Editor, layout: Baptiste Charles  
Executive Publisher: Christophe Dupin  
Translations: Nicolas Bruwier, Baptiste Charles, Christophe Dupin

Published by FIAF  
Rue Defacqz 1  
1000 Brussels  
Belgium

Next issue to be published in October 2012

Send your news to [info@fiafnet.org](mailto:info@fiafnet.org)

## > Magdalena Mazaraki

It is with great sadness that we learned the passing of Magdalena Mazaraki, who was in charge of cultural and educational projects at **ECPAD** (FIAF Associate). Film historian and author of articles and books on early cinema, her research greatly contributed to the rediscovery of the work of Boleslaw Matuszewski, one of the first men to emphasize the importance of film preservation in the late 19th century.



Magdalena Mazaraki  
© André Gunthert



Some of the FIAF delegates in front of the China Film Archive at the occasion of the 68<sup>th</sup> FIAF Congress in Beijing (23-28 April 2012)

# P.I.P. NEEDS YOU MORE THAN EVER ON ITS 40<sup>th</sup> ANNIVERSARY

Since 1972 the Periodicals Indexing Project  
has offered the FIAF community in-depth coverage  
of the world's foremost academic and popular film journals.



You can support the P.I.P. in various ways:

**SUBSCRIBE** to FIAF Databases Online and have access to a unique set of databases, including *International Index to Film Periodicals & Treasures from the Film Archives*.

**INDEX** a film journal for P.I.P. and contribute to this essential tool for film studies whilst enjoying significant discounts on your subscription to *FIAF Databases Online*.

**BECOME** a P.I.P. Supporter and join the exclusive group of FIAF affiliates who contribute extra funds to support the mission and activities of the P.I.P.



For more information see [www.fiafnet.org](http://www.fiafnet.org) or write to [pip@fiafnet.org](mailto:pip@fiafnet.org).