

# fiaf bulletin online

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2013



Agnès Varda  
FIAF Award 2013



## 01 Editorial



*Christophe Dupin*

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Earlier this month, FIAF celebrated its 75th anniversary. So much has been achieved, by FIAF and its ever-growing group of affiliates, to safe-guard and promote the world's film heritage since the representatives of the four founder-archives met in the residence of the French Prime Minister in Paris on 17 June 1938 to formally sign our Federation's founding agreement! Of course there have been mistakes, setbacks and famous schisms along the way... But by remaining faithful to principles set by the pioneers of the film archive movement and by staying focused on its core missions, FIAF has managed to last and to remain relevant to the film heritage community three quarters of a century later.

Just over the last few months, there have been a number of very positive signs that our Federation is still very much alive, and of relevance to you. Let me list a few examples. After a difficult period, our Federation has found financial stability again thanks to everyone's efforts, as our Treasurer explained to the congress delegates in Barcelona. More of our

affiliates have returned their annual report this year than ever before. Nearly every affiliate managed to pay its membership fee in 2012, despite the difficult financial situation many of your institutions are facing. We have even re-established contact with some affiliates which had given little sign of life over the last few years, and we are very pleased to welcome two new Associates – the National Museum Cinémathèque (Singapore) and the Central Archive of Audio-visual Documents of the National Archives of Georgia.

The Barcelona congress was one of the best-attended FIAF congresses in years, and I don't think those of you present in Barcelona were disappointed in the exciting programme offered to you. We also receive a lot of praise following the release of the latest issue of the Journal of Film Preservation during the congress. Finally, a large majority of FIAF archives took the time to fill in the film stock survey, which allowed the Technical Commission to draw some interesting conclusions (see the FIAF website for details). This data is now being used in our conversation with the film stock manufacturers.

## 01 Editorial

Let me stress once again that I see it as our primary duty, here at the FIAF Secretariat in Brussels, to repay your confidence by doing all we can to serve your needs and interests as thoroughly and efficiently as we can – within our sometimes limited means. I am also very confident that the newly-elected Executive Committee will continue to guide and support the work of the Secretariat with as much enthusiasm and generosity as the last one. I would like to take this opportunity to welcome the eight new EC members – Fabricio Felice, Joseph Lindner, Michael Loebenstein, Frédéric Maire, Melisia Shinnars, Rachael Stoeltje, Chalida Uabumrungijt and Jon Wengström – and to express my warmest thanks to the retiring ones – Francisco Gaytán Fernández, Sylvia Frank, Olga Futemma, Lise Gustavson, Meg Labrum, Dennis Maake, Hisashi Okajima and Vladimir Opela – for their hard work on the Committee and for their support to me personally in the last two years.

Finally, to end on a slightly less positive note, I must inform you that for health reasons I am likely to be a little less available in the next six months than I have been up to now. I have no doubt whatsoever that my colleagues both in Brussels and on the Executive Committee will do whatever is necessary to secure the continuity of our services and projects. I am asking you, however, to be patient with the Secretariat if our reaction time happens to be a little slower than usual in that period.

Best regards,



*Christophe Dupin, FIAF Senior Administrator*

## 02 New FIAF Affiliates

During the 69th FIAF Congress which was held in Barcelona in April 2013, the General Assembly welcomed two new FIAF Associates: the **NATIONAL MUSEUM CINÉMATHÈQUE** (Singapore) and the **CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS OF THE NATIONAL ARCHIVES OF GEORGIA** (Tbilisi).

We offer them hereunder the opportunity to briefly introduce their activities to the FIAF Community in the short notes hereunder.

### > SINGAPORE



*National Museum Cinematheque opening ceremony for Majulah! The Film Music of Zubir Said, 10 October 2012*

The **NATIONAL MUSEUM CINÉMATHÈQUE** was inaugurated in 2006 as part of the National Museum of Singapore, the nation's oldest museum with a history dating back to its inception in 1887. The Cinémathèque was envisioned as an extension to the museum's use of filmic narratives within its galleries, a response to its relationship with the community of local filmmakers, and aims to

## 02 New FIAF Affiliates

fulfil some of the functions of a dedicated film institution which does not exist in Singapore. It is a meeting point and communal space where filmmakers, cinephiles and myriad communities convene to experience and discuss cinema.

It features a year-round programme of screenings with a focus on the convergence between film and history. Regular programmes include World Cinema Series, a monthly screening of inventive works from the global history of cinema, Under the Banyan Tree, an outdoor cinema programme, and Singapore Short Cuts, an annual showcase of Singapore short films. Special programmes that were mounted include retrospectives on Michelangelo Antonioni, Federico Fellini, Satyajit Ray and Edward Yang, and thematic programmes such as Visions of the East and Majulah! The Film Music of Zubir Said which explored local and regional cinematic history.

The Cinémathèque aims to promote film literacy by augmenting its programming with research and education. It publishes the *Cinémathèque Quarterly*, a print journal featuring commissioned writings on cinema, programme catalogues in conjunction with its retrospectives and thematic programmes, and organises seminars and discussions. Its programming activities have also led them to recognize the paramount importance of film preservation and restoration for the sustainability of film history. This led to the restoration of Usmar Ismail's *After the Curfew* in 2012. They are now working on the first full-fledged restoration of a Singapore film from the 60s and will be holding a film restoration workshop in November this year.

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### > TBILISI



*Georgian film studio SAKHKINMRETSVI  
Cameramen group photography. 1926-27*

The **CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS** is one of the structural units of The National Archives of Georgia. Its main purpose is to enrich the National Fund's collections with audiovisual documents, and to preserve these materials; to give public access to these documents; to research and curate the archive's collections.

The archive comprises three types of collections including photographic, sound and moving image materials. The film collections, which include some of the first Georgian motion pictures, ensure the preservation the documentary heritage of Georgia for the benefit of present and future generations. Films range from the earliest surviving documentaries and the first acknowledged documentary feature film produced anywhere in the world, *Journey Of Akaki Tsereteli To Racha-Lechkhumi* (1912), to documentary productions of later periods. Most of the collection consists of moving images created during the period of Soviet regime.

## 03 News from the Affiliates

Those films are of highly important historical and cultural significance. There is also a rather small collection of feature films at the archive. Among other precious holdings are nearly 25 000 film stills.

In June 2013 the archive received funding from the UNESCO Participation Programme toward the creation of a mediatheque. It will gather resources related to the safeguarding of the cultural heritage: books, periodicals, educational posters, DVDs etc. The study center and the screening room will give the public access to audiovisual materials for educational purposes.

Contact: Nino Dzandzava  
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### > AMSTERDAM

Ronny Temme, head of the Sales department at EYE FILM INSTITUE, recently received a FOCAL Award, in the category "Footage Employee of the Year". Temme retired earlier this year, after being the head of the Sales department for more than 10 years. She had started her archival career as a film viewer, and quickly moved on to the sales department, where she helped customers searching for all kinds of archival footage, with great energy and creativity. Among others projects, Temme played an important role in the production of found footage films like the *FILM IST.* series by Gustav Deutsch, *FAREWELL* by Ditteke Mensink, and several international exhibitions and festivals using the archival footage from the EYE collections. Info & pictures: <http://bit.ly/11N8SI0>

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ElifRongen@eyefilm.nl



Ronny Temme with her FOCAL Award

### > BERLIN

50<sup>th</sup> Anniversary of the DEUTSCHE KINEMATHEK. On February 1, 1963 the Deutsche Kinemathek officially opened. Its founding director Gerhard Lamprecht, who had meticulously put together an extensive collection of films, documents and equipment over the decades, was convinced that "bringing film history to life" was one of the greatest challenges for a film archive. But his dream of a museum should remain a dream for decades.

## 03 News from the Affiliates



Gerhard Lamprecht, 1925

Since its establishment, the Deutsche Kinemathek has indexed everything related to film history and technology, cinema and, to a certain extent, television. But only since 2000 it has been able to present a part of its collections in the Permanent Exhibition "Film", which invites visitors to make a journey through German film history. Since 2006 the Permanent Exhibition "Television" provides an entertaining overview of five decades of television in East and West Germany.

The heart of the Deutsche Kinemathek remains its archive with some 13,000 films, over a million film stills, 25,000 scripts, 21,000 posters, 60,000 film programs, filmographic and biographic material, projectors, cameras etc.

Personal collections such as Marlene Dietrich's, Ken Adam's, Werner Herzog's and Bernd Eichinger's estates provide an insight into the history of film and television from the early years up until today.

Today, the Deutsche Kinemathek documents its work in countless events. It regularly presents special exhibitions, and participates in international exhibitions. The riches of its collections are also visible through various online publications. The Deutsche Kinemathek supervises the conception and organization of the Retrospective section of the Berlin International Film Festival. It also holds historical tributes and colloquia and devotes itself to film literature, regularly bringing out publications, many of which have become standard works of film historiography.

### Upcoming exhibition: Bernd Eichinger ... alles Kino (... Everything is Cinema)

At the end of 2012, the DEUTSCHE KINEMATHEK acquired the estate of Bernd Eichinger (1949-2011), the most influential German film producer of the past decades. Eichinger was initially one of the producers of New German Cinema, then he realized such classics as *Die Unendliche Geschichte* (*The Neverending Story*, Wolfgang Petersen, 1984) and *Le Nom De La Rose* (*The Name Of The Rose*, Jean-Jacques Annaud, 1986). With his productions *Der Untergang* (*Downfall*, Oliver Hirschbiegel, 2004) and *Baader Meinhof Complex* (*The Baader Meinhof Complex*, Uli Edel, 2008), he intensely turned his attention to German contemporary history. The Museum für Film und Fernsehen is now presenting the "Bernd Eichinger Collection" in an exhibition. Deutsche Kinemathek: June 28 – October 6, 2013.

## 03 News from the Affiliates



Permanent Exhibition Film, Images | Hall of mirrors  
Photo: Hans Scherhauser

### On tour: Martin Scorsese

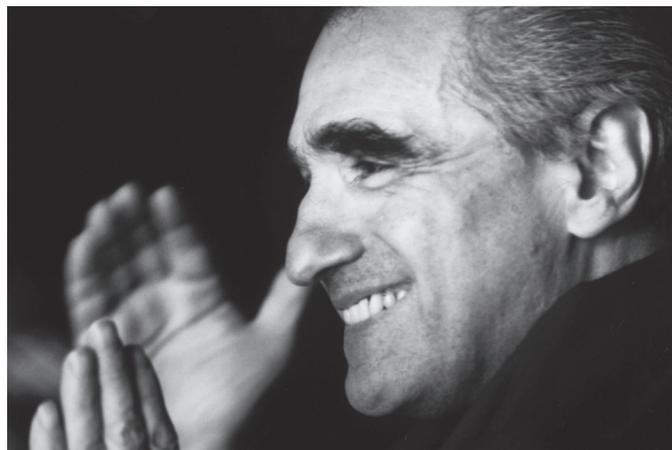
The DEUTSCHE KINEMATHEK presents the first international exhibition devoted to Martin Scorsese, one of the most important directors of our time. It is principally compiled from Scorsese's private collection in New York and pays tribute not only to his artistic work, but also to his commitment to the preservation of our international film heritage. The show, which ran successfully from January 5 to May 12 at the Deutsche Kinemathek, will now be on tour. Museo Nazionale del Cinema of Torino, Italy: June 13 - September 15, 2013. Provinciaal Cultuurcentrum Caermersklooster in Ghent, Belgium: October 10, 2013 - January 26, 2014.

Contact: Julia Pattis  
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### > BRATISLAVA

#### Before Tonight is over at Karlovy Vary IFF 2013

The 48th Karlovy Vary IFF (June 28 – July 6, 2013) will present as art of its upcoming editio a special section Out of the Past dedicated to classic, cult and overlooked films in their original and restored versions.



Martin Scorsese, 2000  
Photo: Paramount Pictures / Touchstone Pictures

Following *Slnko V Sieti* (*The Sun In A Net*, 1962) by Štefan Uher included in the festival programme in 2012, this year, as we celebrate the **50th anniversary of the SLOVAK FILM INSTITUTE**, another treasure of the Slovak Cinema is among the selected films: *Kým Sa Skončí Táto Noc* (*Before Tonight Is Over*, 1965) by Peter Solan.

The film is the result of the collaboration between Solan and the renowned Slovak scriptwriter Tibor Vichta. At the time it brought to the screen a unique auteur film experiment which did not follow a fixed script. A basic outline was provided to both actors and the director, but individual scenes were left to the artists, which resulted in a liberated performance. Creative improvisation also affected the way of shooting the film – individual scenes were taken by contact sound and several cameras. The film marked the debut performances of then acting students Marián Labuda and Stanislav Dančiak, and received a Special Mention at Locarno Film Festival in 1966.

## 03 News from the Affiliates



*Kým Sa Skončí Táto Noc (Before Tonight Is Over, Peter Solan, 1965)*

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 in its digitally restored version on a DCP format in the presence of the director. [www.kviff.com](http://www.kviff.com)

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

### > GRENOBLE

**Short films festival at the CINÉMATHÈQUE DE GRENOBLE.**

From July 2 to 6, the Cinémathèque de Grenoble organizes the 36th Outdoor Short Film Festival. For five days, short film in all its forms will be honored, and every night the films in competition will be screened outdoor on one of the most beautiful squares in the city.

## 03 News from the Affiliates



After a screening programmed with the Museo Nazionale del Cinema of Turin in 2011 and the National Film Center of National Museum of Modern Art of Tokyo last year, this year a special screening is organized by the Archives françaises du Film (CNC), about the new forms and the new themes in the 30s short films. The screening will be presented by Béatrice de Pastre, director of collections at the AFF (CNC).

Full program on [www.cinemathequedegrenoble.fr](http://www.cinemathequedegrenoble.fr)

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[guillaume.poulet@cinemathequedegrenoble.fr](mailto:guillaume.poulet@cinemathequedegrenoble.fr)

### > LYON

The INSTITUT LUMIÈRE is a partner of the restoration of *Une Chambre en Ville (A Room In Town, 1982)* by Jacques Demy. This project was carried out in collaboration with Ciné-Tamaris, the Archives françaises du film du CNC, Digimage and MySkeen.com

The restoration is part of the current celebrations of Jacques Demy's work, with the restoration of his complete works and the exhibition organized by the Cinémathèque française (until August 4, 2013).

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[contact@institut-lumiere.org](mailto:contact@institut-lumiere.org)

### > MONTREAL

The CINÉMATHEQUE QUÉBÉCOISE celebrated its 50th anniversary on April 18, on which date a whole year of important events, retrospectives, exhibitions and special activities was launched to mark this memorable anniversary. Among the major events to be presented over the next few months are important retrospectives (André Forcier, Jean Grémillon, Priit Pärn, Georges Pal, Martine Chartrand and Orson Welles), several exhibitions (the new permanent exhibition *Secrets et illusions – La Magie des effets spéciaux* and the itinerant exhibition *Volets du village global – L'Ère de la télévision au Canada, 1950-2000*), as well as symposia and many other activities until April 2014.

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[jgagnon@cinematheque.qc.ca](mailto:jgagnon@cinematheque.qc.ca)

## 03 News from the Affiliates

### > RIO DE JANEIRO

**Project of renovation and extension of the Library of CINEMATECA DO MUSEU DE ARTE MODERNA do Rio de Janeiro.**

The project of renovating the preservation and access capacities of the Library of Cinemateca do Museu de Arte Moderna do Rio de Janeiro was launched in March. The project includes the cataloguing of items that were acquired but are not currently available to the public, and a new physical organization to the collection. The Library features over 10.500 books, of which 3.500 are still not indexed, not to mention the countless amount of private donations containing original texts, such as manuscripts, screenplays, and thesis waiting to be included. The project is to be concluded by March 2014.

### **Colloquium At The CINEMATECA DO MUSEU DE ARTE MODERNA Do Rio De Janeiro**

On May 29th, a Colloquium was organised at the Cinemateca do Museu de Arte Moderna do Rio de Janeiro, by the Archive's delegation present at the 69th FIAF Congress. Our main objective was to inform Brazilian audiences about the Congress. This event was requested by the Brazilian Ministry of Culture, in return for funding the delegation's trip to Barcelona. Besides the five staff members of the Cinemateca present at the Congress, the Colloquium was also attended by Antonio Laurindo, from the Arquivo Nacional do Brasil, who had taken part in Multiversions symposium.

The event was attended by 40 people, among them professionals of the audiovisual preservation sector, and students. They were very interested in the themes presented to them. During the debate

that followed, they asked about the technical symposium, the work of specialized commissions and the action of FIAF towards its affiliates. There was also a clear interest among those present in the challenges imposed on film preservation by the new digital technologies.

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[cinemateca\\_doc@mamrio.org.br](mailto:cinemateca_doc@mamrio.org.br)

### > SANTIAGO DE CUBA

**50th Anniversary of admission of CINEMATECA DE CUBA as Permanent member of FIAF .**

*"1960 and 1961 were generous years in term of visits for Cuban cinema. A galaxy of important intellectuals, as Jean-Paul Sartre and Simone de Beauvoir, Yves Montand, Simone Signoret, Armand Gatti and the journalist Ania Francos and her book Fiesta Cubana, visited Havana, encouraged by Gerard Philipe or their own initiative... Later would also come Joris Ivens, Chris Marker, Theodor Christensen, Agnès Varda, Roman Karmen, Mario Gallo, los guionistas Cesare Zavattini, Evgueni Evtushenko, Wolfgang Schreyer, Vanessa Redgrave, Peter Brooks y Natasha Parry, Oscar Torres, José Miguel García Ascot, Armand Gatti, Vladimir Cech, Kurt Maetzig, Tony Richardson, Andrzej Wajda, Ugo Ulive... and an interminable list.*

*Somes hot in Cuba, but it's manily though the seminars, encounters and debates that they influence the training of young Cuban directors. The most memorables are Joris Ivens, Chris Marker, Theodor Christensen and Agnès Varda. Indoubtedly, the genesis of Cuban documentary should be found in this cocktail and its teachings. In spite of being very different kinds of people".*

### 03 News from the Affiliates



These are the words of the director and former head of the Cinemateca de Cuba, Manuel Herrera, in the prologue to the tribute to director Chris Marker, in the frame of the 50th anniversary of ICAIC newsreels. This text takes us to another celebration, the 50th anniversary of the admission of Cinemateca de Cuba as permanent member of FIAF, which was voted during the 1963 Congress held in Belgrad. For this celebration, we selected several works of the important directors who

visited us in the sixties – works that have defined the historical memory of our Cinemateca -, the ones that left a deep mark in the education of the Cuban directors of this period.

The program will be accompanied by the exhibition ICAIC presenta sus primeras instantáneas de promoción (ICAIC presents its first promotion pictures) composed by photographs and lobby cards, as well as some projection and shooting equipment, all from the collections of Cinemateca de Cuba, historical memory of our first existing years.

Contact: Antonio Mazón Robau  
cinemateca@icaic.cu

#### > TANGIERS

After five years as Director of the CINÉMATHÈQUE DE TANGER, Léa Morin has now left the Cinémathèque to collaborate on a freelance basis the Modern Heritage Observatory (MoHO) project. She intends to assess the current state and future challenges of the film heritage institutions of the Middle East and North African region. She can be reached in this new capacity at lea.moho@gmail.com

New contact in Tanger: Malika Chaghal, Director  
malika.chaghal@cinemathequedetanger.com

#### > TORINO

Thanks to a recent project, all the records of the MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO have been catalogued, and three hundred items (the most precious and off-market ones) have been restored and digitalized.

## 03 News from the Affiliates



*A digitized sound record of Jeanne Moreau*

You can click on our Juke Box (<http://fonoteca.museocinema.it/fonoteca/juke-box>) to listen to over 3000 tracks online (only as brief samples).

You can also consult the entire collection catalogue at <http://fonoteca.museocinema.it/fonoteca/esplora/tutti>

Contact: Antonella Angelini  
[angelini@museocinema.it](mailto:angelini@museocinema.it)

### > TOULOUSE

The CINÉMATHEQUE DE TOULOUSE welcomes its new curator and its new programming assistant.

Kees Bakker took up the position of curator at the Toulouse Cinematheque on 3 June, replacing Christophe Gauthier. He is a specialist in film and television history and theory, and before coming to Toulouse, he was in charge of the organization of the Joris Ivens European Foundation and the Project Manager of the Jean Vigo Institute in Perpignan.

Julie Dragon, who worked at the Filmoteca Española for these last ten years, has been appointed Programming Assistant, as a replacement for Monik Hermans. She will take up her new functions on the 24th of June 2013.

**The CINEMATHEQUE DE TOULOUSE announces the online project "Film Memory of the South".**

The Cinémathèque de Toulouse and the Institut Jean-Vigo (Perpignan) have created a shared platform allowing research on amateur films or copyright free films. The two institutions are working together to promote these documents and, in the long term, to expand the corpus outside the region and the Pyrenees area.

The first digitized documents, which are to be shared online starting from June 2013, will be 16 mm, 35 mm and substandard (S8, 8 mm, 9,5 mm, 17,5 mm) silver prints, as well as BETA and, Umatic videos, etc., totalling about 300 films. This project aims at a large diffusion to users and researchers, using a multi-entry search engine.

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## 03 News from the Affiliates



The March (*James Blue, 1964*)

### > WASHINGTON

The NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA) launched its Digital Film Restoration Program in January of 2012. Our first restoration of *The Sailor And The Seagull* (1949) premiered at the FIAF Congress in Beijing in April 2012. In November of 2012 we released our restorations of *Let There Be Light* (1946) directed by John Huston and *The Negro Soldier* (1944) produced by Frank Capra. All restoration work was completed by Bryce Lowe, now of UCLA. We are currently working on Eva Braun's home movies and will be completing restoration of *The March* (1964) directed by James Blue for the 50th anniversary of The March on Washington this August.

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## 04 News from the Executive Committee



*The outgoing Executive Committee in front of the premises of the Filmoteca de Catalunya during the 69th FIAF Congress in Barcelona*

### OUTGOING EXECUTIVE COMMITTEE

The outgoing Executive Committee held its last meeting on 20 et 21 April at the Filmoteca de Catalunya in Barcelona.

It tackled the following questions: situation of membership fees, suspended affiliates and new admissions; 2012 FIAF financial results, 2013 and 2014 budgets; the work of the FIAF Commissions; projects and publications;

reports from regional groupings and relationship with other organisations; FIAF congresses and EC meetings.

The President warmly thanked the EC members who had completed their last term on the Committee, and those who had decided not to seek re-election, for their dedication to FIAF during their years of service.

## 04 News from the Executive Committee

### NEW EXECUTIVE COMMITTEE

Here is the composition of the new FIAF Executive Committee, which was elected on 27 April:

**President: Eric Le Roy**

**Secretary-General: Michael Loebenstein**

**Treasurer: Patrick Loughney**

**Vice President: Anna Fiaccarini**

**Vice Treasurer: Jon Wengström**

**Vice Secretary-General: Esteve Riambau**

*Other EC members representing FIAF Members:*

**Mimi Gjorgoska-Ilievska, Joe Lindner, Frédéric Maire, Melisia Shinnars and Chalida Uabumrungijt.**

*EC members representing FIAF Associates:*

**Fabrizio Felice and Rachael Stoeltje.**

The new Executive committee held its first meeting on 27 April, immediately after the General Assembly. It will meet again in October.

### MAIN GENERAL ASSEMBLY VOTES

- A secret ballot was organized to vote on the following motion:

*“Do you support the proposed modifications to the FIAF Statutes and Rules required by the creation of the ‘Corporate Associates’ category?”*

The result of the vote, in which only FIAF Members present or represented could take part, was as follows:

For: **21**

Against: **44**

Abstentions: **6**



*Voting session (by show of hands) during the 69th FIAF General Assembly in Barcelona*

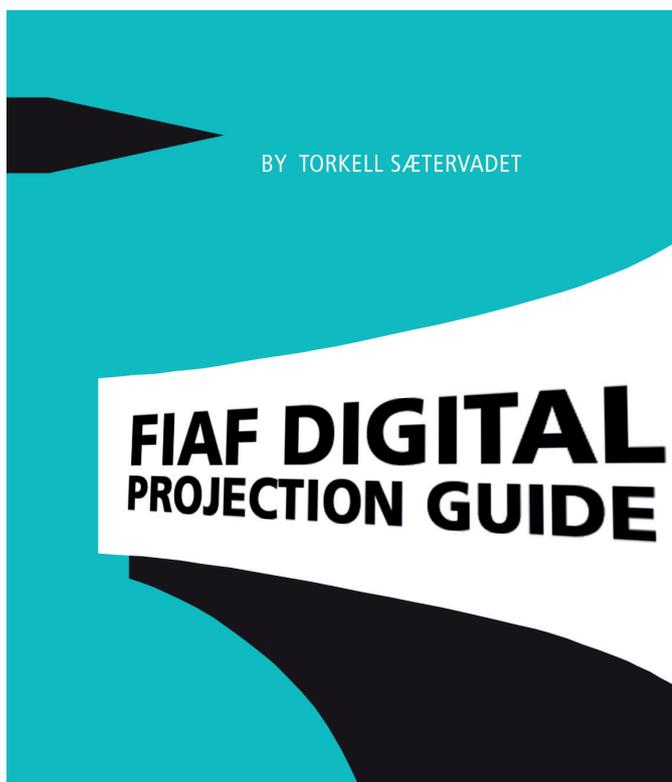
The motion was therefore rejected.

- The General Assembly approved at a large majority (by a show of hands) the confirmation of the annual fee increase approved for one year by the previous General Assembly. This important decision, added to the continuation of our strict spending discipline, should ensure the financial health of our Federation over the next few years.

- The General Assembly approved at a large majority (by a show of hands) the 2012 financial results and the 2013/2014 budgets presented by the Treasurer.

- The General Assembly approved at a large majority (by a show of hands) the decision to support the campaign by Mexican cinematographer Guillermo Navarro and British Artist Tacita Dean to ensure that (photochemical) film be awarded UNESCO World Heritage status.

## 05 News from the Secretariat



### FIAF DIGITAL PROJECTION GUIDE

The office has worked hard since December on the release and promotion of the paper Torcell Sætervadet's new guide, which we are distributing both via Amazon.co.uk and directly from the office, via a store based in Luxembourg. We are currently working with the author on the release of an electronic version of the book.

### FIAF SUPPORTERS

The launch of the FIAF Supporters scheme in January was a success. A dozen new organizations and companies have joined the scheme so far. The total number of FIAF Supporters, including the old Donors, now reaches 20. For more information on this scheme, see <http://www.fiafnet.org/~fiafnet/uk/members/supporters.html>

### FILM STOCK SURVEY

The FIAF Secretariat collected the replies to the questionnaires on film stock needs of our affiliates. The results were then analysed by David Walsh, Head of the Technical Commission, who gave a presentation on the subject during the Second Century Forum in Barcelona.

The statistical data are now available on the FIAF website : <http://www.fiafnet.org/~fiafnet/fr/publications/fep.html>.

The Executive Committee has now contacted Kodak, the latest manufacturer of colour film stock, to take up the matter with them. We will keep you updated on further developments of this front.

### ANNUAL REPORTS

The FIAF Secretariat has now published the 2012 Annual Reports on the FIAF website, both as a single document and as separate ones (101 received in total). You can access them here [LINK]. We noted with great satisfaction that this year more affiliates than ever before have submitted their annual report.

### FIAF WEBSITE

We have continued to work on the modernisation of the FIAF website with the help of a web developer.

The priorities have been 1) to re-organize and improve the general structure of the website, and make it more relevant to the current needs of the FIAF affiliates ; 2) to update and improve

## 05 News from the Secretariat

the design of the site ; 3) to create a new “back office” functionality which will make it much easier for the Secretariat to make changes to the site and new features to it ; 4) to create and develop a dynamic members-only area. We are hoping to be able to introduce the new website by the end of the year at the latest.

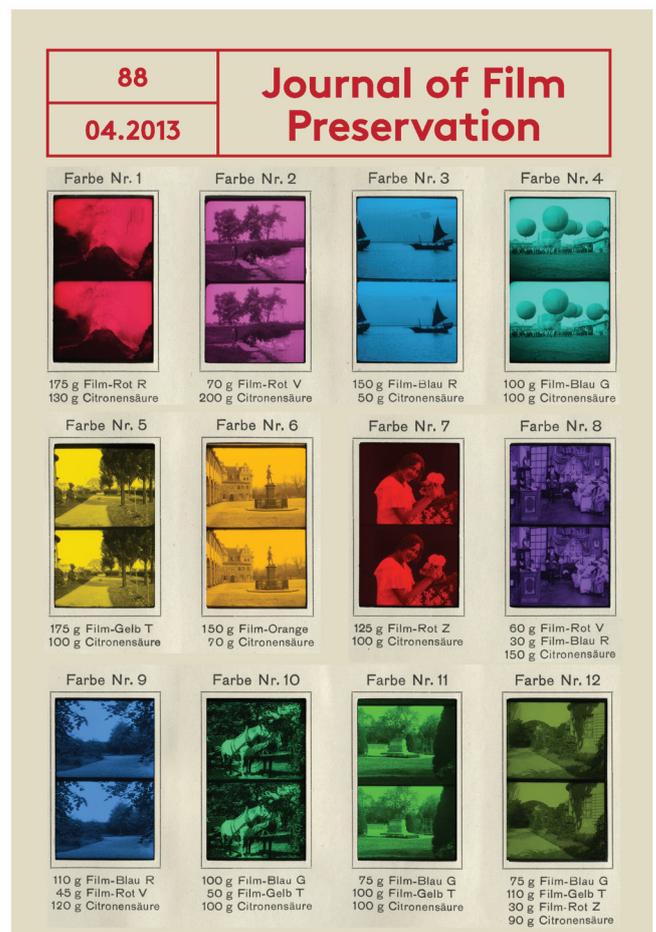
### FIAF ARCHIVES

A new Brussels University student worked with us this winter. He added to the inventory of the FIAF paper archives in initiated by his predecessors, and has started digitizing significant parts of the collections. All FIAF pre-war papers, plus papers of each congress up to 1952, have now been digitized and will be eventually added to the “history” section of the new FIAF website.

### SEARCH FOR A NEW OFFICE

As you know, the Secretariat has been looking for better and cheaper offices in Brussels. The reason why this is taking longer than expected is that we want to make sure that the new offices will be significantly better and cheaper than the current ones, and that we can move there on a long-term lease, as the move will no doubt bring a lot of disruption to the office for several weeks and it will have a cost. We have arranged a number of visits of potential offices in the last few weeks.

Christophe Dupin  
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### JOURNAL OF FILM PRESERVATION

With our latest issue (#88–April 2013), we think we have established a distinctive identity, an attractive, user-friendly structure and format, and a good, workable length. We also continue to broaden our coverage as well as stimulating debates and discussion. Our new printing and mailing arrangements with Luxembourg have enhanced the quality of our image reproduction, as well as reduced our mailing costs.

## 05 News from the Secretariat

Executive Publisher Christophe Dupin continues to foster increased advertising both in and about the Journal. We hope that this will attract new much-needed subscribers, as well as contributors.

Our Editorial Board is a solid one, and we are happy to say that it presently includes all of the JFP's previous editors, who take an active interest in the Journal.

We would be very pleased to welcome any others who wish to participate and be more active in the Journal, and we warmly invite ideas and proposals for articles and papers. We welcome more news from the archives, or about specific collections (film, documentation, and related materials).

Catherine A. Surowiec  
jfp.editor@fiafnet.org

Note: In April, Catherine A. Surowiec announced to the Executive Committee that she would like to step down as Chief Editor of the JFP to focus on other things. Christophe and her, in collaboration with the EC, looked for new editor, and have decided to ask Gail Rubenstein, a former Associate Editor for the PIP, to help to edit the October 2013 issue.

We are grateful to Cathy for accepting to keep a supporting role as "Consulting Editor" for the upcoming issue.

## 06 News from the P.I.P.

More than 40 years ago, the International Federation of Film Archives created the Periodicals Indexing Project (P.I.P.) to help FIAF archives collaborate and pool their resources on film journal coverage. Since its inception, the P.I.P. has relied on volunteer indexing from FIAF affiliates to produce the *International Index to Film Periodicals*. Currently the P.I.P. works together with 28 FIAF affiliates from 17 different countries (mainly in Europe and North America) for the indexing of 60 journals (on a total of 109 currently indexed titles).

In order to offer the FIAF community a truly 'international' scope of film journal indexing, we continue to look for volunteer indexers coming from the film archival world, esp. in regions which are currently 'underexposed' (Latin America, Africa and Asia). Interesting to know is that every periodical title indexed for FIAF's Periodicals Indexing Project entitles you to a discount of 100 € to your subscription to FIAF Databases Online, which includes besides the *International Index to Film Periodicals* also four other FIAF databases (incl. Treasures from the Film Archives).

Click here for a list of potential titles which are currently 'available'. If you are interested in indexing one of these titles (or another one you would like to propose yourself) please write to [pip@fiafnet.org](mailto:pip@fiafnet.org).

Rutger Penne  
[r.penne@fiafnet.org](mailto:r.penne@fiafnet.org)

## 07 News from the Commissions

### CATALOGUING AND DOCUMENTATION COMMISSION (CDC)

As reported in Barcelona, CDC members and others on the FIAF Cataloguing Rules Revision Workgroup have worked intensively in recent months to produce the first working draft of the revision. It is tentatively titled FIAF Moving Image Cataloguing Manual, and is available on the working group's wiki, located at <http://www.filmstandards.org/fiaf/wiki/doku.php?id=start>. We are currently revising this draft with comments and revisions gathered from the broader working group as well as from the very productive workgroup meeting held in Barcelona preceding the Congress. We are very interested in receiving additional questions, comments, and other feedback; please email Nancy Goldman (NLG@berkeley.edu) with any suggestions or questions.

We continue to seek volunteers to translate the Glossary of Filmographic Terms into additional languages. The current version, available in spreadsheet format at <http://www.fiafnet.org/publications/GlossaryMasterCombo17.htm>, has complete translations in six languages - English, French, Spanish, Chinese, Italian and Portuguese - and partial translations in German, Finnish, Lithuanian, Danish, Hungarian and Dutch. We'd love to hear from anyone interested in completing existing translations or adding new languages, and many thanks to all who have contributed to date!

Nancy Goldman (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).

### COMMISSION FOR PROGRAMMING AND ACCESS TO COLLECTIONS (PACC)

Torkell Sætervadet's FIAF Digital Projection Guide was published in December 2012, and has been very well received inside and outside the archival community. For instance, Cinema Technology, the leading specialist publication for cinema industry professionals, reviewed the guide in its March 2013 issue, saying that it is "/.../ an excellent reference source /.../ bringing together all the facts, figures and references about digital projection that the average cinema projectionist is ever likely to need".

By May 31st 2013, 498 copies had been sold, and the Guide can still be ordered from the FIAF secretariat by those affiliates who still hasn't acquired the book, or by those who want to purchase more copies. Please also note that Torkell's previous publication, the 2006 FIAF Advanced Projection Manual, is still available at <http://amzn.to/RWGPPS>.

The Collection Policy Project sub-group was formed in October 2012, and is currently working on A Beginner's Guide to Film Collection Policies to be published in the October issue of Journal of Film Preservation. The sub-group also plans to have a collection policy template ready by October which will be posted on the FIAF website, where there will also be a space available for publication of already existing policies from the federation's affiliates.

Jon Wengström (Jon.Wengstrom@sfi.se)

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

## 07 News from the Commissions



*David Walsh, Head of TC, presenting his report to the GA*

### TECHNICAL COMMISSION (TC)

A new guidance document, *The Principles of Digital Archiving*, is now available on the FIAF website. This paper sets out the underlying principles of digital archiving using the OAIS model. It does not give specific recommendations for formats, hardware, or applications, but instead sets out the fundamental elements required by a digital archive, so that archives are able to assess the suitability of specific solutions and approaches, and plan the resources and funding needed to set up and sustain their systems.

The FIAF Technical Glossary has been updated with some additional terms, and a set of links to useful on-line technical resources is due to arrive on the website shortly.

We are exploring the idea of providing basic training in film and digital technology to FIAF archives, and this year we will be working with regional groups and individual archives with

a view to setting up a pilot training event. The precise content of the course is yet to be finalized, but it is expected that it will cover these topics:

- History, technology and production processes for both film and video.
- Film and video formats used throughout the years.
- Management of film and video elements in an archive.
- Digital technology and digitization.
- Principles and practice of digital archiving.

We hope to be able to produce training modules on these topics which can then be delivered by local experts, or even by using virtual conference technology. Please let me know if you have any suggestions about, for instance, the content of the course, and especially let me know if you are interested in presenting some of the training.

The Technical Commission is currently expanding its correspondent members – these are members who are invited to contribute their expertise to the work of the TC, and we are eager to hear from anyone who feels that they have both the knowledge and the time to contribute to our work. Please contact me either directly or through the Secretariat if you are interested in becoming involved.

David Walsh (dwalsh@iwm.org.uk)

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

## 08 FIAF Congress



Presentation by Paolo Cherchi Usai, Guillermo Navarro and Tacita Dean to ensure that (photochemical) film be awarded UNESCO World Heritage status.

### 69th FIAF CONGRESS IN BARCELONA (April 2013)

Almost 400 accredited participants, representing 99 film archives members of FIAF from over 60 countries, took part in the 69th FIAF Congress, organized by Filmoteca de Catalunya and held in Barcelona. Beyond these figures, which are certainly impressive, I would also like this Congress to be remembered for other aspects at least as important as this one.

First of all, we should celebrate the great success of the symposium on Multiversions, with its 20 high-quality papers selected from over 60 proposals. This event marked the successful meeting of the archival and academic communities. The Symposium sessions were accompanied by the publication of a book, many screenings and an exhibition all opened to general audience, all on the theme of multiversions.



First session of the symposium on Multiversion, 22 April 2013

The more technical sessions of the congress (Second Century Forum, Commissions' workshops) dealt among other things with the future of Film archives as keepers of the film heritage when, from 2015, laboratories stop manufacturing film stock. FIAF must negotiate the continuation of film stock production to meet the future needs of FIAF archives.

## 08 FIAF Congress



*The participants to the 69th FIAF Congress in Barcelona in front of the FilmoTeca de Catalunya*

FIAF officially supported the campaign led by the Mexican director of photography, Guillermo Navarro – awarded with an Oscar for “Pans labyrinth” – and the visual artist Tacita Dean, for the recognition of the film medium as World Heritage by UNESCO.

The General Assembly confirmed Eric Le Roy as President of the FIAF for a second term, leading a new Executive Committee that ensures both the continuity with the old team and the welcome incorporation of new EC members.

For FilmoTeca de Catalunya, the balance of this congress is extraordinarily positive. The high favorable comments we received filled us with satisfaction and compensate the efforts of our team, and we are also proud to have been able to show our new facilities, the Raval building, in Barcelona, and the Preservation and Restoration Centre in Terrassa. The 69th FIAF Congress marks a milestone in the history of the FilmoTeca de Catalunya.

Contact: Esteve Riambau  
[erriambau@gencat.cat](mailto:erriambau@gencat.cat)

## 09 Education

### TRAINING OF A FILM ARCHIVIST FROM MALAWI AT THE BUNDESARCHIV-FILMARCHIV

After the two successful schools-on-wheels organised in Kenya and Ghana last year, the “Film Archives for Africa” Project funded by the Goethe Institut and coordinated by FIAF, gave an archivist from Malawi the opportunity to be trained in the preservation of audio-visual materials in a major FIAF archive. Bright Joshua of the National Archives of Malawi spent three weeks at the Bundesarchiv-Filmarchiv in Hoppergarten, Germany, (from 18 March to 7 April), where he was trained by Egbert Koppe, Marlo Boelens and all the staff of the Bundesarchiv-Filmarchiv.

The relationship between the National Archives of Malawi and FIAF first developed in 2011 when FIAF sponsored two officers from the former, including Mr. Joshua, to attend the FIAF Summer School in Johannesburg, South Africa. Attending the summer school proved crucial, as the National Archives of Malawi soon started adopting the FIAF’s standards set aside by FIAF on the preservation of its audio-visual collection. In its proposal for the construction of a purpose built infrastructure to be built by the year 2015 to the Government of Malawi, the necessary equipment and building design for housing films were included using the knowledge gained from the summer school. As part of Mr Joshua’s recent training in Germany, some film repairing equipment was donated to the National Archives of Malawi by the Bundesarchiv-Filmarchiv and was shipped to Malawi.

Once again, the success of this project owes a



lot to the indefatigable efforts of FIAF Honorary Member Eva Orbanz, who has been leading the “Film Archives for Africa” Project on behalf of FIAF.

### FILM RESTORATION SCHOOL ASIA AT NATIONAL MUSEUM OF SINGAPORE

From 18 to 23 November 2013, the National Museum of Singapore, in collaboration with the Cineteca di Bologna, L’Immagine Ritrovata and Martin Scorsese’s World Cinema Foundation, will host a six day Film Restoration School to provide film preservation and restoration training to help safeguard our shared cinematic heritage.

Since 2007, the Cineteca di Bologna and L’Immagine Ritrovata laboratory – in collaboration with FIAF, ACE and UE MEDIA Plus Programme – have hosted the Film Restoration Summer School in Bologna, Italy to foster and promote understanding and share knowledge in the field of film restoration and preservation.

Over the past five editions, 175 participants of different nationalities have attended this program. Building upon the tremendous success

## 09 Education



### FILM RESTORATION SCHOOL ASIA

18-23 November 2013  
National Museum of Singapore

Lewat Djarn Malam (Indonesia/1954) by Usmar Ismail

N M  
National Museum  
of Singapore

WORLD CINEMA FOUNDATION

CINETECA  
BOLOGNA

L'immagine  
ritrovata  
film restoration  
& conservation

of the summer school, the Cineteca di Bologna, L'Immagine Ritrovata, World Cinema Foundation and National Museum of Singapore have joined together to bring this new programme to Asia.

The six-day programme will be held in Singapore and will include screenings, lectures and practical hands-on lessons, conducted by experts from around the world and the staff of L'Immagine Ritrovata. The programme's goal is to address the current issues surrounding film preservation and restoration while providing participants with practical training of current restoration and archival best-practices.

Applications are open until September 1st.

For further information:  
[nhb\\_nm\\_cinematheque@nhb.gov.sg](mailto:nhb_nm_cinematheque@nhb.gov.sg)

With the support of Doha Film Institute, Italian Cultural Institute of Singapore, National Archives of Singapore.

Under the patronage of FIAF, SEAPAVAA.  
Technical partners ARRI, Digital Vision.

Contact: Valeria Bigongiali  
[valeria.bigongiali@immagineritrovata.it](mailto:valeria.bigongiali@immagineritrovata.it)

## 10 Other News



### FIAF AWARD

The 2013 FIAF Award was presented to the veteran French filmmaker Agnès Varda. FIAF President Eric Le Roy, who presented the Award during the “film heritage” lunch co-hosted by the Centre national du cinéma et de l’image animée (CNC) and the Cinémathèque française in Cannes on 22 May 2013.

Eric Le Roy, in his speech, said:

*“The relationship between Agnès Varda and cinémathèques is a long love story. Cinémathèques around the world feel that Agnès Varda has always been on their side, as she has never stopped travelling to present her films in those institutions which preserve, restore and project them. They have always held her as a true friend, sometimes even as a confidante, and as an artist whose work they have always enjoyed exhibiting and programming. The passion with which Agnès Varda has worked over the last*

## 02 Nouvelles des Affiliés

*twenty years to preserve, restore and disseminate her oeuvre as well as that of Jacques Demy, often in close collaboration with film archives of the FIAF network, remains a model for all present and future filmmakers. I can think of few other film personalities who underline and support FIAF's goals and values as well she does."*

Please find photos of the event on FIAF's Flickr website:  
<http://www.flickr.com/photos/fiafnet/sets/72157633686248044/>



### FIAF'S 75th ANNIVERSARY



With the help of our designer we introduced a new logo to be used on all FIAF communications throughout 2013. An article on the birth of FIAF, written by Christophe Dupin, was published in the April issue of the JFP. Another one will follow in the October issue. A "historical" section of the new website will shortly present a selection of digitized historical documents from the FIAF paper archive.

There is still plenty of time for more events this year, should you have any other suggestions.

### MEMORY! INTERNATIONAL FILM HERITAGE FESTIVAL

MEMORY! International Film Heritage Festival, the first of its kind in Asia, took place in Phnom Penh, Cambodia, from June 1 to 9, 2013. MEMORY! was organized by the Bophana Center (our FIAF affiliate in Cambodia) in collaboration with the Technicolor Foundation for Cinema Heritage (a French organization acting worldwide in the field of cinema heritage) and the Cambodia Film Commission, and took place under the High Patronage of His Majesty the King Norodom Sihamoni. The Festival was officially supported by FIAF, and a number of FIAF archives contributed in various ways. The theme of this first edition was "dance", and the local audiences could enjoy an exciting programme of free film screenings, debates and workshops with leading film heritage professionals from various countries, and exhibitions.

<http://www.memoryfilmfestival.org/>  
<https://www.facebook.com/Memoryfilmfestival>

## 02 Nouvelles des Affiliés



### BUENOS AIRES

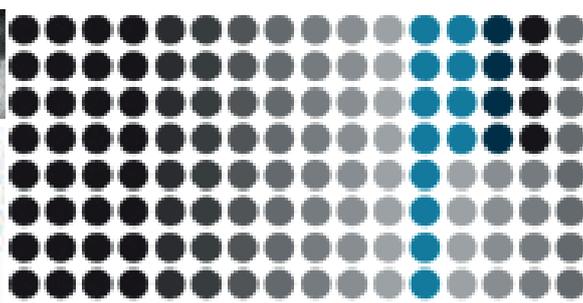
On June 24 2013, Guillermo Fernández Jurado, Honorary Member of the FUNDACIÓN CINEMATECA ARGENTINA (FCA) passed away at the age of 89, after increasing health problems and as a direct consequence of an influenza and a pneumonia.

Guillermo was one of the main actors of the creation of the early Cinemateca Argentina in 1949 and the 1950s, and the successor of the legendary Rolando Fustiñana. He presided the FCA after its creation in 1967, and in recent times passed on the presidency to Marcela Cassinelli as a consequence of his increasing health problems.

Cinema teacher and researcher, feature filmmaker and documentarist, animator of the Cinemateca Argentina during almost 60 years, in a first time with Paulina Fernández Jurado, then with Marcela Cassinelli, Guillermo was co-founder with Jorge Couselo of the Museo del cine de la Ciudad de Buenos Aires. With Guillermo disappears one of the relevant figures of the history of the Argentine cinema.

Marcela Cassinelli  
cinematecaargentina@gmail.com

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- Auditorium du Louvre et manifestations culturelles
- Brooklyn Academy of Music/BAM Cinematek
- The Cinema Museum
- Auditorium du Musée d'Orsay
- New-York University/Tisch School of the Arts
- Rainer Werner Fassbinder Foundation
- Adrian Wood

Should you be interested in this partnership scheme, or should you require more information, please visit [www.fiafnet.org/~fiafnet/uk/members/supportersbenefits.html](http://www.fiafnet.org/~fiafnet/uk/members/supportersbenefits.html) or contact The Secretariat