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General Assembly of the 70th FIAF Congress
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01 Editorial



Christophe Dupin

Dear colleagues, chers collègues, estimados colegas,

You will have noticed that we introduced a significant change in the presentation of the *FIAF Bulletin Online*. Rather than publish three versions in the three FIAF languages, as we have done until now, this time it was decided to publish one edition only, with the following rule: all texts appear in English, and those which are sent to us in French or Spanish (and usually concern speakers of that language more particularly) also appear in those languages.

Two reasons can explain this “experiment”. First, producing three issues of the *JFP* is extremely time-consuming for the Secretariat, so by the time we complete work on the three editions, the news in the *FBO* is hardly fresh anymore. Besides, combined online consultation/download statistics for the last issue of the *FBO* are rather revealing: 500 for the English version, 54 for the French version and 12 for the Spanish version. Secondly, as we are preparing for our office move at the end of July (more on this in this issue), it was impossible for the Secretariat to work on three separate editions in this very busy period. Please send us your views and comments on the *FBO*, what you would like to see in it, how you would like it to be presented, and whether you think it is important to retain three different editions in the three FIAF languages. That will help us decide what shape it will take in the future... Meanwhile, I hope you enjoy reading this issue, which is bigger and contains more information than ever before.

In the first half of this year, the FIAF Secretariat’s most visible achievements were the publication of the 2014 *FIAF Directory* and of #90 of the *Journal of Film Preservation*, as well as the preparations for the Skopje Congress, Executive Committee meetings and General Assembly, in close collaboration with Mimi Gjorgoska-Ilievska and her wonderful colleagues at the Kinoteka na Makedonija. It was a real pleasure for everyone at the Brussels office to work with that very efficient and friendly team, and I do think that the result of our hard work was a memorable congress in Macedonia.

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01 Editorial

Among the Secretariat's main priorities over the next months, there will be the move to our new offices in Brussels at the end of July, the recruitment of a new part-time administrative assistant after the summer, and the completion of the new FIAF website.

Finally, I would like to give a warm welcome to the Cinémas du Grütli (Geneva) and the Yale Film Study Center (New Haven), our two new Associates (that takes the number of active FIAF affiliates to 153), and to once again congratulate our colleague Vladimir Opela on his FIAF Honorary Membership.

Best regards,

*Christophe Dupin,
FIAF Senior Administrator*

02 News from the Affiliates

NEW FIAF AFFILIATES

> GENEVA

Partner of the Cinémathèque Suisse, the CINEMAS DU GRÜTLI provide a rich, exciting programming, nourished by the heritage and emerging cinematographies but essentially turned towards pleasure. The Cinemas also invite the public to meet filmmakers, producers, festival organizers, critics to discuss about cinema. In order to give the audience an opportunity to converse with those who make movies and give back to the cinema all its power of exchanges.

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02 News from the Affiliates



Les Cinémas du Grütli invitent le public à rencontrer des cinéastes, producteurs, des organisateurs de festivals et des critiques pour discuter de cinéma.

[Fr] Salle associée de la Cinémathèque suisse, les CINÉMAS DU GRÜTLI proposent une programmation riche, passionnante, nourrie par le patrimoine et les cinématographies émergentes mais tournée essentiellement vers le plaisir. Les Cinémas invitent également le public à rencontrer des cinéastes, des producteurs, des organisateurs de festivals, des critiques pour discuter de cinéma. Pour donner aux spectateurs une occasion de converser avec ceux qui font les films et rendre au cinéma toute sa puissance d'échange.

> NEW HAVEN

The YALE FILM STUDY CENTER is the center of film culture on the campus of Yale University. With extensive holdings in 35mm and 16mm as well as a large reference collection of DVD and Blu-ray discs, the Film Study Center is a film archive, a study collection, a library, and a center for screening and research. The Film Study Center supports a variety of screenings in the Whitney Humanities Center auditorium, from screenings of prints from its collection for classes in Film Studies and many other departments, to screening series including "Treasures from the Yale Film Archive" and the Yale Film Studies Graduate Student Colloquium.

The Yale Film Study Center was established in 1982 as the repository for moving image material at Yale University. Before the Film Study Center's founding, Yale had long been a center for filmmaking and a starting point for many in the world of film. From Meryl Streep to Matthew Barney, from Bruce Cohen to Standish Lawder, Yale alumni have made immense contributions to the creation and study of narrative, documentary, and experimental film. In the more than thirty years since the founding of the Yale Film Study Center, the University has made a commitment to the conservation, preservation, and presentation of film for students, the university community, and the general public, through the work of the Film Study Center.

02 News from the Affiliates



The Yale Film Study Center
on the campus of Yale University



The vaults of Yale Film Study Center

The Film Study Center also organizes and supports events which bring prominent filmmakers to Yale to screen and discuss their work. In recent years, the Film Study Center has helped bring Yale alumni Jodie Foster and Alex Gibney, as well as Spike Lee, James Ivory, and Bob Rafelson, to Yale for special events.

The Film Study Center archive includes the film collections of Yale alumni in the field of motion pictures and television, as well as the collections of many film collectors who donated their films to Yale. Original negatives of independent documentary films produced about Yale, including *TO BE A MAN* (1966), *BRIGHT COLLEGE YEARS* (1970), and *BLACK AT YALE* (1974), are also held by the Film Study Center.

The Yale Film Study Center has been actively involved in preserving films from its collection for which it holds original or best elements. Between 2008 and 2011, with the aid of grants from the National Film Preservation Foundation, the Yale Film Study Center preserved two films by pioneer animator and Yale alumna Mary Ellen Bute, *Passages From James Joyce's Finnegans Wake* (1966) and *The Boy Who Saw Through* (1956), as well as the groundbreaking film *Our Union* (1949), directed by Carl Marzani, which focuses on the rise of the United Electrical, Radio, and Machine Workers of America. The Film Study Center plans to preserve an increasing number of films from its collection in the coming years.

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02 News from the Affiliates



> AMSTERDAM

Dr. Hoos Blotkamp-de Roos, former Director of the NEDERLANDS FILMMUSEUM in Amsterdam (1987-2000) and Vice-President of FIAF (1993-1997), passed away on 3 April 2014 after a brief illness. You can find EYE's tribute at <http://www.eyefilm.nl/en/news/remembering-hoos-blotkamp>

An obituary by Gabrielle Claes will be published in the next issue of the *Journal of Film Preservation*.

> BARCELONA

FILMOTECA DE CATALUNYA is one of 17 sites participating in the third edition of the European Youth Awards, organized by the European Film Academy. Over 50 children between 12 and 14 participated as jurors in choosing the winning film: "Regret/ Spijt!", a Dutch production directed by David Schram denouncing bullying at school. The other finalists were "The Contest" from Denmark and "Windstorm" from Germany. Filmoteca de Catalunya warmly salutes this initiative to increase awareness among younger audiences and encourages other European film archives to participate in future editions.

[Es] Filmoteca de Catalunya ha sido una de las 17 sedes participantes en la tercera edición de los European Youth Awards, organizados por la European Film Academy. Más de 50 niños entre 12 y 14 años participaron como jurados en la elección de la película ganadora: "Regret!/ Spijt!", una producción holandesa dirigida por David Schram que denuncia el "bullying" en el ámbito escolar. Las otras finalistas fueron la danesa "The contest" y la alemana "Windstorm". Filmoteca de Catalunya valora muy positivamente esta iniciativa destinada a la formación de nuevos públicos y anima a otras cinematecas europeas a sumarse a la experiencia en próximas ediciones.

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02 News from the Affiliates

> BEIJING

We are very pleased to announce that Ms. Sun Xianghui has been appointed as director of the CHINA FILM ARCHIVE as of April, 2014.

Sun Xianghui, born in 1964, holds a master of Law from the Department of Journalism at the Beijing Broadcasting Institute (now Communication University of China), and has acted as deputy director to the China Film Archive since 2006.

Over these years, the CFA has kept an excellent and close relationship of cooperation and interaction with FIAF. Now under the new leadership, our policy and communication with FIAF remains as strong as ever and we intend to continue working together with all our FIAF colleagues in the field of film archiving and preservation.

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> LONDON (BFI)

As many of you know, archive programming has long been a central part of BFI LONDON FILM FESTIVAL within our 'Treasures' strand. Annually within this strand, we present 15-20 new restorations of classic features, shorts and documentaries from the world's film archives. For three decades, the BFI London Film Festival archive selections have been programmed by Clyde Jeavons with great sensitivity, wit and

erudition. After so many years, he has decided to stand down as LFF programmer and we will be celebrating his long-standing contribution during this year's festival.

We are pleased to announce that programming for the Festival's Treasures strand will now be led by the BFI's Head Curator Robin Baker and BFI Southbank Cinemas Programme Manager Julie Pearce, whom many of you know. We look forward to presenting a rich and diverse selection of c20 classic titles as part of the BFI London Film Festival (8-19 October 2014).

As we move forward we would like to extend our sincerest gratitude to Clyde for his wonderful work over the years, shaping a Treasures strand which remains a vitally important part of our Festival.

Please do feel free to contact Robin and Julie on robin.baker@bfi.org.uk and julie.pearce@bfi.org.uk regarding BFI London Film Festival Treasures, or me with regards to any other Festival matters.

Tricia Tuttle - Tricia.Tuttle@bfi.org.uk

The BFI NATIONAL ARCHIVE has been awarded the prestigious San Francisco Silent Film Festival Award. The programme citation praised the BFI's contribution to cinema, "If the AFI, the Library of Congress's Moving Image Collection, MoMA, and maybe even the Pacific Film Archive merged, they still wouldn't match the BFI's depth and breadth." The award was accepted by Bryony Dixon, Curator, Silent Film who led a number of key

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recent silent film restorations, including *The Great White Silence* (1924), *The Epic of Everest* (1924) and the nine surviving silent Hitchcock silent films. Previous recipients include the Cinémathèque Française, Kevin Brownlow and Patrick Stanbury, UCLA and the Telluride Film Festival.

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> MEXICO (UNAM)

Most film laboratories in the world are closing due to the declining use of film in motion picture production, resulting in a major threat to collections. Aware of this situation, **the FILMOTECA DE LA UNAM is strengthening its own laboratory equipment in order to provide it with the best tools for the rescue and photochemical restoration of the thousands of titles stored in its nitrate and acetate vaults.** It now stands as one of the leading specialized laboratories for developing and printing black and white, and very soon also color film, and as such will be a major asset to the preservation of Mexican cinema and other parts of Latin America.

[Es] La mayoría de los laboratorios cinematográficos en el mundo están cerrando ante el desuso de la película en las producciones fílmicas, lo que se traduce en una fuerte amenaza para los acervos. La Filmoteca de la UNAM consciente de esa situación, está reforzando con equipamiento de punta su propio Laboratorio para dotarlo de mejores herramientas en el rescate y

restauración fotoquímica de miles de títulos que se encuentran albergados en sus bóvedas de nitrato y acetato. De esta manera se coloca como uno de los Laboratorios de alta especialidad en revelado e impresión Blanco y Negro y muy próximamente en color, lo que significará un gran soporte para la preservación de la cinematografía mexicana y de otras partes de América Latina.

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> MILANO

After the refurbishment undergone during the past two years, our MIC-INTERACTIVE FILM MUSEUM is the core of a special project which should make it fully functional by the beginning of 2015. Two subgrade storages totalling 2,500 square meters will host our ca. 20,000 titles on acetate, but will also be the largest regional repository for film images. Moreover, a Laboratory will be devoted to preserving cinema on film, and to transferring it onto the most up-to-date digital media. Thus the Archive will become an integral part of the traditional museum tour, by linking the Archive and the Lab via a "Tunnel of Dreams", a sort of 'emotional multimedia passageway' breaking traditional barriers between the general public and insiders. Raising awareness of the digital revolution vs the preservation challenges, and raising the (inter)national profile of FCI, are two main objectives facing us in the coming months.

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02 News from the Affiliates



The Audiovisual Archives Meeting took place at the 9th Cineop – Ouro Preto Film Festival between May 28th and June 2nd.

> RIO DE JANEIRO

Between May 28th and June 2nd, the Audiovisual Archives Meeting took place at the 9TH CINEOP – OURO PRETO FILM FESTIVAL. The event was coordinated by Hernani Heffner, head of preservation at the Cinemateca do MAM (Rio de Janeiro). Alongside the Brazilian film archives, foreign institutions also attended the meeting : Instituto Nacional de Cinema e Audiovisual, Mozambique; Museo del Cine, Argentina; Cinemateca Uruguay; and Fimoteca de la PUC, Peru, increasing exchanges between Brazilian archives professionals and their colleagues from Africa and Latin America. Cosme Alves Netto, the remarkable curator of the Cinemateca do MAM, was honored during the event.

[Es] Del 28 de mayo al 2 de junio se realizó el Encuentro Nacional de Archivos Audiovisuales en el 9º CINEOP – FESTIVAL DE CINE DE OURO PRETO. El encuentro fue coordinado por Hernani Heffner, jefe de preservación de la Cinemateca do MAM de Rio de Janeiro. Además de las instituciones brasileñas, el evento contó con la participación del Instituto Nacional de Cinema e Audiovisual, Mozambique, del Museo del Cine, Argentina, de la Cinemateca Uruguay y de la Fimoteca de la PUC, Perú, ampliando los intercambios entre los profesionales de preservación brasileños y sus colegas de África y Latinoamérica. Cosme Alves Netto, reconocido comisario de la Cinemateca do MAM, fue homenajeado en el evento.

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02 News from the Affiliates



The degree-granting program's 18th annual graduation ceremony of the L. Jeffrey Selznick School of Film Preservation at George Eastman House took place on June 20th

> ROCHESTER

Preparations are under way for the 20th Anniversary of the L. Jeffrey Selznick School of Film Preservation at GEORGE EASTMAN HOUSE. The degree-granting program's 18th annual graduation ceremony took place on June 20th, with C. Chapin Cutler, Jr., President of Boston Light & Sound, Inc., delivering the commencement address to thirteen students (see photo) from Argentina, Ireland, Israel, France, New Zealand, and the United States. In the course of its history, the Selznick School – held in partnership with the University of Rochester – has instructed well over two hundred graduates from twenty-eight countries. Enrollment for the 2014-2015 academic year is full; applications for the 2015-2016 are now accepted.

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> SKOPJE

As part of the "Balkans' Memory: preserving and promoting audiovisual heritage in the Western Balkans" project led by France's Ina, seminars and workshops on archive appraisal and documentary treatment were held from May 28th to 30th, 2014 at Skopje's Holiday Inn hotel.

The "Balkans' Memory" project is a regional training action which brings together professionals from Albania, Bosnia and Herzegovina, Croatia, the Republic of Macedonia, Montenegro, Serbia and Kosovo. The project consists of preparatory actions aiming at raising awareness among decision-makers of the Western Balkans of the necessity to invest in the preservation, digitization and management of their audiovisual heritage and to promote the exchange of knowledge and experience among the region's film archive professionals.

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Speakers at the seminar included experts such as Ms. Claire Corneloup and Ms. Anne Couteux, project managers at Ina, Ms. Mimi Gjorgoska-Ilievska, director of the CINEMATHEQUE OF MACEDONIA, Ms. Jolan Stefanovic, head of TV Archive Department at the Radio Television Vojvodina (RTV), and Mr. Arber I. Ibrahim, head of IT at the Radio Television of Kosovo (RTK).

The seminar held in Skopje was organized in partnership and with the support of the Cinematheque of Macedonia, the Macedonian Radio Television (MRT) and the French Embassy in Macedonia, and was co-financed by the EC.

Participants in the seminar also visited the archive departments of the Cinematheque of Macedonia and the MRT, Skopje.

[Fr] Dans le cadre du projet « Mémoire des Balkans : Préserver et diffuser le patrimoine audiovisuel des Balkans de l'Ouest », se sont tenus à Skopje du 28 au 30 mai 2014, des séminaires et ateliers, regroupant des professionnels d'Albanie, Bosnie-Herzégovine, Croatie, République de Macédoine, Monténégro, Serbie et Kosovo. Ce projet souhaite attirer l'attention sur la nécessité d'investir dans la préservation, la numérisation et la gestion des collections audiovisuelles et encourager la collaboration et les échanges de savoirs et d'expériences entre les professionnels de la région.

[Es] En el marco del proyecto "Memoria de los Balcanes: mantener y difundir el patrimonio audiovisual de los Balcanes occidentales", tuvieron lugar en Skopje del 28 al 30 mayo de 2014, seminarios y talleres, reuniendo a profesionales de Albania, Bosnia-Herzegovina, Croacia, Macedonia, Montenegro, Serbia y Kosovo. Este proyecto tiene como objetivo llamar la atención sobre la necesidad de invertir en la preservación, digitalización y gestión de las colecciones audiovisuales y fomentar la colaboración y el intercambio de conocimientos y experiencias entre profesionales de la region.

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> STOCKHOLM

As mentioned in the last issue of the FBO, the SWEDISH FILM INSTITUTE received an additional funding of SEK 40M (approx. EUR 4,6M) for the digitization of film heritage, expected to cover the high-end digitization of 500 films in 2014-2018. The films subject to digitization are chosen by a selection committee, and a Policy of the Digitization Selection Committee was adopted by the Swedish Film Institute management in March 2014. The policy is now available also in English on <http://www.sfi.se/en-GB/Film-Heritage/About-the-archive/Digitization/>.

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In June, a curatorial policy for the selection of source elements and the treatment of image and sound was adopted, which will also be available in an English version (on the web page given above) after the Summer.

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> TANGER

The **CINÉMATHÈQUE DE TANGER** has worked extra hard since 2012 to draw attention to its unique collection of Moroccan and African films.

The inventory of its collections has been progressing apace and a new database has been selected. Screenings have taken place both in Morocco and abroad. Moroccan and African artists are encouraged to entrust their films to the Cinémathèque.

[Fr] La **CINÉMATHÈQUE DE TANGER** redouble d'efforts depuis 2012 pour mettre en valeur sa collection unique de films marocains et du monde arabe. Films d'édition, mais surtout films d'artistes et films amateurs constituent l'essence de son fonds. Deux grands chantiers ont désormais bien avancé, l'inventaire de l'existant et le choix d'une base de données adaptée à cette collection originale. Nous avons pu l'an passé présenter au public une sélection de films inédits numérisés lors de deux ciné-concerts à la cinémathèque et à La Villa des arts de Rabat. Nous continuons de faire découvrir notre fonds de films marocains à l'international autour de notre programmation Hors les murs. En 2013 la cinémathèque était notamment présente au Walker Art Center de Minneapolis.



Fonds Zoccola de la Cinémathèque de Tanger

Aujourd'hui nous relançons la collecte et invitons les artistes et réalisateurs marocains à déposer leurs films. Nous travaillons de concert à l'enrichissement de notre collection à l'amélioration des conditions de sa conservation. La recherche de financements est cruciale pour nous permettre développer notre collection.

Après une opération de crowdfunding réussie, nous espérons bien renforcer les partenariats locaux et internationaux afin de pérenniser nos efforts.

[Es] Desde el 2012, la **CINEMATHÈQUE DE TANGER** se esfuerza de promover su colección única de películas marroquíes y africanas. Han seguido adelante con el inventario de sus colecciones y han elegido una nueva base de datos. Programan en Marruecos pero también en el extranjero. Invitan los artistas marroquíes y africanos a depositar sus obras en la Cinémathèque.

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02 News from the Affiliates

LA CINÉMATHEQUE DE TOULOUSE

> TOULOUSE

On the occasion of its 50th anniversary, the TOULOUSE CINÉMATHEQUE revamps its visual identity and changes its logo.

Held every year by the TOULOUSE CINÉMATHEQUE, the 8th Zoom Arrière film festival brought together over 12,000 film lovers between April 4th and 12th, 2014. 95 films, 17 ciné-concerts and 25 extra-mural screenings were presented to the audience for this special 50th anniversary edition.

Throughout the festival, the Toulouse Cinémathèque had the pleasure of welcoming directors Noémie Lvovsky, Arnaud Desplechin, Pascale Ferran, Emmanuel Finkiel, Patricia Mazuy, Bruno Podalydès, Céline Sciamma, André S. Labarthe and also paid tribute to the Austrian Film Museum in the presence of its director, Alexander Horwath.

[Fr] À l'occasion de ses 50 ans, LA CINÉMATHEQUE DE TOULOUSE renouvelle son identité visuelle et change de logo.

Le festival Zoom Arrière organisé par LA CINÉMATHEQUE DE TOULOUSE et dont la 8e édition a eu lieu du 4 au 12 avril 2014



French film-makers invited by the Cinémathèque de Toulouse for the Zoom Arrière Film Festival

a rassemblé plus de 12 000 spectateurs. Cette année, 95 films, 17 ciné-concerts et 25 séances hors les murs ont été proposés à un public venu partager une édition « Spécial 50 ans ». L'occasion pour la Cinémathèque de Toulouse de recevoir les cinéastes Noémie Lvovsky, Arnaud Desplechin, Pascale Ferran, Emmanuel Finkiel, Patricia Mazuy, Bruno Podalydès, Céline Sciamma, André S. Labarthe et de rendre hommage à The Austrian Film Museum, en présence de son directeur, Alexander Horwath.

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Après l'exposition « Du cinéma plein les yeux. Affiches de façade peintes par André Azaïs » qui a accueilli plus de 42 000 visiteurs à l'Espace EDF Bazacle du 1er février au 27 avril 2014, LA CINÉMATHEQUE DE TOULOUSE met en ligne l'exposition virtuelle. L'exposition en ligne, accessible depuis www.lacinemathequedetoulouse.com, permet à un large public d'admirer l'intégralité du fonds (184 affiches), de comprendre le travail d'André Azaïs et de renouer avec cette dimension populaire du cinéma à laquelle la Cinémathèque de Toulouse reste attachée.

[Es] on motivo de la celebración de sus 50 años, LA CINEMATHEQUE DE TOULOUSE renueva su identidad visual y cambia su logo.

El festival Zoom Arrière organizado por LA CINEMATHEQUE DE TOULOUSE, cuya 8ª edición se llevó a cabo del 4 al 12 de abril del 2014, reunió este año más de 12 000 espectadores. 95 películas, 17 cine conciertos y 25 proyecciones organizadas en otras salas de la región fueron presentadas al público que vino a compartir esta edición "especial 50 años". La ocasión para la Cinémathèque de Toulouse de recibir a los cineastas Noémie Lvovsky, Arnaud Desplechin, Pascale Ferran, Emmanuel Finkiel, Patricia Mazuy, Bruno Podalydès, Céline Sciamma, André S. Labarthe y de rendir homenaje a The Austrian Film Museum, en presencia de Alexander Horwath su director.

Después de la exposición "Du cinéma plein les yeux. Carteles de fachada pintados por André Azais" que recibió más de 42

000 visitas en el espacio EDF Bazacle del 1 de febrero al 27 de abril de 2014, LA CINEMATHEQUE DE TOULOUSE lanza la exposición virtual. Accesible a partir de www.lacinemathequedetoulouse.com, la exposición en línea permite a un vasto público acceder a la integralidad del fondo (184 carteles), admirar y comprender el trabajo de André Azaïs y reanudar con la dimensión popular del cine, a la cual la Cinémathèque de Toulouse concede una gran importancia.

Clarisse Rapp
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> VALENCIA

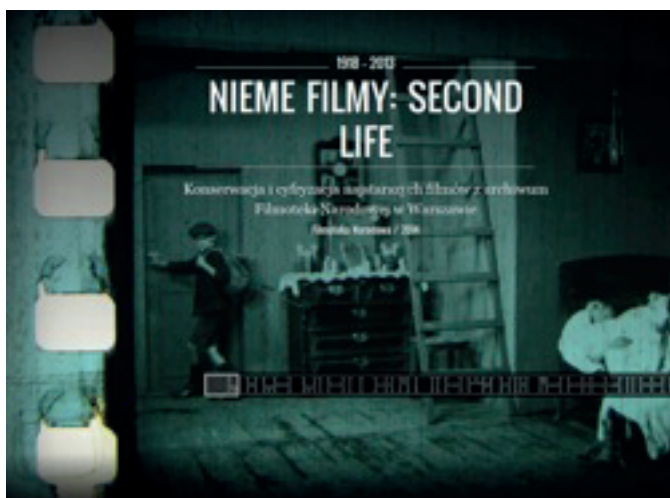
We hereby inform you that since May 15, 2014 Mr José Luis MORENO MAICAS became deputy director of Culturarts-IVAC. Mr MORENO MAICAS has long experience in the Valencian audiovisual sector.

Please note that my email account shall be closed and that any further communication must be addressed to:

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News from the Affiliates



Polish film star Pola Negri

> WARSAW

FILMOTEKA NARODOWA officially inaugurated its cooperation with Google Cultural Institute.

On March 28th, 2014 Filmoteka launched an interactive exhibition on the history of Polish cinema, entitled: „SILENT FILMS: SECOND LIFE. Preservation and digitization of the oldest movies from the Filmoteka archives”. The exhibition can be viewed online at : <http://www.google.com/culturalinstitute/exhibit/nieme-filmy-second-life/ARpPjn4s?hl=pl&position=50%2C0>

From now on all internet users worldwide can discover the secrets behind the digitization of Polish feature films and documentaries, learn more about world-famous Polish film star Pola Negri, and take a closer look at the work of film professionals such as film reconstruction teams and

digitization experts. The exhibition is also an opportunity to raise awareness of the Filmoteka Narodowa’s collections and broaden the knowledge of prewar Polish films, both in Polish and in English.

Through the presentation of the exhibition on Google Cultural Institute we wish to show how Filmoteka Narodowa cherishes the memory of the oldest monuments of the art of Polish cinema and how to give it a new life, says Aneta Kozłowska, the curator of the exhibition.

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Each section of the exhibition is accompanied by unique materials from the Filmoteka's archives : prewar programmes, photos, trade magazine covers and photographic documentation detailing the various steps of the digital reconstruction process.

[Fr] La FILMOTEKA NARODOWA vient d'inaugurer officiellement sa coopération avec Google Culture Institute.

Le 28 Mars 2014 a été lancée une exposition interactive sur l'histoire du cinéma polonais: « FILMS MUETS: DEUXIÈME VIE. La conservation et la numérisation des films plus anciens provenant des archives de la Filmoteka » à consulter sur : <http://www.google.com/culturalinstitute/exhibit/nieme-filmy-second-life/ARpPjn4s?hl=pl&position=50%2C0>

Désormais les internautes du monde entier seront en mesure de découvrir les secrets de la numérisation des films de fiction ou des documentaires polonais, pourront en apprendre davantage sur la vedette polonaise du cinéma mondial Pola Negri et découvrir les secrets du travail des professionnels : restaurateurs de film ou experts en numérisation. L'exposition est aussi l'occasion de faire connaître les collections de la Filmoteka Narodowa et d'élargir des connaissances sur le film polonais d'avant-guerre à la fois en polonais et en anglais.

A travers la présentation de l'exposition sur Google Culture Institute, nous tenons à montrer comment Filmoteka Narodowa chérit la mémoire des plus anciens monuments de l'art du cinéma polonais comment on leur donne une nouvelle vie - dit Aneta Kozłowska, commissaire de l'exposition.

Chaque section de l'exposition est accompagnée des éléments uniques de la Filmoteka: brochures d'avant-guerre, photographies, couvertures de magazines spécialisés et documentation photographique montrant le processus de la reconstruction numérique étape par étape.

[Es] La FILMOTEKA NARODOWA inauguró oficialmente su colaboración con Google Culture Insitute.

El 28 de marzo de 2014 inició la exhibición interactiva sobre la cinematografía polaca, titulada „PELICULAS MUDAS: SECOND LIFE. La conservación y digitalización de las películas más antiguas del archivo de Filmoteka Narodowa” que se puede ver en <http://www.google.com/culturalinstitute/exhibit/nieme-filmy-second-life/ARpPjn4s?hl=pl&position=50%2C0>

Ahora todos los internautas del mundo entero tienen la posibilidad de conocer los secretos de la digitalización de las ficciones o los documentales polacos, conocer mejor la estrella polaca del cine mundial Pola Negri y descubrir el trabajo de los profesionales: restauradores de películas o especialistas

02 News from the Affiliates

de digitalización. La exhibición da también la oportunidad de conocer la colección de la Filmoteka Narodowa y extender el conocimiento del cine polaco de anteguerra en todo el mundo, tanto en la lengua polaca como inglesa.

Por medio de la presentación de la exhibición en el Google Cultural Institute, queríamos enseñar como la Filmoteka Narodowa preserva la memoria de los más antiguos monumentos del arte cinematográfico y en que manera les da una nueva vida – menciona Aneta Kozłowska, la curadora de la exhibición.

Cada sección de la exhibición está acompañada por los materiales únicos de las colecciones de la Filmoteka: folletos publicitarios de anteguerra; portadas de publicaciones cinematográficas y también fotos contemporaneas que muestran el proceso de digitalización paso a paso.

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03 News from the Executive Committee



The FIAF Executive Committee held two meetings during the Skopje Congress last May. Here is a short summary of their main discussions and decisions.

- The EC unanimously approved the admission of the Yale Film Study Center as a new Associate of FIAF and noted the great quality of their application.
- The EC will make one last attempt to reach out to the handful of FIAF affiliates suspended since October 2012.
- Following the report of the Administrator and President on the last CCAAA meeting in Paris, the EC agreed to recommend to the General Assembly that FIAF should rejoin CCAAA as paying members.

- The EC noted the recent calls for help received from countries which do not have an established film archive (Iraq, Sri Lanka...) and appointed EC members to examine each individual case. The EC also appointed a working group to find ways in which FIAF can provide concrete assistance to archives (FIAF affiliates or not) whose national film heritage is in a state of extreme danger, in the spirit of the old "Reel Emergency Project" initiated by FIAF in 2003.

- A new African working group, chaired by Melisia Shinnars, was appointed, to pursue the valuable work done by Eva Orbanz and others as part of the "Film Archives in Africa" project since 2011, and to find new ways of funding training in Africa after the Goethe Institut Fund runs out.

03 News from the Executive Committee



- The EC congratulated the Treasurer and Administrator on the very positive 2013 financial results and it fully approved the proposed budgets for 2014 and 2015.
- The EC appointed a working group to pursue the work undertaken earlier this year update and modernize the FIAF Statutes and Rules, and in particular to redraft the four modified Rules rejected by the Skopje General Assembly. The Group will also draft proposals regarding Rules 94 to 109, which were overlooked in the last round of changes.
- Another task force was asked to draft a new FIAF mission statement and strategic objectives, which will eventually appear on the new FIAF website.
- The EC asked the Secretariat to find ways of distributing the FIAF publications more efficiently in North America, perhaps via a distributor in the US.
- Following several requests, the EC agreed to make information about the FIAF membership fee scale available on the FIAF website, for the benefit of its affiliates and archives interested in joining FIAF.
- The EC will investigate the possibility of setting up a Congress Travelling Fund in future years, to bring financial support to motivated affiliates who cannot afford to travel to the annual congress.

The next meeting of the Executive Committee will take place on 29 & 30 October in Stockholm, at the invitation of the Swedish Film Institute.

04 News from the Secretariat



The new FIAF office (from 1st August 2014), located Rue Blanche 42, 1060 Bruxelles



SEARCH FOR NEW OFFICES

As you probably know, the team of the FIAF Secretariat has been searching for new offices in Brussels for some time. I am glad to report that we have finally found what we were looking for, and have just signed the lease for new offices situated in a residential street only a short walk away from our current premises in Rue Defacqz. The new place is quieter, cosier and significantly cheaper. We will be moving at the end of July, and although we intend to keep disruptions to a minimum, one should not expect the normal level of service from the Secretariat for several weeks while we prepare for the move. From the end of July the new address of the Secretariat will be Rue Blanche 42, 1060 Brussels. We will soon email all FIAF affiliates and contacts to let them know when the new address becomes official.

STAFFING AND OFFICE WORKLOAD

Although the FIAF EC gave us the green light to recruit a part-time administrative assistant over a year ago, the recruitment process was delayed as a result of my reduced availability at the end of last year, and then by our heavy workload at the start of this year. We are now expecting to recruit our new colleague by the end of the summer. Meanwhile, the Secretariat has received the crucial help of Camille Blot-Wellens and Caren Willig (on a freelance or short-term-contract basis), as well as a number of experts (designer, IT programmer, translators/correctors...) hired for specific projects.

04 News from the Secretariat

FIAF WEBSITE/SOCIAL NETWORKS

We have continued to work with our designer and programmer on the development of the new FIAF website, but there have been delays – mainly because we have not been able to spend enough time on the editorial work needed to fill all the pages (in three languages) of the new website. This will become a clear priority for the Secretariat as soon as the office move is completed. FIAF's Facebook page is getting increasingly popular (1146 "likes" as of 30 June), as we post news and other practical information on a more regular basis. Photos of FIAF events are still regularly added to the FIAF Flickr website.

FIAF AWARD

The 2014 FIAF Award will be given to Jan Švankmajer on 10 July, at a special ceremony during the Karlovy Vary International Film Festival. FIAF will be represented by its president Eric Le Roy. As usual, the trophy – a silver film can – was made in Mexico from silver recovered from film prints discarded by the lab of the Filmoteca de la UNAM.

The 2015 FIAF Award will be presented to Italian filmmakers Yervant Gianikian and Angela Ricci Lucchi, at a date and venue to be determined nearer the time. There are no further FIAF Award recipients selected at this stage, although a few names have been suggested by members of the Executive Committee. Should you have any bright ideas on which film personality should be presented with the next FIAF Award, "in recognition of



their dedication to the preservation of, and access to the world film heritage for the pleasure of the audiences, as well as for the benefit of future generations", don't hesitate to email your suggestions to the secretariat.

JOURNAL OF FILM PRESERVATION

As you know, Cathy Surowiec, who edited the JFP between 2011 and 2013, has resigned the position in order to be able to devote more time to other projects. As those

04 News from the Secretariat

of you who attended the Skopje Congress will have discovered, her place has now been taken by Elaine Burrows. Many of you will know Elaine, who worked from 1966 to 2004 at London's National Film and Television Archive (now the BFI National Archive). She started there as a cataloguer, then became responsible for non-commercial research viewings and loans of prints to a variety of venues, including the premises of FIAF affiliates, and finally moved to the preservation department. Since leaving the NFTVA, Elaine has written the catalogue entries for the University of Westminster's Arts on Film Archive, and collated details of moving image collections, held by London local authorities and other institutions, for Film London's London Screen archives project. She has also worked in diverse editorial capacities, at the NFTVA and elsewhere. She has been a member of FIAF's Programming and Access to Collections Commission since 2003.

Elaine is now working on JFP #91, which will include an article on Gasparcolor and its restoration challenges, a survey of the BFI's Special Collections, information on Chaplin and the World Cinema Foundation (to tie in with this year's Chaplin Tramp centennial celebrations), an interview with 2014 FIAF Award recipient Jan Švankmajer, articles celebrating the fiftieth anniversaries of the Cinémathèque de Toulouse and the Österreichisches Filmmuseum, part II of the early history of FIAF, an overview of the Indian film heritage, and more...

For any editorial enquiries and comments, and proposals for articles, please email jfp.editor@fiafnet.org



fiaf

Directory
Annuaire
Directorio

2014

04 News from the Secretariat

2014 FIAF DIRECTORY

A new FIAF Directory was published in January. A lot of effort was put into it by the Secretariat, in particular to ensure that the information it contains is as correct and up-to-date as possible, since it is only published every two years. The directory can still of course be accessed via the search field on the home page of the FIAF website. Please do not forget to inform us of any major change in personnel in your institution, so that we can update our records (and the online directory) accordingly.

2013 ANNUAL REPORTS

As of 30 June, the Secretariat had received 118 annual reports from FIAF affiliates, which is not far from being a record, and can be explained by both the interest of many FIAF archives in taking part in the life of worldwide community, and the active campaign by the Secretariat to chase reluctant archives! The 2013 Annual Reports have been published as PDF files on the FIAF website, both as separate documents and as a single volume.

FIAF DIGITAL PROJECTION GUIDE

After selling well over 500 copies of the FIAF Digital Projection Guide throughout 2013, sales have now slowed down dramatically. Although FIAF's investment has not yet been fully recovered, it remains a very worthwhile project for the Federation. We are hoping to find ways of selling more copies on the North American continent,

perhaps with the help of AMIA, as few have been sold outside the FIAF community. We also intend to publish an electronic version of the book, in collaboration with the author Torkell Sætervadet.

FIAF ARCHIVE

The Secretariat has continued to catalogue and digitize the FIAF historical archive. Documents relating to all FIAF congresses from 1939 to 1968 have now been digitized, as well as most of FIAF's photographic collection, and various old FIAF publications. This represents over 3000 different high-resolution image files, which will eventually be incorporated into the new historical section of the new FIAF website.

Finally, I wrote an article about the FIAF paper archive which will be published in a special dossier on non-film archives edited by our colleagues Jean-Paul Dorchain (Cinéma-thèque Royale de Belgique) and Camille Blot-Wellens, in the scientific journal Archives et Bibliothèques de Belgique. I will also deliver a lecture on early FIAF history during Il Cinema Ritrovato in Bologna on 2 July.

TACITA DEAN'S STATEMENT TO UNESCO

Following the Barcelona General Assembly's support in principle of Tacita Dean and Guillermo Navarro's campaign about saving film as a medium, the Secretariat helped Tacita Dean finalize the text of their statement to UNESCO and supported the launch of their dedicated website www.savefilm.org.

04 News from the Secretariat

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supporter

FIAF SUPPORTERS

I am glad to report that the group of FIAF Supporters is still expanding (26 commercial, non-profit and individual Supporters as of June 2014), generating some crucial additional revenue that will enable the Executive Committee to fund more FIAF projects. The Secretariat is looking at ways of improving FIAF's partnership with, and services to its Supporters. During the Skopje congress, a small party was organised to allow FIAF affiliates and Supporters to meet in an informal environment. An official "FIAF Supporter" logo, which our supporters can use on their in-print and online promotional materials, has also been introduced.

Current FIAF Supporterts:

Commercial Companies:

Arri, CTM Solutions, Dancan, Deluxe, DFT Digital Film Technology Munich GmbH, Digimage Classics, Gaumont Pathe Archives, Hungarian Filmlab, L'Imagine Ritrovata, KEM StudioTechnik GmbH, Kinoton, Kino Xenix, MWA Nova GmbH, ORWO - FilmoTec, STiL Solution Boitier, Tuscan Corporation.

Non-Profit Organisations:

Auditorium du Louvre, Brooklyn Academy of Music/BAM Cinematek, The Cinema Museum, The Film Foundation, FOCAL International, Auditorium du Musée d'Orsay, New-York University / Tisch School of the Arts, Rainer Werner Fassbinder Foundation

Individuals:

Wolfgang Balga, Adrian Wood

Christophe Dupin
c.dupin@fi afnet.org

05 News from the P.I.P.



After approximately four decades the curtain falls over the International Index to Film Periodicals in book format. Printed volumes have been published annually since 1972, but in recent years the number of subscribers decreased drastically. Therefore the decision was taken to discontinue the series, meaning that volume 41 (published in 2013) was our final edition. Of course the International Index to Film Periodicals remains available in electronic format. Quarterly online updates are published as part of the FIAF Databases Online in collaboration with our partner publishers Ovid and ProQuest. Back volumes can still be ordered through the FIAF website.

We are happy to announce that the FIAF Databases are now included in ProQuest's Summon Discovery Service. So-called 'discovery services' are very useful because they are integrated in a library website, which will help researchers to uncover FIAF records more quickly, more easily and more often.

[Fr] Après 40 ans, l'International Index to Films Periodicals ne sera plus publié en format papier. Il sera dorénavant disponible en format électronique.

Nous sommes heureux d'annoncer que les bases de données sont dorénavant incluses dans le ProQuest's Summon Discovery Service.

[Es] Tras aproximadamente cuatro décadas, cae el telón sobre el formato en papel del International Index to Film Periodicals. Los volúmenes han venido imprimiéndose anualmente desde 1972, pero el número de suscriptores se ha reducido drásticamente en los últimos años. Por tanto, se ha tomado la decisión de interrumpir la serie, por lo cual el número 41 (publicado en 2013) ha sido nuestra última edición. Naturalmente, el International Index to Film Periodicals permanece disponible en formato electrónico. Se publican actualizaciones trimestrales online como parte de las FIAF Databases Online en colaboración con nuestros editores asociados Ovid y ProQuest. Los volúmenes atrasados se pueden ordenar a través de la página web de la FIAF.

Es un placer para nosotros anunciar que las FIAF Databases están incluidas ahora en ProQuest's Summon Discovery Service. Estos así llamados 'servicios de descubrimiento' son muy útiles porque están integrados en los sitios web de la Biblioteca, lo que ayudará a los investigadores a descubrir registros FIAF de una manera más rápida, fácil y frecuente.

Rutger Penne; r.penne@fiagnet.org

06 News from the Commissions

CATALOGUING AND DOCUMENTATION COMMISSION (CDC)

As reported in Skopje, CDC members and others on the FIAF Cataloguing Rules Revision Workgroup have worked intensively over the past year on the revision, titled FIAF Moving Image Cataloguing Manual. The newest version, 1_5_1-2, is available on the working group's wiki, located at <http://www.filmstandards.org/fiaf/wiki/doku.php?id=start>. We will continue to revise this draft, clarifying issues raised in the latest round of comments and adding Appendices, with the goal of producing a complete "Beta" release of the Manual in electronic form in early 2015. It is not too late to offer additional questions, comments, and other feedback! We would also be delighted to learn of anyone interested in working on revisions, appendices, and examples. Please email Nancy Goldman (NLG@berkeley.edu) with any suggestions or questions, or to volunteer to help with the final stages of the revision.

We will request new information for the Treasures from the Film Archives database this Fall; new data received will be made available via the Spring 2015 release of FIAF Databases Online.

We continue to seek volunteers to translate the Glossary of Filmographic Terms into additional languages. We plan to devise a new system using Google Docs to 'crowdsource' the work of translating, and will be starting with German and Dutch. We'd love to hear from anyone interested in working on these or other languages, and

many thanks to all who have contributed to date! We also plan to design a better web interface for searching the Glossary and will work with the Secretariat to implement such a system in the new FIAF website.

Members of the CDC:

Nancy Goldman (Head), Maria Assunta Pimpinelli, Thelma Ross, Zoran Sinobad (Deputy Head), Martine Vignot, Gabriele Popp, and Rutger Penne (ex-officio).

Nancy Goldman (NLG@berkeley.edu)

TECHNICAL COMMISSION (TC)

Those who were able to attend the Technical Commission workshop in Skopje in May will have seen our initial tests on the relative quality of film printing and scanning for preservation purposes. These were done using a single laboratory (Prestech in London), on a single printer, a single scanner, and a single film recorder, so although these early results suggested that there was not much difference in resolution between scanning and printing, but that recording a scan back on to film introduced a noticeable drop in resolution, we should not assume that this is always the case. We are now looking to extend the tests to a wider range of laboratories and equipment, and will report on the results in due course. If anyone with their own laboratory services would like to take part in this study, please let me know.

06 News from the Commissions

Camille Blot-Wellens will shortly be leading a long-cherished project to add to and extend Harold Brown's seminal work, *Physical Characteristics of Early Films as Aids to Identification*, as part of a mission to gather as much information as possible about the identification of film stocks. In this she will be collaborating with various experts, and asks that you contact her (camilleblotwellens@hotmail.com) or the Technical Commission. if you have any information, no matter how limited, which might add to our knowledge of old stocks. She is particularly interested in ways of identifying and dating stocks other than Kodak.

We hope to run a two-day basic technical training for film archivists course later this year. We are currently discussing details such as the location, the cost, and the course content, and hope to be able to announce it in the next two months.

Finally, we intend to send out a survey (yes, we know how much you all enjoy surveys) to all FIAF affiliates to find out what equipment and systems are currently in use in your archives. The intention is that this information can be shared to all FIAF members so that expertise and experiences can be exchanged.

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

David Walsh
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07 FIAF Congress



Presentation of the EFG 1914 project by Thomas Christensen and Georg Eckes during Symposium on World War I on May 5, 2014.

SYMPOSIUM AND SCREENINGS ON WORLD WAR I: A PERSONAL VIEW

As you know, the 70th FIAF Congress was hosted this year by the Cinematheque of Macedonia (Kinoteka na Makedonija) in Skopje. Given the 100th anniversary of the beginning of World War I and Macedonia's status as a province of Serbia at that time, a symposium and accompanying evening film program on the war seemed a natural fit.

Films screened included numerous documentaries, such as Léon Poirier's *Verdun, Vision of History* (1928), UCLA Film & Television Archive's restoration of *With the Greeks at the Firing Line* (1913), and the work of Macedonian cameramen, Janaki and Milton Manaki, as well as fiction features, such as *Nerven* (1919, Robert Reinert) and *The Good Soldier Švejk* (1956, Karel Steklý).

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Little did I know what a sensation *With the Greeks...* would be here. Shot no more than 100 miles from Skopje during the Second Balkan War, the film was considered lost, so all the archivists from the Balkans went nuts. I was overwhelmed by congratulations for rescuing their national patrimony, while a German archivist told me that we could not have given a better present to Skopje than to bring this film to FIAF. Our newsreel preservationists Blaine Bartell and Jeff Bickel are now national heroes there! Meanwhile, I also presented a paper on the film on the second day of the symposium, much of my historical analysis cribbed from a paper I wrote in graduate school in 1983 on the two Balkan wars in 1912-1913.

The symposium itself was a mixed bag of historical papers, surveys of WWI film collections, and descriptions of methodologies for cataloging and preserving war footage. Several early speakers, including representatives from Australia, Washington, D.C., Brussels, and Milan, simply described their WWI film collections. Speakers from Denmark, Berlin and the Netherlands presented their contributions to the European Film Gateway site on WWI, which makes close to 3,000 films available online for streaming from 23 European archives. With 1,261 shorts, London's IWM (Imperial War Museums) is the largest contributor to the Gateway, followed by the EYE Film Institute (Amsterdam) (291), the Danish Film Institute (230), and the Cinémathèque Royale de Belgique (185). The films not only include combat and behind the front footage, but also other documentaries shot during the war, as well as short comedies and fictional material. There are even films about WWII that were made long after the war.



Screening of a World War 1 film with piano accompaniment during the Congress

It's free to register for the site and then you can watch to your heart's content. The only caveat is that many of the films, like those of the Deutsche Kinemathek, are not yet uploaded.

The issue of cataloging such films was discussed by Masaki Daibo from the National Museum of Modern Art in Tokyo, who looked at a number of Japanese documentaries that incorporated footage from *The Siege of Port Arthur (1905)*, a film directed by Joseph Rosenthal for Charles Urban about the Russo-Japanese War. That film no longer exists, but Daibo's research could lead to at least a partial reconstruction of the lost film. This opens the prospect of using the methodology for reconstructing other lost documentaries, given that such footage is often repurposed.

Among the more content-oriented presentations were those of Russell Merritt (UC Berkeley) on D.W. Griffith's World War propaganda epic, *Hearts of the World (1918)* with Lillian Gish; Juan Manuel Aurrecochea's discussion of the Mexican Revolution and

07 FIAF Congress



Presentation by David Walsh and Toby Haggith during the symposium on World War 1

American interventionism, as documented in newsreels; and Toby Haggith and David Walsh's (Imperial War Museum) analysis of *The Battle of the Ancre* and *The Advance of the Tanks* (1917), the British follow-up to *The Battle of the Somme* (1916), the first and most famous propaganda documentary made during the war.

The symposium was augmented by evening film screenings, often of rarely seen films, like those of Macedonia's own Manaki brothers, who were cameramen during the 1910s and 1920s. My own personal discovery was *Niemandsland* (1931), a German feature film directed by Victor Trivas, about soldiers

from three different countries meeting in "No Man's Land" between the trenches and deciding they don't want to fight each other anymore. The beginning 20 minutes is a free style montage--heavily influenced by Eisenstein, with whom Trivas may have worked--and is unlike anything else I've seen from the period.

All in all, well worth the trip to Skopje, thanks to the Cinematheque of Macedonia.

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07 FIAF Congress



The Second Century Forum in Skopje

SECOND CENTURY FORUM - FOFA

On the 2014 FIAF Congress in Skopje, Macedonia, the BFI-led international think tank, FoFA (Future of Film Archiving), initiated by Charles Fairall in 2012, was most honoured to be allocated the entire morning in the very well attended Second Century Forum. Four sessions, chaired by Ulrich Ruedel (BFI) and co-presented with distinguished international panelists representing the National Film and Sound Archive of Australia, Imperial War Museum and the Swedish Film Institute, covered the most pressing technical and economic issues facing all film archives during the dramatic transition between analogue and digital technologies. Particular focus areas chosen were photochemical laboratory services, training and transfer of knowledge, and analogue projection and film equipment. Charles Fairall introduced the background of the initiative and the challenges of the digital cinema revolution on the background of parallel challenges faced in the video preservation world a couple decades ago.

After a summary of the FoFA Group's conclusions from their 2012 and 2014 meetings from the chair, Jon Wengström (Swedish Film Institute) elaborated on his institution's experiences in taking over equipment and personnel from a closing commercial supplier to establish an internal archival laboratory, on providing archival internships, and on the needs of maintaining analogue projection capabilities. David Walsh (IWM) challenged conventional notions about the relative archival value and quality of photochemical vs. digital duplication of analogue heritage materials and talked about the FIAF Technical Commission's training initiatives. Ulrich Ruedel reported on collecting analogue equipment at BFI (including ergonomic considerations of maintaining traditional workflows), on general challenges and opportunities of providing materials-scientific research and education within the film preservation community, and on the JP Getty Conservation Centre's new weekly Conservation Technology Seminars at BFI in particular. Michael Loebenstein (NFSA) gave an update on FIAF's laboratory survey and provided additional strategic and supportive remarks on all the other subjects debated.

In the presentations and a lively and engaging debate covering the entire ground from practical to preservation-ethical problems, particular emphasis was placed on the need to internationally collaborate in order to maintain skills, understanding and capabilities essential to interpret the myriad physical and chemical attributes of heritage moving images for both analogue and digital presentation and preservation.

Ulrich Ruedel; Ulrich.Ruedel@bfi.org.uk

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Voting session during the FIAF General Assembly in Skopje



Discussion during the FIAF General Assembly in Skopje

FIAF GENERAL ASSEMBLY

The 2014 FIAF General Assembly was held in Skopje on 9 and 10 May. The main deliberations of the GA were as follows:

- The nomination of Vladimir Opela of the Czech Film Archive as a FIAF Honorary Member was ratified almost unanimously.
- The nomination of PK Nair, former Head of the National Film Archive of Indian, as a FIAF Honorary Member, did not obtain the required majority to be ratified (35 for, 21 against, 31 abstentions).
- The GA unanimously approved the 2014 and 2015 budgets submitted by the Treasurer.

07 FIAF Congress

- FIAF Statutes and Rules: all of the Articles submitted for updating, as well as all but four Rules, were approved by the GA. It was decided that the four remaining rules will be revised by a sub-committee of the Executive Committee and will be submitted to the Canberra General Assembly next year.
- The GA approved at a very large majority the EC's proposal for FIAF to re-join the Coordinating Council of Audiovisual Archives Association (CCAAA) as a paying member.
- A joint application by the UCLA Film and Television Archive and the Academy Film Archive to host the 2017 FIAF Congress in Los Angeles was approved by the GA.

The General Assembly also heard the usual reporting on the FIAF Secretariat activities, FIAF publications and other projects, as well as from the representatives of the various regional groups.

The formal minutes of the General Assembly will be added to the Skopje Congress report, available to you later this year. For your information, the complete Barcelona Congress report will be made available to all FIAF Affiliates as a PDF file in the next few days.

A huge collection of photos of the Skopje congress is available on FIAF's Flickr website, at <https://www.flickr.com/photos/fiafnet/collections/7215764501111900/>

2015 AND 2016 FIAF CONGRESSES

The 2015 congress will take place in Sydney and Canberra from 11-18 April 2015 (with coach transfer from Sydney to Canberra on the Wednesday). The provisional title of the symposium is "Barely Legal: Film Archiving, Legislation and How the Current State of Play Supports or Empedes a Sustainable Archiving Sector". The first Newsletter of the Sydney/Canberra Congress is now available on the FIAF website: <http://www.fiafcongress.org/2015/index.html>

As for the 2016 FIAF Congress, it will take place in Bologna toward the end of June, to coincide with the Il Cinema Ritrovato festival.



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FILM RESTORATION SUMMER SCHOOL FIAF SUMMER SCHOOL 2014 A 3-Step Course

ON-LINE DISTANCE LEARNING: May 14th - June 18th (on Wednesdays)

THEORY CLASSES: Bologna, Il Cinema Ritrovato Film Festival, June 28th - July 5th

RESTORATION PRACTICE: Bologna, July 7th - 18th



BOLOGNA FILM RESTORATION SUMMER SCHOOL/FIAF SUMMER SCHOOL

This year's summer school is taking place in Bologna from 28 June to 18 July. FIAF has offered four 1000€ bursaries to the following candidates: Jong-Woo Lee (Korea), Hitomi Matsuyama (Japan), Man-Suet Gladys Lau (Hong Kong) and Nuchanat Saensiri (Thailand). The selection committee based its conclusions on the strength of the applications, as well as the

positive impact these candidates' training is likely to have on the FIAF archives with which they are associated. Four further bursaries for 750€ each were allocated to Nemanja Becanovic (Montenegro), Ovidiu-Mihai Dancaescu (Romania), Tiago Ganhão (Portugal) and Aleksandar Trajkovski (Macedonia) by the ACE.

The list of participants to the school, and the full programme of the course are available at: <http://www.immagineritrovata.it/summer-school/>

08 Education/Training

FILM ARCHIVES IN AFRICA

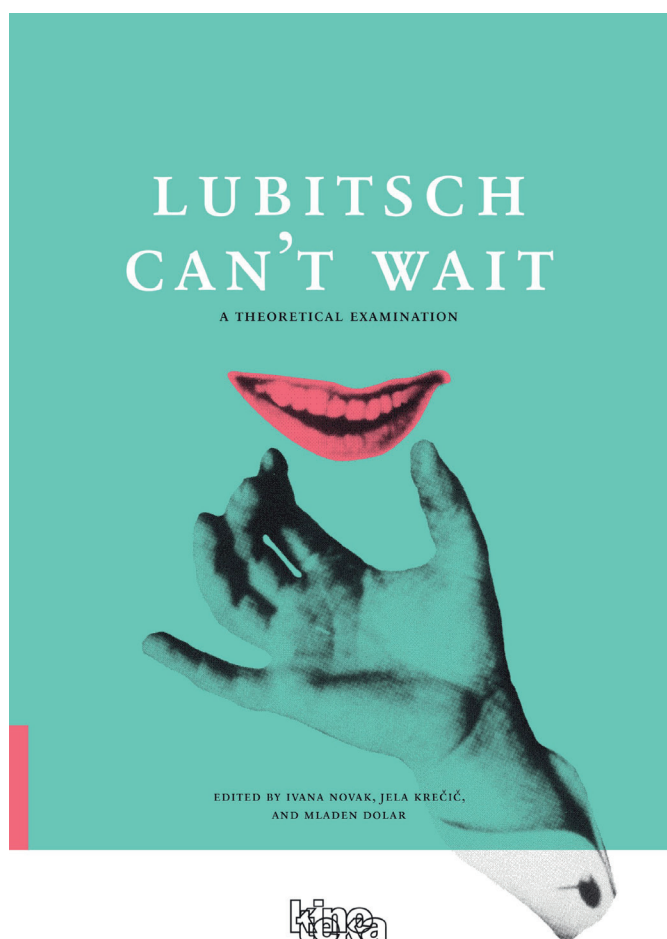
This very important training project, led for FIAF by Eva Orbanz and Wolfgang Klaue and funded by the Goethe Institut in South Africa, resulted in the organization of the 2011 Pretoria Summer School, two Schools on Wheels (in Kenya and Ghana) and other individual support to African archivists. As the Fund is about to dry up, FIAF will have to find new ways of funding training projects on that continent. The remainder of the money from the Goethe Institut Fund will be spent on a symposium to take place in Maputo (Mozambique) at the end of this year.

IBERMEDIA PROGRAMME

In June, a new contract was signed between FIAF and Ibermedia, to fund a new series of training events for film archivists in Latin America, in collaboration with CLAIM. Unfortunately, Ibermedia have announced that this subsidy of US\$49,000 will be their last round of funding.

09 Affiliates' Publications

> LJUBLJANA



Lubitsch Can't Wait

Ernst Lubitsch, the great author of Hollywood comedy and pioneer of such genres as the sophisticated romantic comedy, the musical, and the screwball comedy, is a relatively overlooked figure in mainstream film theory. In this collection of 10 essays, originating

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in a 2012 international symposium on film theory held at the Slovenian cinematheque, renowned world thinkers and philosophers position Lubitsch as the premier director of subversive cinema, reflecting on his attitude toward love and politics which correspond to contemporary issues.

Ivana Novak, Mladen Dolar, and Jela Krečič (eds), *Lubitsch Can't Wait: A Collection of Ten Philosophical Discussions on Ernst Lubitsch's Film Comedy*, 2014: Slovenian Cinematheque, 240p. ISBN: 978-961-6417-84-6 Distributed by Columbia University Press. <http://cup.columbia.edu/book/978-961-6417-84-6/lubitsch-cant-wait>

> MANCHESTER

New DVD release in May 2014–'The First World War –Life on the Home Front in North West England'

The North West Film Archive is pleased to announce the release on DVD of a new film about life on the home front. Entirely composed of unique contemporary footage, this 65 minute film paints a picture of life in the region before war was declared, of the men women and children whose lives were irrevocably changed by it, and of the preparations for and aftermath of combat. The commentary is voiced by BAFTA award nominated Maxine Peake. Available from http://www.iwmshop.org.uk/product/24323/The_First_World_War_Life_on_the_Home_Front_in_NW_England

[Fr] Nouvelle sortie en DVD en mai 2014– «La Première Guerre mondiale –la vie à l'intérieur dans le nord ouest de l'Angleterre »

«The North West Film Archive» a le plaisir d'annoncer la sortie en DVD d'un nouveau film au sujet de la vie à l'intérieur pendant la guerre de 1914-1918. Composé entièrement d'images contemporaines exceptionnelles, ce film de 65 minutes vous donne un tableau de la vie dans la région, avant la déclaration de guerre, des hommes, des femmes et des enfants dont les vies ont été irrémédiablement changées par la guerre; et des préparations pour le combat et ses conséquences. Les commentaires sont lus par la nommée pour les prix BAFTA, Maxine Peake. Disponible sur http://www.iwmshop.org.uk/product/24323/The_First_World_War_Life_on_the_Home_Front_in_NW_England

[Es] Nuevo en DVD en mayo de 2014 – 'La Primera Guerra Mundial – la vida en el frente interno en el noroeste de Inglaterra '

'The North West Film Archive' se complace en anunciar el lanzamiento en DVD de una nueva película sobre la vida en el frente interno durante la Primera Guerra Mundial. Enteramente compuesto de imágenes contemporáneas excepcionales, esta película de 65 minutos relata la vida en la región, antes la declaración de Guerra, de los hombres, mujeres y niños cuyas vidas cambiaron irrevocablemente con la Guerra y presenta los preparativos del combate y sus secuelas. Maxine Peake, la nominada de los premios BAFTA, hace el comentario. Disponible en http://www.iwmshop.org.uk/product/24323/The_First_World_War_Life_on_the_Home_Front_in_NW_England

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09 Affiliates' Publications

> MONTERREY (CINETECA NUEVO LEÓN)

In 2013, as part of the celebrations of our 15th Anniversary as Cineteca Nuevo León (Monterrey, Mexico), CONARTE and CONACULTA jointly published "Nuevo León in the Movies". For over a decade, authors Diana González and Maximiliano Maza researched the entire history and heritage of Mexican cinema, from the origins to the present day, with major contributions from local critics and film-makers. The book is now available as a free PDF or in paper format for FIAF members willing to own a copy. Contact Alejandro Gómez from Cineteca Nuevo León at agomez@conarte.org.mx to get your copy. Available only in Spanish.

[Es] A finales de 2013 en el marco del 15 Aniversario de la Cineteca Nuevo León (Monterrey, México), CONARTE en coedición con CONACULTA publicó el libro "Nuevo León en el cine", cuyos autores Diana González y Maximiliano Maza investigaron durante una década todo lo relacionado con la cinematografía en nuestro estado, desde sus inicios hasta nuestros días, con importantes colaboraciones de críticos y cineastas locales. El libro está disponible gratuitamente en papel o PDF para miembros de la FIAF que deseen una copia. Solicitarla a Alejandro Gómez, Coordinador de Programación y Acervo al correo: agomez@conarte.org.mx

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> TOULOUSE

On the occasion of its 50th anniversary, the Cinémathèque de Toulouse recently published "Il était une fois une cinémathèque à Toulouse" ("once upon a time, a cinémathèque in Toulouse") as part of the Dépêche du Midi's collection "Le Petit Illustré". Featuring numerous photographs and enhanced with an illustrated glossary, the book looks back on the birth of the archive in 1964, its founder Raymond Borde, its missions, its collections and the future challenges that the Toulouse Cinémathèque is preparing to take up.

[Fr] À l'occasion de son cinquantième anniversaire, LA CINÉMATHÈQUE DE TOULOUSE publie, dans la collection « Le Petit Illustré » de La Dépêche du Midi, le livre Il était une fois une cinémathèque à Toulouse. Très illustré et enrichi d'un « Petit Cinémathécaire » (destiné à tous y compris aux plus jeunes), l'ouvrage revient sur la fondation de l'archive en 1964, son fondateur – Raymond Borde –, son histoire, ses missions, ses collections et les défis qu'elle se prépare à relever.

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VLADIMIR OPELA – HONORARY MEMBER OF FIAF

We are very pleased to record that Vladimir Opela, Curator of the archive of the Czech Film Institute from 1989 and Director of the whole Czech Film Institute from 1992 until 2011, was recently given the FOCAL International Lifetime Achievement Award, and was made an Honorary Member of FIAF by the Skopje General Assembly.

Vladimir started working at the archive of the Czech Film Institute in 1965. He quickly became Head of the Institute's new Technical Department, was appointed Vice Head of the Institute, and was instrumental in the establishment of the autonomous National Film Archive in 1992. He kept the Archive intact and State funded during the Communist era (when the policy was to remove images countering the current ideology), and during the post-Communist period when privatisation was rampant. The collection is famous worldwide for its range and for the fact that it preserved internationally important films considered lost in their own countries. Among Vladimir's many other achievements was helping to create new archives in the former Yugoslavia and Eastern Europe, and overseeing the early years of the FIAF Summer School. In 2007, UNESCO followed his suggestion that October 27th should be established as World Day for Audiovisual Heritage.

While Vice-President of FIAF (2007-2011), Vladimir created the Charter of Film Restoration with Vittorio Boarini. He has lectured widely on film restoration and similar



Vladimir Opela speaking after the vote appointing him as FIAF Honorary Member at the Skopje General Assembly.

topics, and has been co-author or co-editor of a number of important publications such as FIAF's Glossary of Filmographic Terms (1985 and 1989), and a six-volume work on Czech Feature Film (Prague, NFA, 1995-2010).

Vladimir has won awards in many countries, while in the Czech Republic itself he has been given the Minister of Interior's medal "For merit in Czech archiving", the Minister of Culture's award for his "contribution to Czech culture development", the Czech Director and Screenwriter Association award, and honorary membership of the Czech Archival Association.

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TEN YEARS OF THE FIAF ORAL HISTORY PROJECT

FIAF's Oral History Project (OHP) was first proposed at the Hanoi Congress in 2004. Since then, eighteen interviews have been undertaken, and edited versions of nine of these have been published in the Journal of Film Preservation. Sadly, though proposed as interviewees, two colleagues, Vladimir Dmitriev and Sam Kula, died before they could be recorded. This only goes to demonstrate how urgent it is for us to seek out and interview older archivists to record their invaluable life stories to help to fill the many gaps in our collective history.

Interviewed so far are:

2006: Jurado Fernandez (published JFP 74/75), Farrokh Gaffary, Maria Rita Galvao, Aito Mäkinen

2007: Michele Aubert, Freddy Buache (published JFP 77/78)

2008: Manuel Martinez Carril (published JFP 79/80)
Peter von Bagh

2009: Eileen Bowser (published JFP 81), Pierre Cadars, Leslie Hardcastle, Bernard Martinand

2010: G C Rochement

2011: Karen Jones and Michael Moulds (both published JFP 86)

2012: Wolfgang Klaue (published JFP 89), Robert Rosen (published JFP 88), Lia Van Leer

Do continue to interview people important to the history of FIAF in your country. Their testimonies are vital sources of information about our work. Please contact info@fiagnet.org if you have suggestions or require help to conduct an interview.

Elaine Burrows
jfp.editor@fiagnet.org

SEAPAVAA CONFERENCE

The 18th SEAPAVAA Conference successfully took place from 26 to 30 May 2014 in Vientiane.

The theme for this year's SEAPAVAA's Conference was "AV Archives: Why They Matter". The event was hosted by the Lao Department of Cinema.

The Conference consisted of the 18th SEAPAVAA General Assembly, Executive Council Meeting, Symposium, Archival Gems Screening, institutional visits to the Film Archive of Lao Cinema Department, Lao Star TV, National Library of Laos and Lao National TV, and an excursion to several places including the Khaysone Memorial Museum. A welcome reception and a farewell dinner were held for the participants. The pre-conference two-day workshop on "Developing a disaster and recovery plan for an audiovisual collection" attracted some 31 participants from various countries including

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Brunei, China, Japan, Laos, Malaysia, the Philippines, Singapore and Thailand.

The Conference's keynote address entitled "Preserving Audiovisual Documents: An International Perspective" was delivered by Ms Joie Springer, the Former Senior Programme Specialist, Knowledge Societies Division, Communication and Information Sector, UNESCO. Ms Springer's speech kick-started the two-day Symposium which saw a total 19 presentations by speakers from the Asia-Pacific region, Europe and North America. A special Forum on "Memory Of The World" was also convened for the Symposium.

2014 is SEAPAVAA's Election Year. During the 18th General Assembly, a new set of Councillors was elected to serve for the term of 2014 to 2017:

President

Mick Newnham (National Film and Sound Archive, Australia)

Secretary-General

Irene Lim (National Archives of Singapore)

Treasurer

Adrian Wood (USA / United Kingdom)

Councillors

Benedict Salazar Olgado (University of the Philippines School of Library and Information Studies)

Christophe Augias (Bibliothèque Bernheim, New Caledonia)

Karen Chan (Asian Film Archive, Singapore)

Kannika Chivapakdee (Museum and Archive - The Government Public Relations Department of Thailand)

Nakhone Bounmy (Department of Cinema, Lao PDR)

Immediate Past President

Tuenjai Sinthuvnik (Thailand)

For the 130 delegates from the region and beyond who attended the 18th SEAPAVAA Conference and General Assembly, the warm hospitality of our local host and the charming city of Vientiane made the week an especially memorable one for them.

The 19th SEAPAVAA Conference & General Assembly ("SEAPAVAA 19") will be held in Singapore from 22 to 28 April 2015. The Asian Film Archive is the local host institution & the conference theme is "Advocate, Connect, Engage". Look out for the Call For Papers and conference information on the SEAPAVAA website <http://www.seapavaa.com>.

Irene LL Lim

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A gala screening the the MEMORY! Film Festival in the presence of the King of Cambodia Norodom Sihamoni and Catherine Deneuve.

MEMORY! INTERNATIONAL FILM HERITAGE FESTIVAL IN PHNOM PENH

The second edition of the International Film Heritage Festival, this year on the theme of "laughter", took place in Phnom Penh (Cambodia) from the 31st May to 8th June 2014. Nearly 60 films from all over the world were screened. The festival was attended by prestigious guests (Catherine Deneuve, Brillante Mendoza et Anthony Chen) as well as professional

delegations from more than 20 countries (including many FIAF archives), and it included a cine-concert, conferences and meetings with international specialists of heritage films. And once again, entrance to all events during the festival will deliberately be free of charge.

MEMORY! – the first festival of its kind in Asia - was created in 2013, following on from festivals like Il Cinema Ritrovato in Bologna, Lumière in Lyon or Toute la mémoire du

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monde in Paris. Its aim is to establish an annual event dedicated to film heritage in Asia, symbolically based in Cambodia, a country that has lost its entire film heritage. The festival is largely intended for the general public in Cambodia, but it is also clearly aimed at film professionals working worldwide, in particular in the field of film heritage. MEMORY! Is organised by the Technicolor Foundation and the Association Memory Cinéma in close collaboration with the Bophana center, FIAF Associate in Cambodia. The festival is officially supported by FIAF.

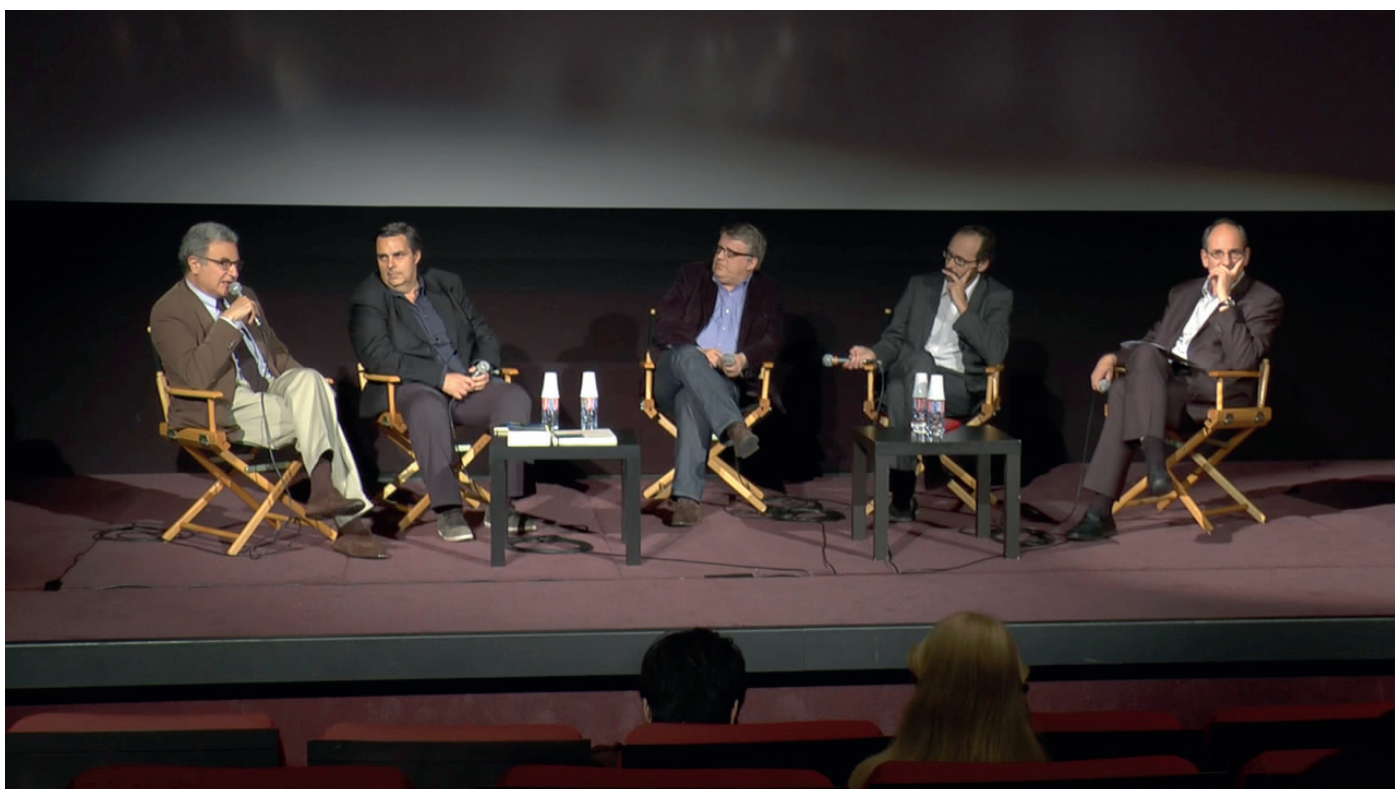
Séverine Wemaere & Gilles Duval
Co-directors of Memory! International Film Heritage Festival
severine.wemaere@technicolor.com
www.memoryfilmfestival.org

ONE-DAY SYMPOSIUM ON "HENRI LANGLOIS TODAY" AT THE CINÉMATHÈQUE FRANÇAISE

On June 2nd this year, the Cinémathèque française held a study day with the theme "Langlois today", as part of the centenary of Henri Langlois' birth in 2014 and in conjunction with the "Henri Langlois's imaginary museum" exhibition. Moderated by Serge Toubiana and Bernard Benoliel, this symposium brought together historians, archivists and film-makers, who celebrated (albeit with a right to inventory) the multifaceted work of the brilliant yet controversial founder of the Cinémathèque française (and of FIAF) and his continued influence today. Of particular note was an excellent presentation by Natacha Laurent (Cinémathèque de Toulouse) on the stormy relationship between Langlois and Raymond Borde, another key figure of the film archive movement. A roundtable discussion on the theme "Langlois, seen from abroad", moderated by Serge Toubiana, brought together FIAF administrator Christophe Dupin and representatives of several FIAF-affiliated archives - Laurent Cormier (AFF-CNC), Frédéric Maire (Cinémathèque suisse), Nicola Mazzanti (Cinémathèque Royale de Belgique). The entirety of these discussions was filmed and videos will soon be posted on the Cinémathèque's website shortly.

A detailed account of this day is available in French on the Cinémathèque's website :
<http://www.cinematheque.fr/fr/expositions-cinema/centenaire-langlois/compte-rendu-journee-langlois.html>

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The roundtable discussion moderated by Serge Toubiana, with Frédéric Maire (Cinémathèque suisse), Nicola Mazzanti (Cinémathèque Royale de Belgique), Christophe Dupin (FIAF administrator) and Laurent Cormier (AFF-CNC).

[Fr] Le 2 juin dernier, la Cinémathèque française a organisé une journée d'études sur le thème "Langlois aujourd'hui", dans le cadre du centenaire Henri Langlois en 2014 et en marge de l'exposition « Le Musée imaginaire d'Henri Langlois ». Animée par Serge Toubiana et Bernard Benoliel, ce colloque a regroupé des historiens, archivistes et cinéastes, qui ont célébré (mais avec un droit d'inventaire) l'œuvre protéiforme du génial mais controversé fondateur de la Cinémathèque française (et de la FIAF) et de son influence aujourd'hui encore. A noter une excellente présentation de Natacha Laurent (Cinémathèque de

Toulouse) sur la tumultueuse relation entre Langlois et Raymond Borde, autre figure clé du mouvement des archives du film. Une table ronde sur le thème « Langlois, vu d'ailleurs », animée par Serge Toubiana, a regroupé Christophe Dupin, administrateur de la FIAF, et des représentants de plusieurs archives affiliées à la FIAF – Laurent Cormier (AFF-CNC), Frédéric Maire (Cinémathèque suisse), Nicola Mazzanti (Cinémathèque Royale de Belgique). Les interventions de cette journée ont été filmées et les vidéos seront mises en ligne sous peu sur le site de la Cinémathèque.

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Un compte-rendu détaillé de cette journée est disponible en français sur le site de la Cinémathèque: <http://www.cinematheque.fr/fr/expositions-cinema/centenaire-langlois/compte-rendu-journee-langlois.html>

UNESCO

Joie Springer, and our main contact at UNESCO in Paris for many years, retired in the spring and has been succeeded by Iskra Panevska, who was previously worked for UNESCO in New Delhi. (i.panevska@unesco.org)

FOCAL INTERNATIONAL AWARDS



David Walsh represented FIAF at the high-profile FOCAL International Awards on 30 April. As part of a new active partnership between FIAF and FOCAL International, FIAF was invited to sponsor the Award for Best Archive Restoration/Preservation Title, which went to Manila in the Claws of Light (Maynila

Sa Mga Kuko Ng Liwanag, 1975), restored by the Film Foundation/World Cinema Project and the Film Development Council of the Philippines. During the evening, our Czech colleague Vladimir Opela received a Lifetime Achievement Award, a few days before he became a FIAF Honorary Member.

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