

fiaf bulletin online

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Two props from 2018 FIAF Award winner Apichatpong Weerasethakul's œuvre now preserved by the Thai Film Archive in Bangkok: the "spaceship" built by people in Nabua (Northern Thailand) as part of Apichatpong's *Primitive* installation; the ape featuring in his film *Uncle Boonmee Who Can Recall His Past Lives* (2010).

Editorial



Christophe Dupin

As our 80th anniversary year is drawing to a close (we'll say goodbye to our much-liked special logo on 31 December), we can look back on it and be proud of our global community's many achievements over the last twelve months. Our training and outreach programme, introduced a couple of years ago, keeps gaining strength and supports a number of key events that make a real difference for film archivists and film heritage institutions around the world, while giving visibility to our cause. What better examples of this than our highly successful partnership with the Film Heritage Foundation on the Film Preservation & Restoration India 2019 in Kolkata last month, or with the Cineteca di Bologna and its lab on the FIAF Film Restoration Summer School in Bologna a little earlier in the year? As for our new Internship Fund, which allows members of the FIAF community to further their knowledge and skills in a specific and targeted area of film archiving at another FIAF archive, it is yet another fine example of the continued relevance of our global network of solidarity 80 years after its creation.

I would also like once again to encourage you to visit the FIAF website (both its public and private areas) and make use of all the great resources regularly added to it; for instance, the *Treasures* database, the *JFP* archive, the Commissions' resources, and the annual reports of (almost) all our affiliates – an often overlooked yet invaluable source of information on the state of our field. In this anniversary year, we have worked particularly hard to make FIAF's historical archive more accessible to researchers online. But our work will not stop with the end of our birthday celebrations. More digitization and cataloguing are planned for 2019, and new and interesting ways of presenting our history will be introduced over the next few months. We'll soon also be able to announce a very exciting new partnership which will enable our community to further develop research and publications about our history and that of our affiliated archives.

2019 will also be a year rich in new FIAF publications, from the Spanish version of our *Cataloguing Manual* to the proceedings of the 2017 Los Angeles symposium, to the new, expanded edition of Harold Brown's seminal book on film identification (just as we will celebrate his centenary). That's not even mentioning the very special 100th issue of the *Journal of Film Preservation* in April, and the launch of a thorough index of the first 99 issues on the FIAF website before the Lausanne Congress. So... another year of celebrations!

Since the last issue of the *FBO*, our community has unfortunately lost an affiliate (the National Museum of Singapore, which recently lost its cinemathèque function and will not renew its FIAF affiliation in 2019), but it has also gained one (the Busan Asia Film Archive – Busan Cinema Center in South Korea, admitted as a FIAF Associate by the Executive Committee in November). A big welcome to them – you can learn about them on the next page. We are in discussion with a number of other film heritage institutions interested in joining FIAF, so our network is likely to grow further next year.

Our very best wishes for the year ahead, and we hope to see you in Lausanne in April!

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01 New FIAF Affiliates



> BUSAN THE BUSAN ASIA FILM ARCHIVE – BUSAN CINEMA CENTER

In 1996, the 1st Busan International Film Festival (BIFF) was held, funded by the Busan City Government. Thanks to the success of the BIFF, the Cinémathèque Busan was founded in 1999. The Cinémathèque Busan grew out of the barren soil of Busan's film industry, showing significant film programs as the only exclusive cinémathèque in South Korea. Since its launch, it has perfected its own unique domain. In 2007, the Cinémathèque Busan established the Busan Asia Film Archive (BAFA) as a part of its efforts to collect and preserve Busan and Asian film heritage, which is a core aspect of its original role.

Later in 2011, the Busan Cinema Center (BCC) was established, and the Cinémathèque Busan and the BAFA were absorbed below the BCC. The BCC and the BIFF, however, continue to share their roots and have maintained a close, sibling-like relationship.

True to its name, the BAFA concentrates on local city, Busan, and Asian films. The BAFA has taken the lead in collecting independent films in Busan, entries for the BIFF, and films from all across Asia, as the sole local film archive in South Korea. The majority of the collection of the BAFA comes from the BIFF. Every year, the BAFA collects the archival rights of entries in the New Currents Section of the BIFF. The New Currents Section is only for first or second feature films by directors of Asian cinema.

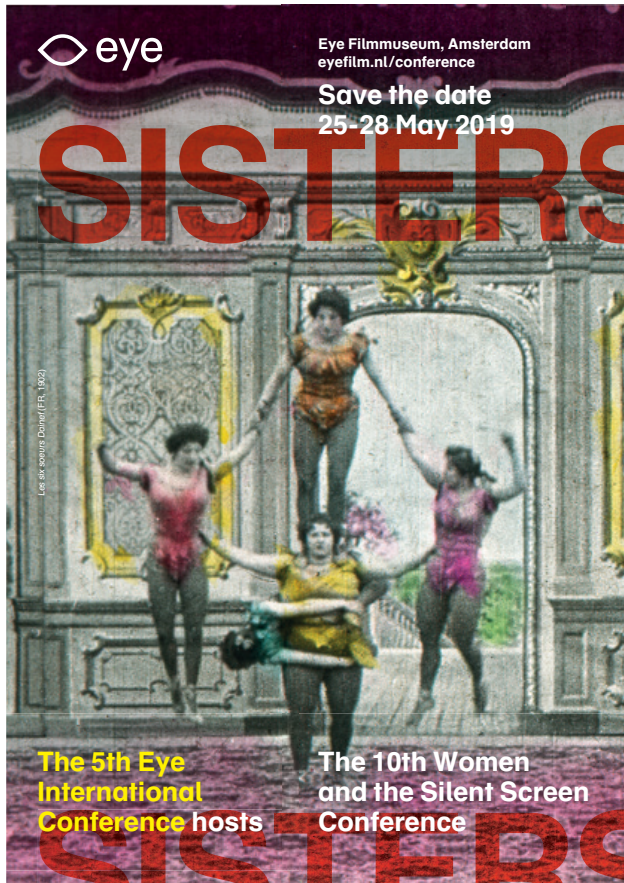


For public access, the BAFA runs the film reference library. Several thousand film-related materials are collected and stored, and anyone who loves cinema can access them. Among them, the most distinctive collection is the previews from the BIFF. Since 95% of the library's users are Korean, the BAFA produces and provides previews with Korean subtitles. Of course, Korean subtitles are also important assets of the BAFA.

The BAFA's mission is to preserve and protect the Asian film heritage and to assure that the collections can be enjoyed and studied by the public and the next generation. In order to do this, a stable operation through budgetary security is essential. Continuing support from the Busan City Government is a crucial factor. The other is to educate the public about what the film archive and cinémathèque are. We will continue to collect, preserve, and show film.

SHIN Sung Eun
Program Co-ordinator & Film Archivist

02 News from the Affiliates



> AMSTERDAM EYE FILM MUSEUM

SISTERS: The 10th Women and the Silent Screen Conference hosted by the 5th EYE International Conference

On 25 – 28 May 2019, the 10th Women and the Silent Screen Conference will be hosted by the 5th EYE International Conference.

Having first convened in Utrecht in 1999, the Women and the Silent Screen Conference returns to the Netherlands, this time at the EYE Filmmuseum in Amsterdam, in celebration of its 20th year of activity. The theme of WSS 10 is “SISTERS”, to be explored both literally and figuratively, and is open to consideration using different methods and from a range of historical and

theoretical angles. The keynote speakers for the conference will be Prof. Jacqueline Stewart, professor at the Department of Cinema and Media Studies of the University of Chicago, and Dr. Annette Förster, a media historian and film curator who specializes in the history of women in film.

For more information please refer to the EYE International Conference website at www.eyefilm.nl/conference



Mr. Huangfu Yichuan, research fellow at CFARC, introduces the film to the audience.

> BEIJING CHINA FILM ARCHIVE

**Restoration and Screening
of Two Chinese Films in Japan**

On 26 October 2018, the 2K restored versions by China Film Archive (CFA) of two representative works of the Fifth Generation of Chinese directors, *The Horse Thief* (1986) and *The Yellow Earth* (1984), had their premiere in Japan. The event was partnered by the National Film Archive of Japan and Tokyo University of the Arts, who provided the screening venue in Yokohama. The CFA's four-delegate group, led by director Ms. Sun Xianghui, attended the screening to introduce the films and meet with colleagues in Japan.



Attendees listen to a presenter at the Conference

7th Chinese Film History Annual Conference

The 7th Chinese Film History Annual Conference took place 20-21 October in Nanjing, co-hosted by the China Film Archive and Nanjing University of the Arts. The theme of the symposium focused on Chinese films of the 1940s which had miraculously thrived and diversified during WW II. 80 articles from scholars from around the country were selected and presented in panels.



Representatives from Uni France and the CFA following the award ceremony in the lobby of the CFA's art theatre

Uni France Award Celebration

On 25 June, Ms. Sun Xianghui, director of the China Film Archive, accepted the French Cinema Award from Uni France on the opening night of the 15th French Film Festival in Beijing. According to Isabelle Giordano, CEO of Uni France, this award is to give thanks for the contribution of the CFA's many years of support to the exchange of cinema between China and France, especially for creating possibilities for the audiences in both

countries to see various classic and art films from each other's culture, and thus facilitate the multi-cultural communication of cinema.

Wenning Liu

> BERLIN DEUTSCHE KINEMATHEK - MUSEUM FÜR FILM UND FERNSEHEN

Film:ReStored: Third Edition 2018

The third edition of the Film Heritage Festival "Film:ReStored" took place from 25 to 28 October 2018 at the Filmhaus in Berlin, and was attended by a large public. Filmmakers such as Margarethe von Trotta, Christian Petzold, and Helke Misselwitz presented digital restorations of their films and were engaged in enthusiastic talks with the audience. This year's conference was dedicated to the relationships between television networks and film archives in passing down cinematic history. As Martin Koerber from the Deutsche Kinemathek pointed out in his opening speech, the many intersections between cinema and TV require a shared strategy in view of the challenges of the digital era. Kieron Webb, Film Conservation Manager at the BFI National Archive, offered insights into the collection of the BFI, and presented an exemplary approach to preserving and making accessible both film and TV heritage. His talk was enabled thanks to support by FIAF. A roundtable discussion with commissioning editors of broadcast stations debated how to bring forward the preservation of TV productions and how to make them accessible to the public. The president of the Bundesarchiv, Michael Hollmann, discussed archival and legal issues regarding the use of footage in film productions, together with panelists Adelheid Heftberger (Bundesarchiv), Rainer Rother (Deutsche Kinemathek), and Noemi Schory, producer of *A Film Unfinished*, which was screened subsequently. Last but not least, new digital restorations were presented in workshop reports by Anke Wilkening (Murnau-Stiftung) and Thomas Worschech (Deutsches Filminstitut).

Details regarding the fourth edition of "Film:ReStored", scheduled for the end of October 2019, will be published in due course.

Martin Koerber



> BRATISLAVA SLOVAK FILM INSTITUTE

Appreciation of Slovak Documentary Filmmakers for Films from August 1968

On 4 October 2018, a gala evening, with screenings of the documentaries *The Time We Are Living* (*Čas, ktorý žijeme*, 1968), *Black Days* (*Čierne dni*, 1968), and *Commemoration* (*Tryzna*, 1969), capturing the atmosphere of August 1968, was held on the occasion of the 50th anniversary of the invasion of Czechoslovakia by Warsaw Pact forces in August 1968. The Cobblestone '68 Awards were given to the surviving makers of the films presented during the evening. Thanks to Slovak documentary filmmakers, the events of August 1968 still afford an authentic testimony, and have also been preserved for future generations. The award is an appreciation and acknowledgement of documentary filmmakers for preserving this turbulent period on film. The gala evening was organized by the Slovak Film Institute and the Slovak Film and Television Academy, in collaboration with the Slovak Audiovisual Producers' Association.



International Seminar, "Researching, Restoring, Distributing and Programming the Audiovisual Heritage"

On 26–28 November 2018 the seminar entitled *Researching, Restoring, Distributing and Programming the Audiovisual Heritage* was held on the premises of the Slovak Film Institute, in the Cinema Lumière, Bratislava. At the seminar, foreign and domestic experts detailed the individual phases of their work on audiovisual heritage. In Slovakia, the activities presented at the seminar are primarily covered by the Slovak Film Institute, and were introduced by its experts. The visiting foreign lecturers dealing professionally with Central European filmmaking, including that of Slovakia, shared their valuable experience with the audience. The seminar was held on the occasion of the 55th anniversary of the Slovak Film Institute (SFI). Related films in 35mm copies and digitally restored films from DCP were screened in the course of the seminar.

Richard Šteinhübel



> BUENOS AIRES
MUSEO DEL CINE PABLO C. DUCROS HICKEN

Restoration of an Argentine classic:
Prisioneros de la Tierra (1939)

The Film Museum carried out the digital restoration of the classic Argentine film *Prisioneros de la Tierra* (1939), directed by Mario Soffici, in the laboratory L'Imagine Ritrovata in Bologna, drawing from two 35mm copies found in France and Prague, thanks to the support of Martin Scorsese's Film Foundation. This film existed in Argentina only in 16mm copies, since the negative and 35mm copies were lost during the 20th century.

Restoration of a Lost Film: *The Aryan* (1916)

William S. Hart co-directed and starred in this film, which was widely celebrated at the time of its premiere as one of the first masterpieces of American cinema. The fact that no copy seemed to have survived further contributed to its legend. A copy under the title *La fiera domada* was identified in the same collection where the complete version of Lang's *Metropolis* was found. This copy turned out to be the 1923 Argentine re-release title of *The Aryan*, with a running time of 45 minutes, compared to the original version's 50 minutes. Restored by the Museum team, this new version of Hart's lost film managed to bring together material from the U.S. Library of Congress and the Academy of Motion Picture Arts and Sciences in Hollywood. We relied on the advice of specialists Kevin Brownlow, Richard Koszarski, and Fernando Martín Peña. It was screened at Orphans X, at MoMI in New York.



Restoration: *El último malón* (1918)

One hundred years after its premiere, the restored version of one of the most notable Argentine films of its time was presented at the Mar del Plata International Film Festival. It was projected to a full audience with live music by Maia Koenig.

Exhibition "Cuadro a cuadro:
101 Years of Argentine Animation"

Running until March 2019, this exhibition will tell the story of Argentine animation from its origins to the present, interacting with a parallel story about different animation techniques and their evolution, intertwining these elements with other phenomena or milestones, such as Walt Disney's visit to Argentina, political humour, and comic strips and their influence on Argentine film animation. Some highlights include the section dedicated to Quirino Cristiani, the director of the world's first animated feature film, Manuel García Ferré, and Walt Disney, who during his visit to the country in 1941 gave two drawings that were integrated into the Museum's collections.

[es]

Restauración de uno de los grandes clásicos argentinos: *Prisioneros de la Tierra* (1939)

A partir de dos copias 35mm una hallada en Francia y otra en Praga y gracias al apoyo de The Film Foundation de Martin Scorsese el Museo del Cine realizó la restauración digital en el laboratorio L'Imagine Ritrovata de Bologna, de este verdadero clásico de nuestro cine dirigido por Mario Soffici. Esta película existía

en Argentina sólo en copias 16mm, ya que el negativo y copias 35mm se fueron perdiendo a lo largo del siglo XX.

Restauración de un film perdido: *The Aryan* (1916)

Co-dirigida y protagonizada por William S. Hart y bastante celebrada durante su estreno como una de las primeras obras maestras del cine norteamericano, ninguna copia parecía haber sobrevivido, ampliando aún más su leyenda.

En la misma colección en la que fue hallada la versión completa de *Metropolis* se identificó una copia con el título *La fiera domada* que resultó ser el título de reestreno de *The Aryan* en Buenos Aires, con una duración que se acerca a los 45 minutos de los 50 de la versión original. Restaurada por el equipo del Museo, esta nueva versión de la película perdida de Hart logró reunir una serie de materiales provenientes de la Biblioteca del Congreso de los Estados Unidos y de la Academia de Cine y Artes Audiovisuales de Hollywood. Se contó con el asesoramiento de los especialistas Kevin Brownlow, Richard Koszarski y Fernando Martín Peña. Se proyectó en Orphans X MoMI, NY.

Restauración: *El último malón* (1918)

A cien años de su estreno se presentó en el Festival Internacional de Cine de Mar del Plata la versión restaurada de uno de los más notables films argentinos de la época. Se proyectó a sala llena con música en vivo de Maia Koenig.

Muestra « Cuadro a cuadro: 101 años de animación argentina »

Hasta marzo del 2109 se presenta una muestra que cuenta la historia de la animación argentina desde sus inicios hasta la actualidad interactuando con un relato paralelo sobre las distintas técnicas de animación y su evolución y asimismo cruzando esa historia con otros fenómenos o hitos, como la visita de Walt Disney a la Argentina o el humor político y la historieta y su influencia en el cine de animación argentino. Algunos destacados son la sección dedicada a Quirino Cristiani, el realizador del primer largometraje de animación del mundo, Manuel García Ferré y Walt Disney, de quien se presentó en sociedad dos dibujos que Disney regaló en su paso por el país en 1941 y que se integraron al patrimonio del Museo.

Andrés Levinson



> DHAKA BANGLADESH FILM ARCHIVE

FIAF Delegation Visits the Bangladesh Film Archive

A two-member FIAF delegation consisting of Christophe Dupin, FIAF's Senior Administrator, and Shivendra Singh, Founder Director of Film Heritage Foundation, India, visited Bangladesh's capital Dhaka on 25 -28 November 2018, to see the proposed venues as well as to discuss issues relating to the hosting of the 77th FIAF Congress under the auspices of the Bangladesh Film Archive (BFA).

At the BFA, the delegation was received by the Director General of the organization, Mr. Md. Azizur Rahman. The delegation visited the new BFA Building to see the Multipurpose Auditorium, Projection Hall, Seminar Hall, specialized Film Vaults, and the Library. They were very impressed by the BFA complex, and proposed that BFA officials organize all the major events, including the General Assembly, Symposium, and film screenings of the 2021 FIAF Congress, at the BFA complex instead of at expensive city hotels as originally planned.

The FIAF delegation paid a courtesy call on Mr. Abdul Malek, the Secretary to the Government of Bangladesh for the Ministry of Information at his office at the Bangladesh Secretariat in Dhaka. He expected the Honorable Prime Minister would inaugurate the FIAF Congress in Dhaka in conjunction with the celebration of the 50th Anniversary of the Independence of the People's Republic of Bangladesh.

The delegation also expressed its deep satisfaction at Bangladesh's readiness as well as overall preparation with regard to hosting the 77th FIAF Congress in Dhaka.

Yeakub Ali
Director



> **DIJON**
CINÉMATHEQUE RÉGIONALE DE BOURGOGNE
JEAN DOUCHET

Exhibition on Étienne-Jules Marey

The Cinémathèque régionale de Bourgogne Jean Douchet and the Association of the Friends of Marey joined forces to announce the exhibition “A Scientist at the Heart of Innovation: Étienne-Jules Marey”, produced by the Association of the Friends of Marey and the Centre of Technical, Scientific, and Industrial Culture of Burgundy. This exhibition, consisting of 8 panels depicting the life and work of Étienne-Jules Marey, will be distributed to our partners in the Bourgogne Franche-Comté region, as well as in schools.

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Exposition sur Étienne-Jules Marey

La Cinémathèque régionale de Bourgogne Jean Douchet et l'Association des Amis de Marey s'associent pour diffuser l'exposition « Un scientifique au cœur de l'innovation: Étienne-Jules Marey », réalisée par l'Association des Amis de Marey et le Centre de Culture Scientifique Technique et Industriel de Bourgogne. Cette exposition, composée de 8 panneaux retraçant la vie et l'œuvre d'Étienne Jules Marey, sera diffusée auprès de nos partenaires en région Bourgogne Franche-Comté ainsi que dans les établissements scolaires.

Marine Hajduk
Directrice générale adjointe



> **DUBLIN**
IFI IRISH FILM ARCHIVE

**FRAME Training Programme
on Archive Access and Metadata**

In November the Irish Film Institute was pleased to work with our colleagues in FIAT/IFTA to host participants of the FRAME training programme (<https://www.ina-expert.com/news/frame-training-course-session-1.html>). Organized by INA (<https://www.ina-expert.com>) and hosted by Ireland's national broadcaster RTE (<https://www.rte.ie/archives/>), this week-long training event brought together broadcast archivists from across Europe to learn about archive access and metadata. The IFI was pleased to be able to speak about many aspects of our work with such an engaged group of people, and welcomed the opportunity as a FIAF archive to engage with our broadcast sector professional equivalents.



**DPC's Digital Preservation Awards:
A FIAF Member among the Finalists**

We are pleased to announce that the IFI Irish Film Archive, a FIAF Member, has made it to the finals of the DPC's Digital Preservation Awards, in the category *Safeguarding the Digital Legacy*: <https://dpconline.org/news/legacy-finalists-announced-dpa2018>

IFI Data and Digital Systems Manager Kieran O'Leary and his colleagues created a set of open source Python tools for use in their moving image digital preservation work, and these tools are now being used by moving image archives around the world. The context is described in detail here: <https://www.dpconline.org/events/digital-preservation-awards/ifi-open-source-tools>

If you're interested in the Python script itself, you can view it in the IFIScripts Github repository: <https://github.com/kieranjol/IFIScripts/>

IFI was represented by Kieran on the open source / open formats panel at the FIAF Congress in Prague. Kieran has written on the developments of FFV1 Matroska for film scan digital preservation on his blog: <https://kieranjol.wordpress.com/2016/10/07/introduction-to-ffv1-and-matroska-for-film-scans/>

Kassandra O'Connell

> FRANKFURT

DEUTSCHES FILMINSTITUT –DIF

Opening of the Fassbinder Center in Frankfurt, Spring 2019

The Deutsches Filminstitut & Filmmuseum has assumed the possession of the collections of the Rainer Werner Fassbinder Foundation, and will open its new Fassbinder Center in Frankfurt in Spring 2019. The co-operative project includes the purchase of the written materials from the artist's estate and the acquisition of all remaining documents, objects, photographs, and production records as a permanent loan.

The Rainer Werner Fassbinder Foundation (RWFF), with its president Juliane Maria Lorenz-Wehling, has preserved and maintained the director's extensive artistic estate for decades.

The acquisition for the Deutsches Filminstitut & Filmmuseum was made possible with the generous financial support of the Hessische Kulturstiftung, the Kulturstiftung der Länder, and the City of Frankfurt am Main.

Frauke Hass

Digital Preservation of Cinematographic Works

With the founding of the European Commission (EC) and EFTA, a Technical Committee has begun work on a new European Standard for a digital preservation framework. The initiative for the establishment of this Technical Committee is based upon the European Information and Communication Technologies standardization. CEN/TC 457 was created at the end of 2017 to develop a digital preservation framework for cinematographic works. It plans to develop:

- A published European Standard regarding the definition of an archive framework for long-term archiving of digital film content, which can be used by European film archives to store and manage film content.
- A published CEN Technical Report specifying guidelines on how to use the referenced standards within the archive framework and in which ways data integrity and quality for the digital data shall be ensured.

- An open-source reference software to prove interoperability, in order to guarantee long-term stability and access and secondly to give commercial providers the chance for correct implementations.

A project team for supporting the work of CEN/TC 457 has been established. Interested parties (e.g., archives) shall be invited by the project team to share information about workflows and best practices.

For more information and how to participate in the CEN/TC 457, please contact the Secretariat at:

DIN (German Institute for Standardization), Mr. Michael Bahr, email: michael.bahr@din.de

Thomas Worschech

> FREMONT NILES ESSANAY SILENT FILM MUSEUM

Lost Essanay Films Project

This note is mainly an update on the Lost Essanay Films Project that we wrote about in the previous newsletter. We have now completed 5K scans of the films. A couple of years ago David Kiehn was able to create a combination optical printer and scanner from a 1930s Motiograph projector for 35mm and 28mm film. Since we also have a large collection of 16mm film, we have a Universal Retroscan scanner that will scan 8mm and 16mm at 2K. Between these two machines, we can do scanning in-house for a wide variety of films.

What we are really looking forward to is receiving and learning how to use the Diamant film restoration software. We just placed the order and still need to buy a suitable computer, so it will be in the new year before we have a chance to get started. More news as we go.

Not really news, but we would also like to thank Dwight Cody for overhauling our 16mm Steenbeck and working on our 35mm Steenbeck. We still have a dual 16/35mm Steenbeck that needs some repairs. It is great when people donate equipment, but the challenge is finding those who can do major servicing.

Dorothy Bradley



> HONG KONG HONG KONG FILM ARCHIVE

UNESCO's World Day for Audiovisual Heritage

On 27 October this year, the Hong Kong Film Archive (HKFA) once again presented one of its treasures to celebrate UNESCO's World Day for Audiovisual Heritage. An outdoor screening of the digitally restored *Emperor Zhengde's Night Visit to the Dragon and Phoenix Inn* (1958) was held in the evening in the Piazza of the Hong Kong Cultural Centre. The Eastmancolor film took centre stage with its stunning view of Victoria Harbour.

The HKFA acquired the film's original colour negative, a black & white print, and other materials in 1994. However, part of the original colour negative had been damaged, and the original soundtrack had deteriorated so badly that it could no longer be used. With the continued progress of digital technology, the HKFA finally digitized the black & white print and some edited-out film, and combined them with digital moving images from the colour negative to reconstruct a more complete version of the film. The HKFA also used digital restoration techniques to reduce picture flicker, reduce scratches and dirt on the images, and conduct colour correction, as well as to improve the sound quality. To date the HKFA has only completed the first steps in the restoration. We hope to perform the next steps in the future and bring the film back to its full glory.

CHAN Chun-leung, Fred



> ISTANBUL SINEMA-TV ENSITTÜSÜ / TURKISH FILM & TV INSTITUTE

Digital Restoration of the Classic Turkish Movie *Ah Güzel İstanbul*

Sinema-TV Enstitüsü digitally restored *Ah Güzel İstanbul* (Oh Beautiful İstanbul), the 1966 black & white film by renowned director Atif Yılmaz. The film is regarded as one of the most elegant in Turkish cinema. A much-loved classic, it tells the story of an İstanbul gentleman, the nobleman Mr. Haşmet, and Ayşe, a girl who ran away from her village to İstanbul to become a singer. The restoration was done by a team of academics and students, led by Prof. Sami Şekeroğlu, the founder of our Institute. The project was completed thanks to Arkas Holding's financial support.

A special screening was organized on 20 November 2018. Hundreds of cinema lovers, cineastes, academics, and humorists showed such interest in the film that the Institute organized additional sessions open to the public.

Asiye Korkmaz



> LAUSANNE CINÉMATHEQUE SUISSE

The "Bulletins", Mirrors of the Cinémathèque suisse

Founded in 1948, the Cinémathèque suisse has been publishing its projection programme since 1981 under the name "Bulletin", which is now celebrating its 300th issue! An 8-page monthly at the start, it became a bi-monthly (except for summer breaks) of more than 100 pages. In all, this represents nearly 1,000 screenings a year, described through synopses and striking illustrations from its own picture archive. Each newsletter reflects the great diversity of links with cultural and film actors in Switzerland and around the world. An essential vector of the institution, still produced in-house, the *Bulletin* titillates the curiosity of many spectators attracted by the treasures of the 7th Art or new Swiss films which are projected in preview screenings. Achievements that will become, for some, ultimate references in the field of cinema, all of which will join, for posterity, the archives of the Cinémathèque suisse.

The Return of *Charles mort ou vif*

A flagship film of the New Swiss Cinema, the first work produced by the mythical Group 5, *Charles mort ou vif*, by Alain Tanner, is being restored by the Cinémathèque suisse laboratory L'Image Retrouvée in Paris. The original elements of the film were in a good state of conservation, and were scanned and assembled in order to give the film its appearance on its original release, this time on digital support. The calibration was conducted in collaboration with Renato Berta, the film's cinematographer. Winner at the Locarno Film Festival, following its stint at Critics Week in Cannes, this fea-

ture film, which challenges Switzerland's picture-postcard image, has lost none of its freshness, and remains just as poignant, cynical, and daring as it was in 1969.

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Les « Bulletins », miroirs de la Cinémathèque suisse

Fondée en 1948, la Cinémathèque suisse édite depuis 1981 son programme de projections sous le nom de « Bulletin » dont elle fête son 300^{ème} numéro! Mensuel de 8 pages à ses débuts, le *Bulletin* est devenu un bimestriel (hors pause estivale) de plus de 100 pages. En tout, cela représente annuellement près de 1000 projections par an décrites à travers des synopsis et des illustrations saisissantes provenant de son propre fonds iconographiques. Chaque nouveau *Bulletin* reflète la grande diversité des liens tissés avec les acteurs de la culture et du cinéma, en Suisse et dans le monde. Vecteur essentiel de l'institution, réalisés en interne aujourd'hui comme hier, le *Bulletin* titille la curiosité de nombreux spectateurs attirés par les trésors du 7^{ème} art ou les nouveaux films suisses, projetés en avant-première. Des réalisations qui deviendront, pour certaines, des références ultimes en matière de cinéma et qui toutes rejoindront, pour la postérité, les archives de la Cinémathèque suisse.



Charles mort ou vif, le retour

Film phare du Nouveau cinéma suisse, première œuvre produite au sein du mythique Groupe 5, *Charles mort ou vif* d'Alain Tanner est en cours de restauration par la Cinémathèque suisse au laboratoire L'Image Retrouvée à Paris. En bon état de conservation, les élé-

ments originaux du film – à savoir l'inversible 16mm et l'inter négatif de gonflage 35mm – ont été scannés et mis ensemble, afin de redonner au film son apparence de l'époque, cette fois sur le support numérique. L'étalonnage a été mené en collaboration avec Renato Berta, le chef opérateur du film. Primé au Festival de Locarno après son passage à la Semaine de la Critique à Cannes, ce long métrage, qui remet en question l'image de carte postale de la Suisse, n'a pas perdu de sa fraîcheur et reste tout aussi poignant, cynique et audacieux qu'en 1969.

Christophe Bolli



> LISBON CINEMATECA PORTUGUESA - MUSEU DO CINEMA

70th Anniversary Events of the Cinemateca Portuguesa

The Cinemateca Portuguesa – Museu do Cinema celebrates its 70th anniversary with a series of events, film programmes, and book and DVD editions until July 2019. The recent photochemical restoration of *O Taxi 9297* (Reinaldo Ferreira, 1927) was shown in the latest edition of the Lumière Film Festival, and was also published as a DVD. Forthcoming DVD editions will include *A Revolução de Maio* (The May Revolution, by António Lopes Ribeiro, 1937), the first and most important propaganda film of the Portuguese dictatorship (1926-1974). Cinemateca Digital, the Cinemateca's online platform, now holds more than 100 hours of short non-fiction films and newsreels in open, free access. And finally, the first volume of the complete written works of João Bénard da Costa, the Cinemateca's former director, was recently published, inaugurating one of the Cinemateca's most ambitious editorial projects.

Tiago Baptista



> LJUBLJANA SLOVENSKA KINOTEKA

Centenary of France Štiglic

In 2018 the Slovenska kinoteka initiated a joint project which commemorates the 100th anniversary of France Štiglic, one of the pioneers of Slovene cinema. In collaboration with the Slovenski filmski arhiv and Slovenski filmski center, the Slovenska kinoteka began preparing an exhibition on Štiglic's work which will open in 2019, and will be the first exhibition in our new premises, acquired in 2016. The exhibition will be accompanied by a rich programme of themed lectures and workshops, while digital restorations of Štiglic's films, *On Our Own Land* (1948), *Valley of Peace* (1956), *That Beautiful Day* (1962), and *Don't Cry, Peter* (1964), will be available at the Slovenski filmski center.

Nadja Šičarov



> LONDON BFI NATIONAL ARCHIVE

Philip French Launch in Reuben Library

The family of Philip French, the highly esteemed film critic of the *Observer*, has donated his collection of film books to the BFI Reuben Library at BFI Southbank.

This significant collection of almost 3,000 books offers a precious insight into the film interests of one of British cinema's most revered critics. French, who died in 2015, was keen that his library would continue to be used to help educate and inspire future generations of film writers; this generous donation ensures access to the collection is open to all.

Work is progressing in cataloguing the collection and is on schedule to be completed in early 2019. The Philip French Collection is completely searchable through BFI Collections Search, [available online](#).

The collection was formally launched in November at a reception in the BFI Reuben Library, where Sir Christopher Frayling provided a moving tribute to Philip to a crowd hosting three generations of the French family.

"Playing the Fool"

This new BFI Southbank exhibition, drawn from the BFI National Archive's Special Collections, celebrates a selection of women pioneers who asked to be taken seriously as clowns. Through photographs and publicity materials, it sets early film in its context of experimentation, trickery, and adventure, and highlights women from the 1920s and 30s who made comedic cinema

their own, quite literally wearing the trousers to create performances rooted in vaudeville, dance, mime, and magic. It is part of the BFI's blockbuster season, "Comedy Genius".

Where: Mezzanine Gallery, BFI Southbank, London,
26 October 2018 – 6 January 2019

No Time to Wait – 25-26 October 2018

130 archivists and developers gathered at BFI Southbank – with another 100 more joining remotely from across the world – for a free two-day symposium on digital moving image archiving. The event allied with BFI's Heritage 2022 programme and its development of new standards for digitising videotape and preserving as digital files.

The Great Victorian Moving Picture Show – 18 October 2018

This year's London Film Festival's Archive Gala presented a programme of 51 restored large-format Victorian-era films, marking the first event in our project to showcase the entire surviving corpus of Britain's earliest films. Seeing these majestic films on the BFI IMAX screen was an awesome spectacle. The event was programmed and presented by curator Bryony Dixon, with a new score by John Sweeney and a small ensemble. This was a true FIAF collaboration, with the restorations overseen by Ben Thompson and his team alongside Haghefilm, who developed special techniques to maximize quality from the very fragile 68mm and 60mm originals, and 14 British Biograph Co. films came from EYE Filmmuseum.

Rachael Pocock

> MAPUTO INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)

New Head for the Cinematheque

The Instituto Nacional de Audiovisual e Cinema (INAC) of Mozambique hereby announces that as of September 2018 the new Head of the Department of the Cinematheque is Mr. José Tomaz António Zita, replacing Mr. Alcídio Amaral José.



> MILAN FONDAZIONE CINETECA ITALIANA

Piccolo Grande Cinema, the Festival for New Generations

The 11th edition of Piccolo Grande Cinema, the Festival for New Generations, took place from 31 October to 10 November, with a 15% audience increase since 2017. The spectators numbered over 5,000, and students exceeded 2,000. Four venues housed 19 international previews, 2 film competitions judged by 400 members of 2 juries, workshops, and the presentation of shorts shot during our summer camps by boys and girls aged 9-14 on the subject "What are you afraid of?"

DVD Releases and Restorations

The animated series broadcast on Italian TV in 1974, *The Adventures of Toffsy and the Musical Grass* (*Le avventure di Toffsy e l'erba musicale*), the fantastic story created by the great film animator Pierluigi De Mas (1934-2005), whose entire collection is kept at the Cineteca, has been released on DVD.

The second release on DVD is the 2K restoration of *Pinocchio* by Giulio Antamoro (Cines, 1911), with an addition of 20' sequences and more vivid colours than the 1994 restoration, as well as an electronic score created by the Spanish group Miclono.

Other restorations carried out at MicLab and supervised by Roberto Della Torre include *L'Homme à la Hispano* (1933) by Jean Epstein, and *Il Cenacolo* (1953)

by Luigi Rognoni, who was one of the first Cineteca curators. The latter film was premiered in Venice on 14 November at the International Forum "Mauro Pellicoli and the 20th Century Approach to Restoration".

Reopening of MIC

After 3 months' closure due to structural refurbishment and upgrading, our MIC reopened as foreseen at the end of September, enriched by new interactive devices, such as the HP "Reveal" application, downloadable on tablets or smartphones, thanks to which museum items are "set in motion"; "Oculus", a virtual reality viewer; "Dreamgate", a wall where visitors can virtually start a 35mm projection; a "Plotmachine" allowing users to play with *Star Wars* saga frames; and a new conference hall provided with an interactive photographic machine allowing people to take pictures of themselves in cinematographic contexts, and print and share them on their own social media accounts.

Luisa Comencini

// Cenacolo: <https://www.dropbox.com/sh/47oo0ot2n-mhq8vy/AAC7W3xhHIW00KWNqhLeFrPGa?dl=0>

Pinocchio: <https://www.dropbox.com/sh/32ulgip-gat3hken/AAA0vcWxcmwMWzCbOEwhHXIla?dl=0>



> MONACO INSTITUT AUDIOVISUEL DE MONACO

Change of Institution Name and Address

By changing its name to "Institut Audiovisuel de Monaco", the Audiovisual Archives of the Principality of Monaco opens a new chapter in its history, asserting the scientific and historical significance of its work. An artistic dimension, too: in this world where nothing is made to last, we are convinced that the cinema still has a say, that films continue to question us.

INSTITUT AUDIOVISUEL DE MONACO
L'Engelin
83-85 boulevard du Jardin Exotique
98000 Monaco
MONACO

[fr]

Changement de nom et d'adresse

En devenant «Institut Audiovisuel de Monaco», les Archives audiovisuelles de la Principauté de Monaco ouvrent un nouveau chapitre de leur histoire, affirment la portée scientifique et historique de leur travail. La dimension artistique également: dans ce monde où rien n'est plus fait pour durer, nous sommes convaincus que le cinéma a encore son mot à dire, que les films continuent de nous interroger.

INSTITUT AUDIOVISUEL DE MONACO
L'Engelin
83-85 boulevard du Jardin Exotique
98000 Monaco
MONACO



> MUMBAI FILM HERITAGE FOUNDATION

4th Edition of the Film Preservation & Restoration Workshop India

The Film Heritage Foundation, in association with FIAF, conducted the 4th edition of the Film Preservation & Restoration Workshop India, in Kolkata from 15-22 November 2018. The workshop had 57 participants from India, Sri Lanka, Nepal, and Myanmar, and 23 inter-

national faculty members, many representing FIAF affiliates. The workshop has become more comprehensive over the years, and this year we introduced a new format, where participants were given the option to choose from four streams of specialization: film handling and repair, digital preservation and restoration, paper and photographic conservation, and cataloguing. In addition, there were lectures, a compulsory module on archive management, and daily screenings of restored films.

Jayant Patel



> PARIS CINÉMATHEQUE FRANÇAISE

Catalogue of the Exhibition "Chris Marker"

This reference book, published in 2018 by the Cinémathèque française with the support of the CNC, Paris, unfolds around a chronological axis marking the major episodes in the life of Chris Marker and the historical events of the century he lived through. The book gathers more than 30 texts from specialists on the work of Chris Marker, and a rich and original assembly of images, mainly from the collections of the Cinémathèque française.

A collective work, under the direction of Christine Van Assche, Raymond Bellour, and Jean-Michel Frodon, in collaboration with Florence Tissot.

To learn more, and buy the book:

<http://www.cinematheque.fr/le-catalogue-de-l-exposition-chris-marker.html>

Two New Directors Have Joined the Cinémathèque française

Agathe Moroal (a.moroal@cinematheque.fr), previously in charge of exhibitions at the Jacques Chirac Museum at Quai Branly, becomes director of exhibition production, replacing Christine Drouin.

Marianne Miel (m.miel@cinematheque.fr), previously head of the reception and ticketing department, becomes director of promotion and the public, replacing Tiphaine Coll.

Partnership between Gosfilmofond and the Cinémathèque française

On the occasion of the International Forum for Culture held in Saint Petersburg in November 2018, the two archives signed an agreement for the restoration of a corpus of 16 Russian films (short and medium-length) made before the October 1917 Revolution and long considered lost. These films have been identified by Peter Bagrov in the collections of the Cinémathèque française. The work will be done in France, supervised by Céline Ruivo (c.ruivo@cinematheque.fr) with the help of Gosfilmofond.

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Catalogue de l'exposition « Chris Marker »

Cet ouvrage de référence édité par la Cinémathèque française, avec le soutien du CNC, Paris en 2018, se déploie autour d'un axe chronologique marquant les grands épisodes de la vie de Chris Marker et les événements historiques du siècle qu'il a traversé. Le livre réunit plus de trente textes de spécialistes de l'œuvre de Chris Marker et une riche et inédite iconographie principalement issue des collections de la Cinémathèque française.

Ouvrage collectif sous la direction de Christine Van Assche, Raymond Bellour et Jean-Michel Frodon, en collaboration avec Florence Tissot.

Pour en savoir plus et acheter le livre:

<http://www.cinematheque.fr/le-catalogue-de-l-exposition-chris-marker.html>

Deux nouvelles directrices ont rejoint la Cinémathèque française

Agathe Moroal (a.moroal@cinematheque.fr), précédemment responsable des expositions au Musée Jacques Chirac du Quai Branly, devient directrice de la production des expositions en remplacement de Christine Drouin.

Marianne Miel (m.miel@cinematheque.fr), précédemment chef du service accueil et billetterie, devient directrice de la promotion et des publics en remplacement de Tiphaine Coll.

Partenariat entre le Gosfilmofond et la Cinémathèque française

À l'occasion du Forum international pour la culture organisé à Saint-Petersbourg en novembre 2018, les deux archives ont signé un accord pour la restauration d'un corpus de seize films russes (courts et moyens métrages) réalisés avant la Révolution d'Octobre 1917 et longtemps considérés comme perdus. Ces films ont été identifiés par Peter Bagrov dans les collections de la Cinémathèque française. Les travaux seront réalisés en France et supervisés par Céline Ruivo (c.ruivo@cinematheque.fr) avec le concours du Gosfilmofond.

Sylvie Vallon

> PERPIGNAN INSTITUT JEAN VIGO / CINÉMATHÈQUE EURO-RÉGIONALE

Images and Sounds for the 80th Anniversary of the *Retirada*

In the first quarter of 2019, many events will commemorate the 80th anniversary of the exile of the Spanish Republicans (*Retirada*). The Jean Vigo Institute has in its collections the only images shot for documentary purposes on the Franco-Spanish border during this exile. It is interesting to propose a look back at these events through these images and sounds, which will question the notion of archives and their use. *L'Exode d'un peuple* (*The Exodus of a Nation*), directed by Louis Llech in 1939, is a 35-minute film of great emotional strength; it differs from newsreels by its editing and intertitles. "Mirada" is a Franco-Spanish radio work around the theme of the Spanish Civil War and the

Republican exile. It encompasses testimonies of exiles with musical creation. We propose that you listen to this radio play in a darkened room for 30 minutes. Images and sounds to remember.

To host this project, contact@inst-jeanvigo.eu



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Des images et des sons pour les 80 ans de la *Retirada*

Au premier trimestre 2019, de nombreux événements viendront commémorer les 80 ans de l'exil des républicains espagnols. L'Institut Jean Vigo possède dans ses collections les seules images tournées dans un but documentaire à la frontière franco-espagnole lors de cet exil. Il nous paraît intéressant de proposer un retour sur ces événements à travers ces images et des sons d'archives qui permettront d'interroger la notion d'archives et leur utilisation. *L'Exode d'un peuple*, réalisé par Louis Llech en 1939, est un film d'une durée de 35 minutes. Il se distingue des actualités par son montage et ses intertitres. C'est un film d'une grande force émotionnelle. « Mirada » est un projet franco-espagnol de création artistique et radiophonique autour du thème de la guerre civile d'Espagne et l'exil républicain. Il croise des témoignages d'exilés et une création musicale. Nous proposons d'écouter cette pièce radiophonique, dans le noir de la salle, durant 30 minutes. Des images et des sons pour se souvenir.

Pour accueillir ce projet dans vos salles,
contact@inst-jeanvigo.eu

Frédéric Borgia

> PYONGYANG NATIONAL FILM ARCHIVE OF DPRK

Recent Development of the Archive

The National Film Archive of the Democratic People's Republic of Korea, the country's film-preserving centre under the good care of the respected supreme leader, comrade Kim Jong-Un, now preserves more than 500,000 reels of film under standard temperature and humidity conditions. It has recently been equipped with digital copying, restoring, and toning facilities which can restore 10 films onto digital format every year, and ensure that image and sound quality keeps up with international standards, thus having positive acknowledgment at home and abroad. It's also carrying forward its technical co-operation with other organizations abroad, such as R3Store, a British company that took part in the 16th Pyongyang International Film Festival held in September this year.



The Head of Film Conservation and Curator of the exhibition "Galáxia(s) do Cinema – Máquinas, Engrenagens, Movimentos ou this strange little thing called love", Mr. Hernani Heffner, carrying the Mitchell NC purchased by Adhemar Gonzaga in Hollywood in 1929 and used in the Brazilian classics *Ganga bruta*, *Alô! Alô! Carnaval!*, *Bonequinha de Seda*, and *Four Men and a Raft*, the unfinished episode of Orson Welles's *It's All True*.

> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO

Exhibition to Celebrate the 70th Anniversary of MAM (Rio de Janeiro's Museum of Modern Art)

"Galáxia(s) do Cinema – Máquinas, Engrenagens, Movimentos ou this strange little thing called love" is an exhibition organized to celebrate the 70th anniversary of MAM. On display are around 400 items of equipment and objects related to cinema from the Cinemateca's

collections and from private institutions. It opened on 1 September 2018 and will close in March 2019.

Inauguration of New 4K Digital Projector

A restored version of *Vidas Secas* – the classic 1963 film by Nelson Pereira dos Santos, recipient of the FIAF Award 2008, who died last April – was screened for the inauguration of our new 4K digital projector. The screening was organized with the Brazilian Society of Cinematographers ABC, the Cinemateca's long-time partner.

José Quental
Assistant Curator



> ROCHESTER GEORGE EASTMAN MUSEUM

Announcing the 5th Nitrate Picture Show

The 5th Nitrate Picture Show will continue in the tradition of exhibiting pristine archival films on flammable stock from international archives – including the Eastman Museum's own collection – as well as presenting lectures, workshops, and other opportunities to experience the art and science of film preservation, from print conservation to archival projection. This year's program will feature another great line-up of nitrate prints from around the world, in a cinematic experience that cannot be duplicated anywhere else.

For more information:
<https://www.eastman.org/nitrate-picture-show>



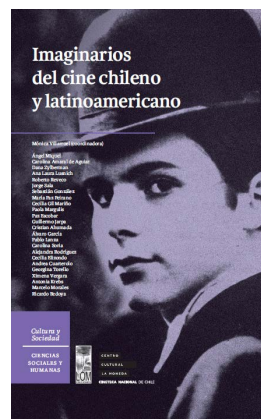
> SAN FRANCISCO SAN FRANCISCO SILENT FILM FESTIVAL

24th San Francisco Silent Film Festival

The 24th San Francisco Silent Film Festival comes to San Francisco's movie palace the Castro Theatre, 1-5 May 2019. Five glorious days of live cinema — with gems from the silent era (including many restorations) presented with live musical accompaniment. The SFSFF is an event that rewards general audiences and film professionals alike!

For more information: silentfilm.org

Stacey Wisnia
Executive Director



> SANTIAGO CINETECA NACIONAL DE CHILE

New Publication on Latin American Cinema

The National Cineteca of Chile has just published the 6th volume of a bibliographic collection that compiles works presented at the International Meeting of Research on Chilean and Latin American Cinema, organized annually by this institution. The book *Imaginaries of Chilean and Latin American Cinema* gathers 21 texts from 25 authors of this continent, organized in five axes: "Latin American Transits", "Reception, Criticism, and Industry", "Discourses and Identity Representations", "Genres and Other Formats", and the dossier "Silent Mosaic".

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Nueva publicación sobre cine latinoamericano

La Cineteca Nacional de Chile acaba de publicar el sexto volumen de una colección bibliográfica que compila trabajos presentados en el Encuentro Internacional de Investigación sobre Cine Chileno y Latinoamericano, organizado anualmente por esta institución. El libro *Imaginarios del cine chileno y latinoamericano* reúne 21 textos de 25 autores de este continente, organizados en cinco ejes: "Tránsitos latinoamericanos", "Recepción, crítica e industria", "Discursos y representaciones identitarias", "Géneros y otros formatos" y el dossier "Mosaico silente".

Macarena Bello Martínez



> STOCKHOLM SVENSKA FILMINSTITUTET

Children's Film Heritage Day

On 14 October 2018, the Swedish Film Institute arranged a special film heritage day for children and young people, where kids got the opportunity to discover, experience, and create. Apart from screenings of restored Swedish children's films and silent films with live musical accompaniment, we organized workshops and offered guided tours to the projection booth, the vaults, the digital lab, and other archival facilities. The kids were also offered the chance to make animations, and to participate in making a film by painting directly onto a strip of film; their creations were projected in the main theatre at the end of the day. An exhibition of original elements from the famous animation studio Pennfilm was on display, and the visitors also had the chance to use some early cinema viewing apparatus from the Film Institute's museum collection. The day was a great success, and for many of the visitors (including their parents) it was their first-ever visit to Filmhuset and the Swedish Film Institute.

Lova Hagerfors
Head of Access, Rights and Distribution



György Ráduly (Hungarian National Film Archive) and Erlendur Sveinsson (National Film Archive of Iceland) in Tallinn for the retrospective '100-Year-Olds'

> TALLINN FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA

22nd Black Nights Film Festival

As part of the 22nd Black Nights Film Festival in Tallinn (16 November – 2 December 2018), the Film Archive of the National Archives of Estonia curated *100-Year-Olds*, a retrospective programme commemorating the centenary of the turbulent events of 1918 (<https://2018.poff.ee/films/fookuses100aastased>). The programme featured films from a number of FIAF archives across Europe (Iceland, Czech Republic, Slovakia, Romania, Austria, Ukraine, Hungary), and was accompanied between 19 and 29 November at the Estonian Art Academy by a series of eight open lectures on the histories and practices of film preservation, presented by colleagues from those archives.

Eva Näripea

> TORONTO TIFF FILM REFERENCE LIBRARY

Two staff updates for the TIFF Film Reference Library/Cinematheque

After more than 30 years at the helm, TIFF's longtime CEO and founder of our Film Reference Library and Cinematheque, Piers Handling, will be retiring from TIFF on 31 December 2018. We are very sad to see him leave, but know he will continue to be a strong advocate for all things connected with film heritage and culture. We are thrilled to announce that TIFF Artistic Director Cameron Bailey and Executive Director Joana Vicente will serve as Co-Heads leading TIFF, and will continue Piers' legacy of advocating for film heritage, both Canadian and global in scope.

TIFF's representative for FIAF, Dr. Theresa Scandiffio, Senior Director, Learning, will be on maternity leave for 2019, returning in February 2020. In her absence, Ms. Michelle Lovegrove Thomson, Senior Manager, Film Reference Library, who reported directly to Dr. Scandiffio, will be acting as TIFF's lead FIAF representative on behalf of the organization. Ms. Lovegrove Thomson has served as head of the Film Reference Library and Special Collections teams for the past four years, so we have every confidence she will be an excellent ambassador for TIFF.

1866 has been offering artistic tools to a large audience, enabling the development of a critical mind.



> TOULOUSE LA CINÉMATÈQUE DE TOULOUSE

New Release of a Book on Film Posters

Published on 8 November 2018 by the Toulouse Cinémathèque and Arnaud Bizalion, *Les Ciné-clubs à l'affiche* gathers a selection of posters designed for film clubs, most of which have been preserved by the Toulouse Cinémathèque archive. The book was supervised by Dominique Auzel, Curator of the Toulouse Cinémathèque, and Pascal Laborderie, lecturer in Communication and Information Sciences at Reims Champagne-Ardenne University.

These posters were handmade, in a unique and aesthetic way, in contrast with commercial norms. They are also a singular testimony to the commitment of film-lovers and activists of the *Ligue de l'enseignement* (Education League), which since its creation in

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Nouvelle publication "Les Ciné-clubs à l'affiche"

La Cinémathèque de Toulouse a publié le 8 novembre 2018, aux éditions Arnaud Bizalion, *Les Ciné-clubs à l'affiche*. Cet ouvrage, dirigé par Dominique Auzel, conservateur de la Cinémathèque de Toulouse, et Pascal Laborderie, maître de conférences en Sciences de l'information et de la communication à l'Université de Reims Champagne-Ardenne, présente une sélection d'affiches conçues pour des séances de ciné-clubs. Uniques et artisanales, polysémiques et d'une esthétique singulière, loin des normes commerciales, ces affiches – conservées dans les collections de la Cinémathèque de Toulouse – sont un témoignage unique de l'engagement cinéophile et cinéphage des militants de la Ligue de l'enseignement qui, depuis sa création en 1866, propose au plus grand nombre des démarches artistiques susceptibles de développer l'esprit critique.

[es]

Nueva publicación sobre Cine-clubs

La Cinémathèque de Toulouse publicó el 8 de noviembre del 2018, en la editorial Arnaud Bizalion, « Les Ciné-clubs à l'affiche ». La publicación, dirigida por Dominique Auzel, conservador de la Cinémathèque de Toulouse, y Pascal Laborderie, profesor de ciencias de la información y de la comunicación en la Universidad de Reims Champagne-Ardenne, presenta una selección de afiches creados para las proyecciones de cine-clubs. Únicos y artesanales, plurales y estéticamente singulares, fuera de las normas comerciales, estos afiches – conservados en las colecciones de la Cinémathèque de Toulouse – son un testimonio único del fuerte compromiso cinéfilo de los militantes de la *Ligue de l'enseignement* (Liga de la enseñanza) que desde su creación en 1866, ofrece al público diferentes proposiciones artísticas susceptibles de desarrollar un espíritu crítico.

Pauline Cosgrove
Chargée de communication et de diffusion
de ciné-concerts

> NEW HAVEN YALE FILM STUDY CENTER

Preservation of 16 MILLIMETER EARRINGS

The Yale Film Study Center has completed preservation of 16 MILLIMETER EARRINGS (1979), a film that documents an early dance piece by legendary composer, performer, and choreographer Meredith Monk. Director Robert Withers, a 1968 graduate of Yale, made the film in collaboration with Monk to document her performance piece, which combined dance, music, singing, and projected images, and was originally performed at the Judson Memorial Church in Greenwich Village, New York, in 1966. Working from the original 16mm A/B rolls donated by the filmmaker, and with the support of the National Film Preservation Foundation, the Film Study Center has created new preservation negatives and prints, as well as digital elements, for the film.



> VIENNA ÖSTERREICHISCHES FILM MUSEUM

Recent Restorations

The Austrian Film Museum is making a continuous effort to preserve and restore the early works of the American filmmaker James Benning. Last year we completed the restoration of *11x14* (USA, 1977), which resulted in 35mm preservation and screening elements, as well as a DVD release. Next up is the preservation and restoration of the original 16mm reversal print of *Grand Opera. An Historical Romance* (USA, 1979). Along with restoring Benning's works, the Austrian Film Museum is responsible for the digital preservation and theatrical distribution of most of his recent films. Other noteworthy restoration projects in progress are *Mit dem Motorrad über die Wolken* (Austria, 1926), in collaboration with Filmarchiv Austria, and Erich von Stroheim's *Blind Husbands* (USA, 1919). The Austrian Film Museum holds a unique 35mm print of *Blind Husbands*, which will be restored and reconstructed with the help of the production files.

Jurij Meden: New Head of Programming Department

We are pleased to announce Jurij Meden's arrival to the team of the Austrian Film Museum. Together with director Michael Loebenstein, Jurij Meden is newly responsible for our programming. After four years in the United States, where he worked as head curator at the renowned George Eastman Museum, his new position at the Austrian Film Museum brings him back to Europe, where he had previously run the programming department of the Slovenian Cinematheque in his native Slovenia.

**New Publication: Werner Schroeter – Filmmuseum
Synema Publikationen Vol. 32**

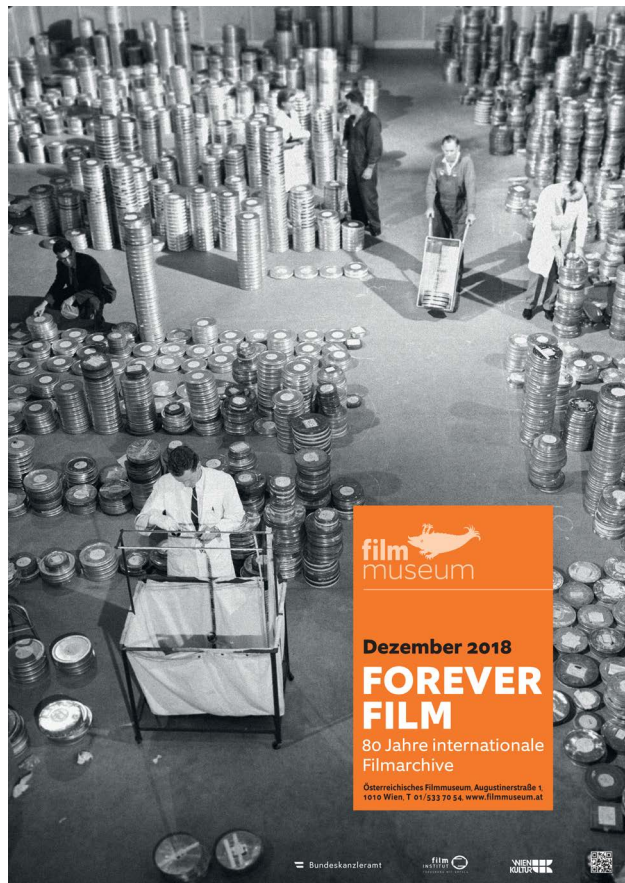
Edited by Roy Grundmann, this volume traces Schroeter's career as a filmmaker from early, rarely discussed works such as *Salome* (1971) and *Willow Springs* (1973) to his late 1970s breakout hits and later complex and mature art-house productions, such as *The Rose King* (1986), *Malina* (1991), and *Nuit de Chien* (2008). The book includes essays by Christine N. Brinckmann, Caryl Flinn, Ed Dimendberg, Gerd Gemünden, Roy Grundmann, Gertrud Koch, Michelle Langford, Fatima Naqvi, and Marc Siegel, as well as an interview with Schroeter's long-time collaborator Elfi Mikesch and an authoritative and completely updated filmography.

This volume was published in collaboration with Film-museum München, Germany, and with the support of Boston University and the Goethe-Institut Boston.

Andrea Pollach



Left to right: Michael Loebenstein (Director of the Austrian Film Museum and Secretary General of FIAF), Bryony Dixon (Silent Film Curator, BFI), Jurij Meden (Austrian Film Museum Programmer), Christophe Dupin (FIAF Senior Administrator), and Frédéric Maire (Director of the Cinémathèque suisse and President of FIAF) at the opening night of the retrospective in Vienna.



"Forever Film" Retrospective

At the end of FIAF's 80th anniversary year, we are proud to celebrate the spirit of co-operation and friendship that marks our association. We are doing this on the big screen, with a month of film screenings we have called "Forever Film", showcasing treasures from 27 FIAF affiliates from around the world. The season, which will last until 6 January, was launched on 6 December in the presence of FIAF's President and Senior Administrator. A big thank you to all of our "friends and neighbours", and here's to many more years of co-operation in our global community!

Michael Loebenstein and Jurij Meden

03 News from the EC



> EC Meeting in Bangkok

The FIAF Executive Committee met on 17 and 18 November 2018 at the Thai Film Archive in Bangkok.

Here are some of the main decisions taken by the EC during this meeting.

The Busan Asia Film Archive – Busan Cinema Center was unanimously admitted as a new FIAF Associate;

The EC unanimously recommended IMCINE's application for an upgrade to the status of FIAF Member. This upgrade will have to be ratified by the FIAF General Assembly in Lausanne;

The EC decided that the re-admission of the Fundación Cinemateca Nacional (Venezuela) as a FIAF Associate in 2017 would only be confirmed if this institution pays its first FIAF affiliation fee by the next EC meeting. Otherwise, their admission will be cancelled;

The EC engaged in a thorough discussion about the

relationships between FIAF archives and rights-holders or their agents. The Programming and Access to Collections Commission (PACC) was given the mandate to examine a possible response from FIAF to recent calls for help from various FIAF archives facing unreasonable demands from certain rights-holders. The EC will also examine the FIAF Code of Ethics and decide whether it should suggest changes to it;

The EC examined the nominations received from the FIAF community regarding the 2019 FIAF Award recipient and will announce their choice in the coming weeks, after making various enquiries;

The EC approved the project of publishing the updated and expanded version of Harold Brown's film identification book by Camille Blot-Wellens in late 2019;

The EC approved the publication of the proceedings of the 2017 Los Angeles Symposium as a book entitled *Hollywood Goes Latin*, in collaboration with the UCLA Film & Television Archive, in early 2019;



After evaluating the work of the Training and Outreach Programme in 2018, the EC unanimously approved the extension of the contract of the T&O Co-ordinator David Walsh for one more year;

The EC approved CCAA Chair Rachael Stoeltje's proposal to devote the Second Century Forum in Lausanne to the topic of co-operation between international audio-visual archiving associations worldwide;

The EC approved the progress report submitted by the Filmoteca de la UNAM regarding the organization of the 2020 FIAF Congress in Mexico;

The EC authorized Senior Administrator Christophe Dupin and FIAF EC member Shivendra Singh Durgapur to assess the feasibility of holding the 2021 FIAF Congress in Dhaka (Bangladesh) during a visit to the Bangladesh Film Archive from 25-28 November 2018;

The EC noted the official invitations to host the 2022 and 2023 Congress by the Hungarian National Film Archive and the Cinémathèque québécoise;

The EC unanimously approved the latest budget projections for 2018 and the revised 2019 budget submitted by the Treasurer.

> 2019 EC Elections

Membership of the FIAF Executive Committee will be renewed at the end of the 2019 FIAF General Assembly in Lausanne. The EC welcomes nominations from the FIAF community (details about the nomination procedure will be communicated ahead of the 2019 FIAF Congress).



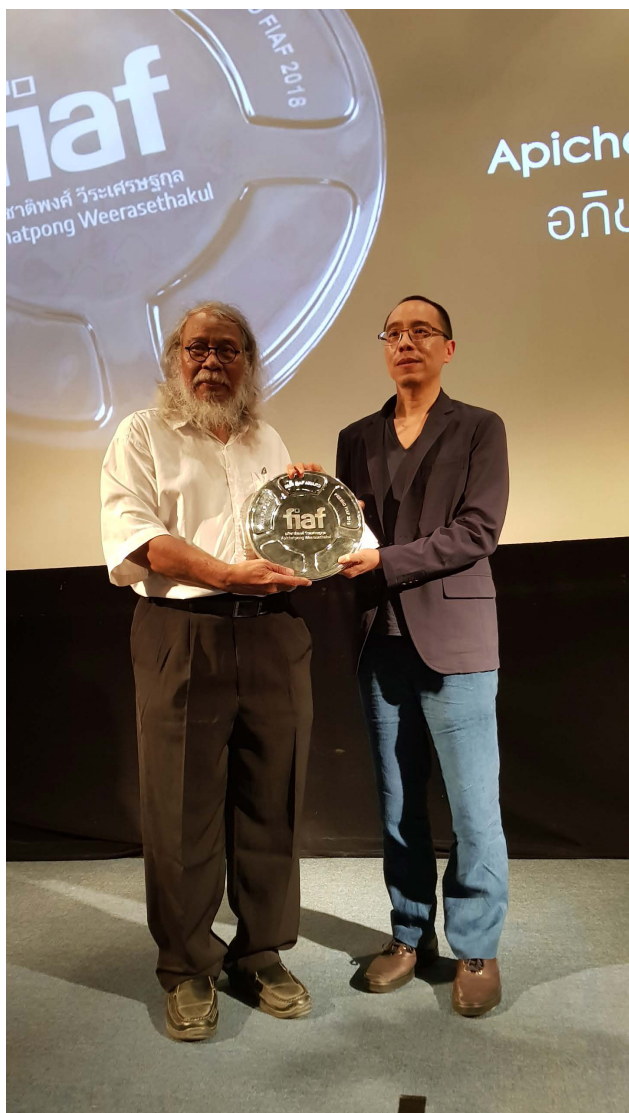
> 2018 FIAF Award

FIAF presented its 2018 FIAF Award to Thai filmmaker Apichatpong Weerasethakul on Monday 19 November at a special ceremony held at the Thai Film Archive, Apichatpong's "archival home" in Phutthamonthon, Nakhon Pathom, Thailand. The ceremony was held in the presence of the Thai archival and film preservation community, and the FIAF President and Executive Committee. For the first time, FIAF hired the services of a PR company, WOLF, based in Germany. A press release was issued to relevant media outlets worldwide. The event was immediately picked up by [Hollywood Reporter](#), among others.

In his home country Thailand, Apichatpong Weerasethakul has been and continues to be a vocal and active advocate for the cause of film archiving and preservation, and has closely supported the work of the Thai Film Archive since the 1990s. In 2001 he supported a successful campaign for the Thai Film Archive to be restructured as a public organization, which led to the emergence of the leading film heritage institution that we know it as today.

Apichatpong has also emphasized the need for film preservation outside Thailand. He has worked with a number of FIAF affiliates around the globe to ensure the safe preservation and restoration of films, and closely supports the cause of film archiving in the South-East Asia region. Apichatpong has also contributed public appearances at festivals and in films such as the 2016 documentary *Cinema Futures*, calling for the importance of film as a cultural record and part of our collective memory.

Apichatpong Weerasethakul grew up in Khon Kaen



in north-eastern Thailand. He began creating film and video shorts in 1994, and completed his first feature in 2000. He has also mounted exhibitions and installations around the world since 1998. Often non-linear, with a strong sense of dislocation, his works deal with memory, subtly addressed personal politics, and social issues. A Cannes Palme d'Or winner in 2010 for *Uncle Boonmee Who Can Recall His Past Lives*, Apichatpong is the first Southeast Asian filmmaker to win the award. His filmography also includes titles such as *Tropical Malady* (2004), *Syndromes of a Century* (2016), or *Cemetery of Splendour* (2015). Through his production company Kick The Machine, he helps other filmmakers from across the Asian continent create new works that challenge the aesthetic, social, and political status quo.

Apichatpong's installation work is also well known for broadening the conception of what cinema can be, most recently *SLEEP CINEMA HOTEL*, which was commissioned by the Rotterdam International Film Festival in 2018. He is currently preparing his next feature, *Memoria*, his first film to be made outside Thailand. *Memoria* will be shooting in 2019 in Colombia, and aiming to premiere in 2020.

> 2018 FIAF Award: Apichatpong Weerasethakul's Acceptance Speech

"I would like to congratulate FIAF for all its work in preserving our heritage. It's an impossible task, especially now, when moving images have become more and more disposable. You need determination, passion, and a lot of engagement. I relate to this as a filmmaker – we need to engage with images, with memories, real or fake, to be able to recreate them on the screen. I have so many feelings, besides the affinity with this community. I am excited, grateful, humble, and honoured to receive the FIAF Award. It is one of the brightest spots in my long personal journey. Not bad, for a kid from Khon Kaen who was addicted to science-fiction and ghost stories, to be standing here. Back then, my town had nothing. I took refuge in the movies to mask the monotony of the hospital and the school. Now, almost 50 years later, I realize that I have never left that shelter. It acts as a bridge to the real world. As an introvert who is not really into socializing, it was the perfect place. But as a filmmaker, like it or not, you are forced to interact with the world. And over the years, it has become manageable, and actually amazing, to meet, among others, actors, producers, editors, designers, artists, lawyers, and ambassadors, even princes.

When I started out, though, I knew no one. I remember when I was in my late 20s, I went to the Thai Film Archive, which was then in Bangkok. I timidly approached Khun Dome Sukhavong, asking him for contacts. He kindly provided me with details about what was going on at the time in the local independent film scene. There wasn't a lot going on, actually. Hollywood films were popular. But because of them, there were more movie magazines, and we started to have a new wave of film critics.

There was a sense of trying to break away from the old-fashioned style of Thai cinema. At a certain period,



I and many others looked down on Thai films, perceiving them as unsophisticated. However, when I started to make my own films, those old Thai films that I grew up watching resurfaced. From memory, I had discovered something unique. In a large cinema auditorium, they embodied a special rhythm and light, the inertia, and the heat. They were not old-fashioned; they were the truth. The truth of that refuge in which I cried at the melodramatic scenes, and laughed when men hit one another in the head. And now, often when I am behind the camera, I yearn for that rhythm and the temperature of those old films. They are ghosts that refuse to disappear. They are alive, and evolve with us. Now, I no longer cry or laugh as much. When I look back at some horror films, the fake blood and bad make-up no longer evoke fear, but melancholy. In disaster movies, the storm, the earthquake, the collapsed pagoda, have become metaphors. Many fictions are no longer believable. So we search for reality. We look at history, at politics. With Thailand again under dictatorship, we are not only aware of the propaganda machine, but also of the change in the way we look at our memories. And in the process, we make a different kind of film.

We make the truth of our time.

I am truly thankful for my crew members on this journey of realization. I am very blessed to have their support as a family. I'd like to thank you, the members of FIAF, who have achieved the impossible. You are making an important impact on behalf of the world's memories, allowing them to grow and inspire... and create new stories. And I thank you for your brilliant idea to have an event here... Because my ghosts, along with those of others, live here. Khun Dome has regarded this place, the Film Archive, as a temple. For him, cinema is a religion. If I have to believe in one thing, this is it. So I'd like to dedicate this award to Khun Dome Sukhavong, who has been instrumental in making this temple a reality. This place, and the belief in it, was where my filmmaking started. And I hope that it will be a place that ignites the spirits of generations to come."

Apichatpong Weerasethakul
Thai Film Archive, Salaya
19 November 2018

04 News from the Secretariat

> FIAF Office Staff



Elsa Degerman and Jacqueline Renaut on her last day at FIAF

As reported in the last issue of the *FBO*, our Accounting and HR Coordinator Jacqueline Renaut reached retirement age on 31 March 2018. She agreed to carry on working for the Secretariat on a two-day-a-week basis until the end of June, and a few more days over the summer, in order to ease the transition and train our new recruit, Elsa Degerman. Jacqueline's last day at FIAF was on 15 September. She was treated to a nice *farewell lunch* on 15 October.

If 2018 was such a productive year for FIAF in terms of projects and publications, it is not only thanks to the hard work of our salaried colleagues at the FIAF Secretariat, but also because of our very productive collaboration with our ever-excellent group of freelance collaborators (graphic designer Lara Denil, website developer Jean-Pascal Cauchon, *JFP* editor Elaine Burrows, training coordinator David Walsh, proofreaders/

translators Cathy Surowiec, Aymeric Leroy, and Itziar Gómez Carrasco, and IT specialist Marc Vermeir), who have often gone above and beyond the call of duty to ensure the success of our projects again this year.

> FIAF website / contacts database / social networks

We have kept updating and developing the FIAF website further, and added a number of new resources, while initiating new ones that will be introduced in the coming weeks. We have also worked with our web programmer to modernize our back-office functionalities, in particular the way we manage and document the ever-growing number of documents (PDF files, images) added to the website.

More and more employees of our affiliates worldwide are now registered in the member area of the FIAF website, which is of course helped by the addition of more resources to the restricted area of the website. The [Treasures from Film Archives](#) search engine remains a very popular resource of the members-only section of the website.

The [FIAF Facebook page](#) keeps gaining more "likes" (3738 "likes" as of 10 November, i.e., an 11% increase since the last EC meeting in April). All news items added to Facebook are also added to our Twitter account ([@fiaf1938](#)).

> 2018 Annual Reports

Thanks to the Secretariat's "persuasive" campaigning and the responsiveness of our affiliates, as many as 149 of FIAF's 164 archives have sent their Annual Report this year (including ALL of our Members!), which is a new record. We cannot emphasize enough to our global community what a fantastic resource this is. Each 2017 Annual Report is now available both individually and in a full volume [on the FIAF website](#), as well as previous years' Annual Reports.

You will receive the instructions regarding the 2018 Annual Reports in early January. Make sure you send it

to the FIAF Secretariat before the statutory deadline of 28 February. Remember that your institution will not have the right to vote in the Lausanne General Assembly if we do not receive your Annual Report by the week before the GA is due to take place (and the GA is early this year!).

Note that the Executive Committee has decided not to ask you to fill in a statistical questionnaire this year, as we are still putting the final touches to the statistical report based on your 2016 statistics. The good news is that this very interesting report will finally be available in the next few weeks, thanks to the hard work of Rachael Stoeltje and her colleagues at Indiana University Libraries Moving Image Archive, who have analysed the data and are drafting the final report for us.

> Other Forthcoming FIAF Publications

Film Identification Project

Camille Blot-Wellens, who has been co-ordinating the project of updating and expanding Harold Brown's seminal FIAF book *Physical Characteristics of Early Films as Aids to Identification* and has thoroughly researched the topic for several years, is working in collaboration with the FIAF Secretariat to publish the new book by the end of 2019 (the year of Harold Brown's centenary). We hope it can be launched at the Giornate del Cinema Muto in Pordenone in October 2019. A precise timeline leading to the publication of the book and a budget for its production were drafted and have now been approved by the Executive Committee.

Spanish version of the *FIAF Moving Image Cataloguing Manual*

The *FIAF Moving Image Cataloguing Manual* has been translated into Spanish by Circe Sánchez and Ageo García. Their draft is now being examined by a group of experts in the FIAF community, to ensure that the often complex terminology used by the translators is absolutely accurate. There are plans to publish this Spanish version sometime in 2019, with partners in Argentina.

Hollywood Goes Latin Book

FIAF and the UCLA Film & Television Archive will co-publish a book of the proceedings of the 2017 LA Symposium, entitled *Hollywood Goes Latin*, thanks to a grant provided by the UCLA Film & Television Archive. This

grant should allow the project to be a near-financially-neutral operation for FIAF. It will be sold by both the FIAF Secretariat and our American distributor [Indiana University Press](#), and will be released in early 2019. The FIAF Executive Committee unanimously agreed that this could be an excellent financial model for the publication of the proceedings of future FIAF Symposia.

FIAF's historical archive and 80th anniversary celebrations



We have been digitizing a large number of new documents about FIAF's history. In particular, we are giving [free online access](#) to old FIAF publications which are now out of print (such as *Film Preservation; A Handbook for Film Archives; Glossary of Filmographic Terms; Handling, Storage and Transport of Cellulose Nitrate Film; and The Categories Game*).

Because of a lack of time in recent months, our project for a new FIAF multi-thematic timeline as a better way of presenting our digitized archival documents has been put on hold, but we are hoping to make progress with it in the next few months, thanks in particular to our partnership with the University of Brussels (ULB), which will be sending us a new student to help us with this new resource in early 2019.

Thanks to the help of Stéphanie Louis, a French film historian, and our web programmer, we are also making good progress with a chronological map of all FIAF affiliates between 1938 and the present. We have examined a huge amount of archival documents (including all of the EC and GA minutes going back to 1938) to find the exact joining date of all FIAF affiliates (including those which are no longer FIAF affiliates), as well as all the changes of affiliation categories. We are hoping to finalize this new online resource in early 2019.



Rachael Stoeltje and her colleagues at IULMIA have now finished digitizing our vast collection of recordings of historical FIAF meetings (EC meetings, GAs, symposia), held on ¼-inch magnetic tapes and cassette tapes for the period 1975-1997. IULMIA has also acquired the whole collection permanently for safe preservation, after the FIAF Executive Committee agreed that free access could be given to all recordings more than 25 years old. The recordings of all meetings prior to 1993 are now streaming on the [IULMA website](#) and on the [FIAF website](#). This new resource was officially announced via an IULMIA/FIAF joint statement released on 27 October, to celebrate both FIAF's 80th anniversary and the 2018 World Day for Audiovisual Heritage. We would like to take this opportunity to express FIAF's immense gratitude to Rachael Stoeltje and IULMIA for making this happen and saving a lot of money for our Federation.

As part of this anniversary year, FIAF's Senior Administrator published the second instalment of his early history of FIAF (1939-45) in the October 2018 issue of the *Journal of Film Preservation*. He also gave a lecture on the origins and early development of FIAF on the opening day of the month-long retrospective celebrating 80 years of the FIAF community at the Österreichisches Filmmuseum in Vienna on 6 December.

05 *Journal of Film Preservation*



Issue #99 of the *Journal of Film Preservation* (a hefty 168 pages) has now been circulated to all FIAF affiliates, supporters, and subscribers, so you will have seen articles on efforts to save the moving image heritages of African countries and Sri Lanka, as well as predictions by our Training and Outreach Co-ordinator that collections in other, apparently better-resourced and more climate-friendly locations could also be at risk. While we all continue to do our best on the physical preservation and conservation side, we must also ensure that our procedures for access and programming are up to date, and, as we also report, the main theme of the most recent Winter School was on copyright as it relates to exhibition of our materials.

Christophe Dupin has provided the second part of his history of FIAF, this time taking us up to the end of the Second World War, while the Slovenian archive cel-

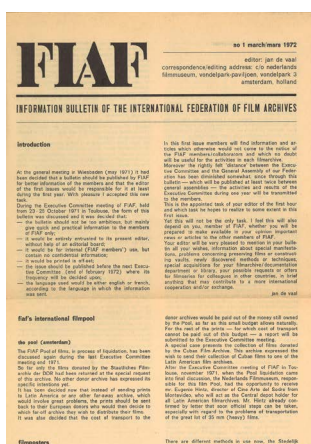
brates its 50th anniversary. Alongside this is the story of how Madeleine Malthête-Méliès spent almost her entire lifetime bringing together copies of films made by her grandfather Georges, together with drawings, photos, and magicians' paraphernalia all relating to his extensive output. Sadly, Madeleine is one of three colleagues – the others being Enno Patalas and Pierre Rissient – whose recent deaths have been marked by obituaries in this issue.

While, as reported, our affiliates continue to experiment with new preservation and access ideas to help ensure our future – the Digital Statement reproduced here relates to this.

In our celebratory Issue #100 (April 2019), we will look back over what we have published in the past. We have asked members of the Editorial Board and Honorary Members to select articles from earlier issues and write short commentaries on their themes. By doing this, we hope to draw attention to some of the wide range of topics we've covered over the last 46 years, as well as offer up-to-date critiques.

Elaine Burrows

06 News from the P.I.P.



Issues 1 to 40 were originally not indexed in our database because the P.I.P. normally doesn't cover this kind of material (i.e., newsletters). We started with the indexing of the Bulletin FIAF when the new magazine format was introduced in 1990. We aim to finish this work in March 2019 so FIAF can present its affiliates with a complete, comprehensive index of all the issues on the occasion of the publication of no. 100 in April 2019. Please note that we are currently also verifying and improving the existing indexing records (starting with issue 41-42), in order to guarantee a consistent, high-quality indexing. Since issue 1 was published in 1972 (the year the P.I.P. officially started), we will be able to include all the issues in our database.

> Retrospective Indexing of the FIAF Information Bulletin and Bulletin FIAF

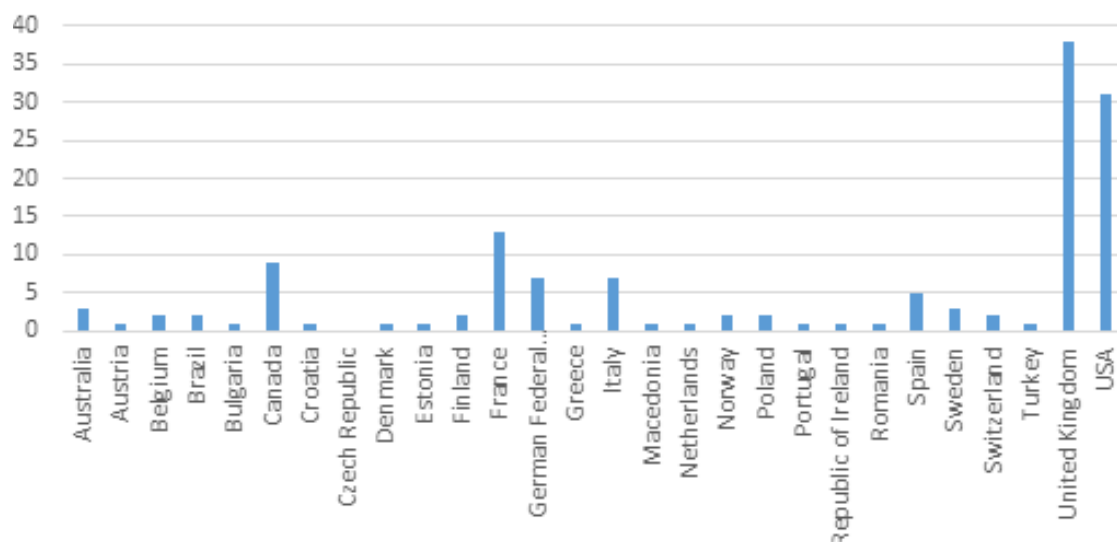
The P.I.P. is currently engaged in the retrospective indexing of issues 1-30 of the *FIAF Information Bulletin* (published from 1972 to 1985) and issues 31-40 of the *Bulletin FIAF* (published from 1986 to 1989).

> Journal Coverage

FIAF's Periodicals Indexing Project (P.I.P.) is currently providing indexing for 140 different film journals, published in 28 different countries and 18 different languages. Most of the indexed journals are published in the United Kingdom and the U.S.A., and therefore in English.

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

Indexed Journals by Country



07 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

In recent months, the CDC has made progress on a number of areas. The CDC projects are now organized in two "departments": one that addresses the cataloguing of moving images and one devoted to the cataloguing, preservation, and access needs of documentation, with a task force and *rapporteur* assigned to each project.

We recently contracted with software developer Darren Mothersele to advise on our ambition to transfer the *Treasures from the Film Archives* database to a less proprietary, more modern infrastructure to streamline the project. We hope to have the results of his consultation by early next year, which will inform a detailed plan for implementation.

The Special Collections Directory Task Force, led by Anna Fiaccharini, hopes to revise and update the former "International Directory of Film and TV Documentation Collections" with a new design and search interface, to be hosted on the FIAF website. The Task Force has met several times on Skype, and continues to refine the project's scope, data schema, and update methodology.

CDC member Laurent Bismuth and TC member Céline Ruivo continue their collaboration on designing a "user-friendly" Preservation/Restoration report. Colleagues from a variety of archives have commented on the first draft. These comments will be addressed in the next draft, which will be completed before the FIAF Congress in Lausanne.

The *Moving Image Cataloguing Manual* Task Force, led by Natasha Fairbairn, has drafted a survey form to gather feedback about the Manual and proposed improvements; the form will be made available on the FIAF website, which will also host an Open Forum on the project to update and revise the Manual by 2021.

The Linked Open Data Task Force, with rapporteur Adelheid Heftberger, is collaborating with Georg Eckes to organize a workshop to be held in Berlin in early 2019 to further investigate developing a general ontology

for audiovisual media that is adapted to the requirements of film heritage institutions. The results of the workshop will be made available on the FIAF website.

If you are interested in being involved with the CDC, please do not hesitate to contact Thelma Ross at thelma_ross@moma.org.



> Programming and Access to Collections Commission (PACC)

PACC underwent major changes during 2018, opening up membership to new professionals willing to tackle the Commission's key topics. We tried to listen to the requests and concerns of FIAF members and affiliates, and came up with a series of priorities that we will analyse and discuss in the coming months, which will be full of action.

One issue that is currently at the center of our work is the sometimes difficult relationship between Cinematheques and rights-holders – anybody who has ever programmed a film selection knows that, especially on a tight budget, there are certain titles that are extremely hard to get, considering the current demands from rights-holders, which are often beyond the scope of our cultural activities and too close to pure exploitation of heritage cinema. We can't simply accept this situation, and therefore we will embark on the task of creating a better environment to deal with sales agents and others.

Two side projects which we are currently developing regard access to collections which belong to the

“less-accessible” of our preservation world: non-film collections and nitrate.

We would like to try and provide our members with simple best-practice guidelines on how to make these easier to access, whether it's how to disentangle the legal procedures to authorize the use of still images, or how to arrange for the transport of our precious and favorite dangerous material.

In 2019 we look forward to getting more and more cinémathèques involved in our activities. We especially would like to hear from all FIAF members who also run theatres – we wish in the future to be able to share more and more information on programs, and know your highlights when it comes to Cinémathèque programming. The first stop will be the Cinémathèque française in March, right before the festival “Toute La Mémoire du Monde”, where FIAF will host its Winter School on Programming.

Massimo Benvegnú

Members of PACC are: Massimo Benvegnú (Head), Elaine Burrows, David Kehr, Brian Meacham.

> Technical Commission (TC)

The Technical Commission (TC) is pursuing its work on writing *The Digital Statement*, the goal of which is to set out recommendations for the digitization of film collections, digital restoration, preservation, and access, in agreement with the *FIAF Code of Ethics* published in 1994. Part I, *Digital Reproduction: Scanners and Scanning*, was published on the FIAF website after the 2018 Congress in Prague. It was also published in the latest issue of the *Journal of Film Preservation*, in October 2018. This Digital Statement contains five parts: II, *Image Processing and Characteristics*; III, *Image Manipulation*; IV, *Sound*; V, *Preservation*. We hope the next Part will be ready for the next FIAF Congress in Lausanne in 2019. It is possible the parts won't be published in chronological order, since few archives expressed the need to have a comprehensive document about digital storage and archiving including native-born digital. Some members of the TC met with several scanner manufacturers who agreed to be questioned about sensors and image processing, in October 2018 at EYE Filmmuseum in Amsterdam during the IBC Forum. These dialogues and interrogations will help the

TC to refine the scanning recommendations, and also to express several needs and concerns to the scanner manufacturers, which could be taken in consideration for their future research and development.

A [webpage](#) presenting numerous resources, documentation, and links in the areas of photochemical and digital was updated last Spring, and is available on the FIAF website (the full list can also be downloaded as a PDF file).

The project of a new, expanded edition of Harold Brown's book on film identification, which is supervised by Camille Blot-Wellens, will be published by the end of 2019 (to celebrate the centenary of Harold Brown next year). It is hoped that it will be ready in time to be launched at the Giornate del Cinema Muto (Pordenone) in early October.

A new protocol on how to document restoration projects is being put together by the TC and the Cataloguing and Documentation Commission (CDC). We hope this document will provide precise tools in order to understand the background and methodology of a film restoration. Few archivists are correspondents on this project, in different countries. The first version of this document was presented at Il Cinema Ritrovato in 2018; a second version will be introduced in Lausanne.

Céline Ruivo

Members of the TC are: Céline Ruivo (Head), Camille Blot-Wellens, Tiago Ganhão, Anne Gant, Davide Pozzi, Ulrich Ruedel, Kieron Webb.

08 Training & Outreach

> Activity Report of FIAF's Training and Outreach Programme

The Training and Outreach Programme continues to expand and develop, and meet the growing requests for assistance and training. What follows is a brief update on our activities and achievements since we reported to you in the FBO last Spring, as well as some coming events that we have planned after the new year.



FIAF Restoration Summer School, Bologna, Italy, June 2018

The FIAF Restoration Summer School was held again in Bologna this past summer (see the comprehensive report of the event, written by the hosts, below.) From the FIAF Training and Outreach Programme, both Christophe Dupin and David Walsh were able to attend and present lectures on their respective areas of expertise. Our Senior Administrator also attended the School's closing ceremony on 13 July, and handed the completion certificates to the students.

Hungarian National Film Archive, July 2018

David Walsh paid a visit to the Hungarian National Film Archive on 13 July 2018. The archive is planning some major infrastructure projects, including upgrading their film storage, and David spent a day with them in order to offer an external view of the proposed improvements.

Sri Lanka

Following the visit in March to Sri Lanka that David Walsh made with Shivendra Singh of the Film Heritage Foundation and independent consultant Mick Newnham, it is reported that good progress has been made: one of the main storage areas has been cleared up, and work is underway to create a full inventory of the collection.



Workshop on small-gauge films in Dijon in September 2018

Workshops in France

On 6 September 2018, the Cinémathèque de Bourgogne, a FIAF Associate, hosted a one-day workshop on identifying, dating, handling, digitizing, and preserving small-gauge film, funded by FIAF for the French and Francophone film archive networks of FIAF, FCAFF (the French Federation of Film Archives), and Inédits (the European network of amateur film collections). The workshop was part of a current series organized by FIAF in collaboration with FCAFF and Inédits. Another was held 5-6 October, hosted by the Cinémathèque des Pays de Savoie et de l'Ain, on "Documentation: Methodology and Good Practice". Several more are already being conceived for 2019, on topics such as 35mm film, repairing equipment, and film poster preservation. More news about these will be available soon.



The four FIAF scholars of the workshop with Christophe Dupin, FIAF Administrator

Film Preservation & Restoration Workshop India, Kolkata, 15-22 November 2018

This workshop was the 4th in the series of major workshops created and run by the Film Heritage Foundation of India under Shivendra Singh Dungarpur. This edition was run with the assistance of FIAF and in association with 14 other partner organizations: The Film Foundation's World Cinema Project, the Academy of Motion Picture Arts & Sciences, L'Immagine Ritrovata, Fondazione Cineteca di Bologna, Indiana University Libraries Moving Image Archive, Irish Film Archive, Austrian Film Museum, EYE Filmmuseum, Bundesarchiv, British Film Institute, The Criterion Collection, the Center for Creative Photography, the University of Arizona, ARRI, and Media Inventions.

The workshop had nearly 60 participants, from India, Sri Lanka, Nepal, and Myanmar, with a faculty of more than 20 experts from all over the world providing the training. Thanks to scholarships from the Tata Trusts, FIAF, and Film Heritage Foundation, half of the participants were able to attend the course absolutely free of cost.

The workshop this year was held in Kolkata, one of the most important centres of film in Indian cinema. The film heritage of Bengal includes the work of some of the greatest filmmakers the country has produced, but sadly much of this film heritage has been lost. A major part of the Film Heritage Foundation's mission is to raise awareness of the plight of India's film heritage, and the parade of Indian movie stars, directors, and politicians appearing at the opening and closing ceremonies and in the many pages of press coverage were



a testament to the Foundation's remarkable success in spreading the word. This year Bengal celebrates 100 years of cinema and the government is on the verge of starting a mass digitization program at the state film archive, and it is not too fanciful to suppose that this is in part due to the publicity surrounding previous Foundation workshops.

The curriculum, designed by David Walsh and the Film Heritage Foundation, introduced a new format of specialization in four streams: Film, Digital, Cataloguing, and Non-film, along with general lectures on all topics. The intention was to offer the participants the opportunity to study one chosen area of interest more deeply, rather than skimming the surface of every topic. Both the participants and the teachers were enthusiastic about this opportunity to cover topics intensively in small groups of three or four people, and the feedback was generally very positive.

Four of the students received a FIAF scholarship: Okkar Maung (Myanmar), Chiranjibi Guragain (Nepal), Deeptha Bandara (Sri Lanka – the mysterious man on the cover of the [latest issue of the JFP](#)!), and Sooriyaarachchige Saman Kumara (Sri Lanka).

(See also the Film Heritage Foundation news)

4th Winter School on Programming, 11-12 March 2019

The date of the 4th Winter School on Programming Film Heritage has been set for 11-12 March, as usual just before the Cinémathèque française's festival "Toute la Mémoire du Monde". We have held several meetings with our colleagues at the CF and the programme will be finalized by early January. Probable topics will

include historical perspectives on programming film heritage; funding issues; programming contemporary cinema in a film heritage context; recreation of the pre-cinema/early cinema screening experience; and our usual portraits of experienced programmers.

Biennial Audio-Visual Archival Summer School, Bloomington, Indiana, May 2019

To meet the growing demand for intensive training to cover all aspects of our field, the Indiana University Libraries Moving Image Archive will be hosting a two-week intensive summer school. This event is one product of FIAF's work in the Training and Outreach Program and collaboration with our CCAAA partners in our now-annual summit on the topic of training demands in our collective fields. Expert trainers combined with onsite expertise will complete a successful educational experience for 50 students.

The Bloomington school will be ongoing every other year, and can be held in Bloomington or can be moved to be held at other institutions interested in hosting them. The summer school includes hands-on practicums and lectures on all areas of preservation of AV materials covering the range and skills needed to fully preserve our cultural heritage in film, audio, video, photographs, digital, and paper formats. The application process opens 2 January 2019. For more information check our [website](#).

FESPACO:

Pan-African Film Festival of Ouagadougou

Discussions are underway to send a FIAF representative to, and possibly to conduct a training session at, the 50th FESPACO Festival at the end of February 2019.

Biennial Audio-Visual Archival Summer School

Indiana University Bloomington

May 13–26, 2019

<http://go.iu.edu/24zE>



**MOVING IMAGE ARCHIVE
LIBRARIES**

fiaf

Film Restoration Workshop (title to be confirmed), Mexico, October 2019

We are in discussion with Davide Pozzi of L'Immagine Ritrovata in Bologna over the form and structure of this workshop, to be organized in association with the FilMOTECA de la UNAM in Mexico.

Workshop in Morocco

Partnering with our two FIAF affiliates in Morocco, planning is now underway for a workshop that will be open to staff from archives in all North African countries. The dates of the workshop have not been set yet.

Rachael Stoeltje, Christophe Dupin,
and David Walsh



> 2018 FIAF Film Restoration Summer School Report

In 2018 the FIAF Film Restoration Summer School was held for the 8th time. Once again the Fédération Internationale des Archives du Film (FIAF) and the Association des Cinémathèques Européennes (ACE) combined their efforts with the Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory to organize the FIAF Film Restoration Summer School, held annually since 2007.

The main purpose of the FIAF Film Restoration Summer School is giving selected participants hands-on experience with the work of actual restoration professionals. This project is conceived both for archivists and staff working at FIAF archives, and students. The participants have the chance to meet restoration ex-

perts from all over the world, as well as the Laboratory and Cineteca staff.

The FIAF Film Restoration Summer School 2018 was developed in three phases.

Phase 1: 9 May – 13 June: Students were prepared before coming to Bologna via an online distance learning program to acquire shared knowledge and training in the field of restoration and conservation of film heritage. Over May and June students had access to texts chosen by the FIAF Film Restoration Summer School staff.

Phase 2: 24–30 June: During the 32nd edition of the Cinema Ritrovato film festival, the FIAF Film Restoration Summer School organized meetings and roundtables for its students with some of the most distinguished experts in the film restoration field. These meetings analysed in detail restoration practice from a theoretical point of view, dealing in particular with film courses in a film restoration laboratory.

The Cinema Ritrovato film festival is the ideal place to meet and discuss film archive-related issues, preservation of film heritage, and film restoration, and exchange ideas on how to present the history of film today.



Phase 3: 2–13 July: In the facilities of the Immagine Ritrovata restoration laboratory, through a practical internship, the FIAF Film Restoration Summer School students followed directly the whole process of film restoration. For the 2 weeks of the internship, participants worked 8 hours a day in the premises of the laboratory. During the internship, participants were supervised by international experts and laboratory staff to put into practice what they learned during their first week of theory. Participants had access to all departments



of the laboratory. Each department accommodated a maximum of 6 participants. This was considered the right ratio of students per piece of equipment, so that each student was able to interact directly. The sectors with which the participants were involved are: film identification; film repair, chemical treatment, and washing; film comparison; film scanning and telecine; digital restoration; colour correction; sound scanning and sound restoration; mastering and digital cinema; data and network management and back-up strategies; film recording; photochemical preservation and restoration; analog grading, print and processing, and subtitling.

The FIAF Film Restoration Summer School 2018 was composed of 46 participants from 24 different countries: Argentina, Bangladesh, Canada, China, Colombia, Croatia, France, Georgia, Germany, Hong Kong, India, Iraq, Mexico, Montenegro, Norway, Poland, Portugal, Romania, Serbia, Switzerland, Slovakia, Thailand, the United Kingdom, and the United States.

The participants showed great interest, and gave positive and enthusiastic feedback.

- Film Restoration Online Theory Course: distance learning, 9 May – 13 June (on Wednesdays)
- Welcome meeting: 23 June
- Theory Lectures and Il Cinema Ritrovato film festival: Bologna, 24–30 June
- Restoration Practice Classes: Bologna, 2–13 July

Elena Tammaccaro

> FIAF Internship Fund

The 2018 FIAF General Assembly approved the launch of a new Internship Fund as part of FIAF's current training and outreach efforts. This Fund will assist FIAF affiliates wanting to send a member of their staff to undertake an internship or placement at another FIAF affiliate to further their knowledge and skills in a specific and targeted area of film archiving.

6,000 Euros were allocated in the 2018 budget for a first round of funding at the end of this year (there will then be two rounds of funding per year from 2019). The deadline for the submission of applications for this first round was 31 October. The FIAF office received two valid applications, and further information was requested regarding a third. The two valid applications were carefully examined by the Selection Committee appointed by the Executive Committee (consisting of FIAF Treasurer Jon Wengström, EC members Rachael Stoeltje and Chalida Uabumrungjit, and Senior Administrator Christophe Dupin), and both were approved. We are pleased to announce that FIAF will help fund the internships of Offir Kellerman (Israel Film Archive) at EYE Filmmuseum, and Pablo Insunza (Cineteca Nacional de Chile) at the Cineteca di Bologna. The third application is still under review.

The next round of funding will take place in the Spring (applications by 30 April, decision announced by 1 June), so you can already start negotiating an internship with another FIAF archive!

The FIAF Internship Fund Selection Committee

09 FIAF Congresses



> 2019 Lausanne

The 2019 FIAF Congress will take place in Lausanne 7–13 April, and will be hosted by the Cinémathèque suisse for the third time (previously 1954 and 1979). The topic of the Symposium will be “Past and Future of Film Archives”. The Call for Papers is now closed, and the Symposium’s Scientific Committee is examining all proposals.

The Lausanne Congress website, fiaf2019.ch, is already live and registrations open. Check it regularly for further information!

2019 Christian Dimitriu Fund

Application for funding assistance to travel to the 2019 FIAF Congress in Lausanne is now open to all members of the FIAF community.

For more information and to download the application form, visit [this page](#) of the FIAF website.

The Fund was created in 2015 to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints. It is dedicated to the memory of Christian Dimitriu, former FIAF Senior Administrator.



> 2020 Mexico City

A progress report was sent by our colleagues of FilMOTECA de la UNAM to the FIAF Executive Committee. The hosts have proposed that the Congress could take place in the first week of April 2020, subject to the EC’s approval.

> 2021 Dhaka

Following the vote of the last General Assembly, which approved Dhaka as the hosting city of the 2021 FIAF Congress, a FIAF delegation consisting of Senior Administrator Christophe Dupin and Executive Committee member Shivendra Singh Dungarpur paid a first visit to the Bangladesh Film Archive in Dhaka from 25-28 November 2018 to discuss the organization of that Congress, assess the proposed venues, and provide advice and recommendations on various aspects of the organization of the 2021 Congress. The provisional date for that Congress is 30 March – 4 April 2021.

> Beyond 2021

At the last General Assembly in Prague, the Director of the Hungarian National Film Archive, György Ráduly, expressed his institution’s official interest in hosting the 2022 FIAF Congress in Budapest, while Cinémathèque québécoise director Marcel Jean told the Assembly of his institution’s interest in hosting the 2023 Congress in Montréal. They have both confirmed their interest in writing to the FIAF Executive Committee. As you know, FIAF Congress hosts are decided by a vote of the General Assembly three years before the Congress is due to take place.

10 CCAAA and Audiovisual Archiving Associations

> CCAAA Activity Report

FIAF has contributed significantly to CCAAA, the Co-ordinating Council of Audiovisual Archives Association, which is the umbrella organization of our eight professional organizations in the audio-visual archiving field, over the past few years since re-joining the organization.

We have redesigned the [CCAAA website](#), created the posters for the [World Day for Audiovisual Heritage](#) for the last two years, and created and now manage an online portal for members to post their World Day activities. This work has been done in the FIAF office, and Christophe Dupin maintains the website for us now.

Additionally, Rachael Stoeltje, as the FIAF representative for CCAAA, who was involved in the program committee for the Joint Technical Symposium 2016, edited and published the proceedings for JTS 2016 through Indiana University Press. That is available now [here](#).

We have also started an annual Educational Outreach and Training Summit associated within CCAAA, but with an expanded group of participants to include institutions and individuals involved in and around the training and education going on in our field around the globe. This serves as an effort to work collaboratively and not duplicate efforts around the world.

Due to these many efforts, and a few more not mentioned here, Rachael Stoeltje, as the FIAF representative, was appointed chair of CCAAA for the 2018-2019 calendar years. Since taking on this role, we have the following items to report about our past year's efforts.

World Day for Audiovisual Heritage 2018

The World Day theme this year was "Your Story Is Moving." FIAF created the event's poster again this year, from a photograph taken at last year's Film Preservation & Restoration Workshop India in Chennai (courtesy of Shivendra Singh Dungarpur).

Also, along with the work of our partners at AMIA (Association of Moving Image Archivists), we obtained [Martin Scorsese's statement of support](#) for this year's event. And thanks to FIAF translators, this year's World Day statement was translated into Spanish and English and disseminated around the world. There were 94 postings for events on the CCAAA dedicated site, 49 of which were FIAF members. Thank you all for participating!

2019 Joint Technical Symposium (JTS)

We are organizing the 10th Joint Technical Symposium, which will take place from 3-5 October 2019 in Hilversum (The Netherlands), with our colleagues from IASA, AMIA, and FIAT/IFTA, as well as alongside the organizing hosts at the Netherlands Institute for Sound and Vision. The [call for papers](#) (on the theme "PRESERVE THE LEGACY. CELEBRATE THE FUTURE.") has gone out and is being widely disseminated throughout our many professional organizations and institutions. This year, we have had 12 program committee members representing all CCAAA organizations. We also launched a competitive logo design contest and a committee of four chose the new logo for JTS.

For more information about possible session types, proposal evaluation, and submission, visit <http://jts2019.com>. The deadline for proposals will be **11 February 2019**. The program committee intends to send authors feedback by **11 March 2019**. Please submit your proposal [via this form](#). Questions? Contact program@jts2019.com.

For more information on the history of the JTS, FIAF's Christophe Dupin has added a [brief overview](#) to the CCAAA website.



CCAAA Chair Rachael Stoeltje speaking at the FIAT-IFTA World Conference in Venice

CCAAA panels at SEAPAVAA, FIAT/IFTA, AMIA conferences:

In an effort to gain more participation and awareness of CCAAA activities, we have been holding panels at many of our CCAAA organization conferences. To date, we have done so at the SEAPAVAA, FIAT/ IFTA, and AMIA conferences. In these we have invited Presidents of the other organizations, or representatives, to discuss our projects, issues, and the history of CCAAA, and why the collective work of our organizations is crucial to the work of safeguarding our audiovisual heritage. We will be holding a similar panel at FIAF 2019 in Lausanne as well.



The UNESCO Inter-Regional Conference on Preservation and Accessibility of Documentary Heritage

This event was held in Panama City, Panama, on 24-27 October 2018. We are making efforts to work with UNESCO more closely again, as the birth of the CCAAA came out of UNESCO's Recommendation for the Safeguarding and Preservation of Moving Images (1980). Rachael Stoeltje was invited to represent CCAAA at a UNESCO event in Panama in October and presented on what CCAAA is, mentioned all of the CCAAA organizations, and spoke about the World Day for Audiovisual Heritage, the Joint Technical Symposium, Archives at Risk, our many Training and Outreach Programs and collaborative efforts, and, lastly, Disaster Preparedness and Recovery. Both the Archives at Risk and the Disaster Preparedness and Recovery presentations were well received, as so many different individuals in the audience have experienced the ever-increasing hurricanes in the Caribbean and Central America, and there was a great deal of response about neglected "Archives at Risk", and some requests for guidance and assistance from FIAF.

If you have any questions about CCAAA, or want to become more involved in any activities, please contact Rachael Stoeltje or Christophe Dupin. And you can also always find out more on the CCAAA website: <https://www.ccaaa.org>.

Rachael Stoeltje
FIAF EC member and Chair of CCAAA



> 2018 FIAT-IFTA World Conference in Venice

The [42nd Annual World Conference of FIAT-IFTA](#), the global federation of media archives, took place 9–12 October in Venice, Italy. An annual professional meeting point as much as a friendly and welcoming learning and networking opportunity, the conference provided a forum par excellence for all those involved in audiovisual and especially broadcasters' archives.

The stunning Palazzo Labia, a true marvel of 18th-century Italian Baroque, acted as the main conference venue. The Palazzo is the property of the Italian public broadcaster RAI, a founding member of FIAT/IFTA and proud host of this edition.

No less than 260 participants from 65 countries attended the conference: media archivists, cataloguers, engineers, managers, strategists, technicians, developers, and researchers, but also policy makers, consultants, and service and materials providers. All together the conference featured more than 80 presentations, grouped along central themes such as rights management, artificial intelligence, media management, large-scale digitization, sports archives, user and audience research, and audiovisual heritage co-ordination on a national level. Highlights also included the annual Gala Dinner and the FIAT/IFTA Archives Achievement Awards. At the General Assembly, Bríd Dooley (RTÉ) was re-elected for her second term as FIAT/IFTA President.

In the autumn of 2019 the next FIAT/IFTA World Conference will take place in Dubrovnik, Croatia.

Brecht Declercq, FIAT-IFTA General Secretary



> 2018 AMIA Conference in Portland, Oregon

AMIA's 2018 conference, held recently in Portland, Oregon, had more than 670 archival professionals in attendance - representing 18 countries around the world. Programming including a focus on open source tools and regional archives, as well as sessions and workshops addressing topics from DCP mastering to preserving atrocity to selection and care in moving image related collections, and a plenary discussion on the ethical stewardship of indigenous collections. To highlight the importance of advocacy in the field AMIA presented its inaugural Advocacy Award.

Work continues to make diversity, equity, and inclusion a priority, and the conference introduced roundtables that included discussions on advocacy, long term education strategies, and archival labor. To broaden access to the conference, AMIA [livestreamed sessions](#), invited regional archives to the AV Archiving Fair in the pAVilion, and offered a series of public screenings that highlighted preservation and restoration work done by members.

Also new this year, the pAVilion pulled together exhibitors and members in a single learning hub, Navigators provided a welcome to new and returning attendees, pre-conference webinars for facilitating discussions and tips for those attending their first conference, and the [new AMIA song](#).

Planning has started for next year's conference in Baltimore, Maryland, and AMIA is focusing on development strategies to expand programs and provide more opportunities for conference attendance.

Laura Rooney



Group photo of the 49th IASA Conference in Accra, Ghana

> 49th IASA Conference in Accra, Ghana

The 49th IASA Conference took place in Accra, Ghana, 1-4 October 2018, with the theme *Access and Accessibility – Archival Policies and Barriers in the Age of Global Information Exchange* and highlighted the important role of archives as gatekeepers of knowledge societies.

The 4-day event was hosted by the Institute of African Studies (IAS) at the University of Ghana and consisted of papers, workshops, exhibitions, and visits to audio-visual and cultural institutions. The Conference featured two keynote addresses, delivered respectively by Professor Esi Sutherland-Addy from the IAS on *Sankofa: Exploring Memory as the Life Force of the Future* and Kara Van Malssen, Partner and Senior Consultant at AVP, US, on *Designing Sustainable Co-operative Projects for Impact*.

The Chairperson of the UNESCO IFAP, Ms. Dorothy Gordon, attended the event and discussed with IASA future projects to address urgent information preservation needs.

Sound and audio-visual collections provide important bridges to the past, as they serve as custodians to linguistic and musical resources in need of preservation and require expertise to manage. The conference highlighted specific barriers on the technical, legal, and practical modes of accessibility with which sound and audio-visual archives struggle.

The conference was attended by participants from more than 30 countries and presented a diverse mix of technology and content specialists, providing an opportunity to exchange and learn about best practices of accessibility and digital preservation methods for efficient acce

The [50th IASA Conference](#) will take place from 30th September – 3rd October 2019 at the Netherlands Institute for Sound and Vision, Hilversum, Netherlands. The Call for Papers is now open. The submission deadline for proposals is on 11 February 2019.

Toby Seay, IASA President



> 23rd SEAPAVAA Conference: “Memory, History, and Archives”

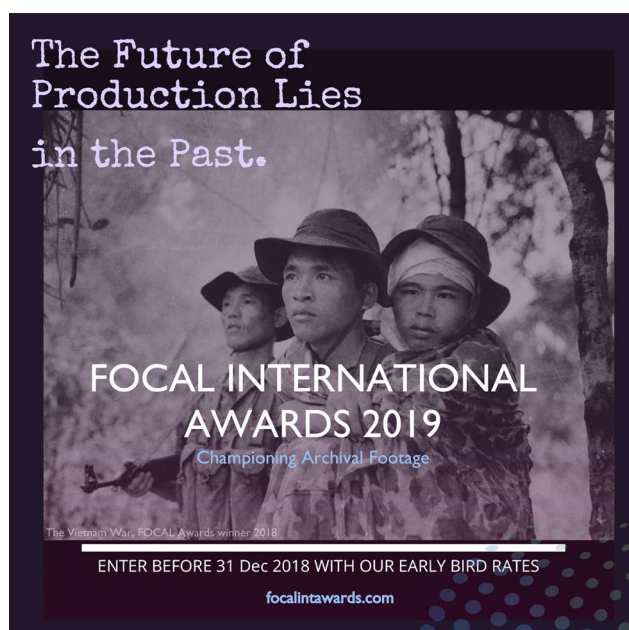
25–30 June 2019, Nouméa, New Caledonia

The social and political construction of memory has been constantly shaped by society and the rapid development of technology. History, in the conventional sense, is a record of past events. Though memory and history are not identical, both often exist in a tense yet dynamic relationship with each another. Audio-visual archives, and to a greater extent the field of archiving, are challenged to navigate this tension and dynamism through its principles, advocacies, and practices in order to position themselves as a bridge between memory and history.

In 2019, the [23rd SEAPAVAA Conference and General Assembly](#) will be happening June 25-30 in Nouméa, New Caledonia. This SEAPAVAA Conference will explore the theme of "Memory, History, and Archives". As with past conferences, we hope that the event will provide the platform for like-minded individuals and institutions to engage with one another, share knowledge and exchange ideas, and address challenges and issues within the field of audio-visual archives in particular, as well as the larger field of archives.

The [Call for Presentations](#) on the theme "Memory, History, and Archives" is open until 11 January 2019. We look forward to welcoming you to the splendid islands of New Caledonia in June 2019.

Irene Lim, SEAPAVAA President



> 2019 FOCAL International Awards

The FOCAL International Awards celebrate achievement in the use of footage in all variety of genres, across all media platforms, plus its restoration. Producers, filmmakers, and other creative professionals who have used library or archival footage in all varieties of genres, including documentary or feature film productions, as well as any other form of production or across all media platforms during the calendar year of 2018, are invited to submit their work for considera-

tion. The competition also recognizes the researchers, technicians, and producers who access, maintain, and use this precious resource with Awards on the night for best archive researcher, footage company, and individual, as well as accomplishments in film and television restoration work.

These are the leading and most complete set of awards for the archive footage industry in the world today. The 2019 competition is the 16th FOCAL International Awards.

Following the success of the 2018 Awards Gala, the FOCAL International Awards will be returning to the Grade II listed Art Deco venue, the Troxy. By locating the organization's flagship event at this iconic venue, FOCAL pays tribute to London's rich cinema heritage. The Troxy is also the home of Europe's largest Wurlitzer organ – a fine accompaniment to FOCAL's unique awards ceremony.

A total of 16 production, restoration/preservation, and personnel categories are open to consideration by an international jury drawn from the archive, footage, and wider creative industries.

All submissions to each award category, except the personnel categories, will be charged an entry fee. As a not-for-profit trade organization, FOCAL charges an entry fee in order to cover the costs of delivering the competition and the awards gala.

Further information on all categories and how to enter is available at focalintawards.com

Madeline Bates, Director of Outreach



2019 Joint Technical Symposium
October 3 - 5, 2019
Netherlands Institute for Sound and Vision
Hilversum, The Netherlands

PRESERVE THE LEGACY.

CELEBRATE THE FUTURE.

JTS 2019 CALL FOR PAPERS

The Programme Committee invites session proposals related to the 2019 theme “PRESERVE THE LEGACY. CELEBRATE THE FUTURE.” Proposals are welcome from all areas of archival practice, digital initiatives, and research in our fields.

Proposals should have a technology focus for either born-digital collections, digitised collections, or collections still to be digitised. We suggest paper proposals to address one or more of the following topics:

BIG COLLECTIONS, BIG ASSETS, BIG DATA
REFORMATTING AND RESTORING
PROGRAMMES AND SOLUTIONS
STATUS AND IMPACT OF TECHNOLOGY

For more information about possible session types, proposal evaluation, and submission, visit <http://jts2019.com>. The deadline for proposals will be **February 11, 2019**. The programme committee intends to send authors feedback by **March 11, 2019**.

Questions? Contact program@jts2019.com

11 Supporters

> New FIAF Supporter

[fr]

FIAF has welcomed one new Supporter since the last FBO: **SKINsoft**. This brings the total of FIAF Supporters to 56 (39 commercial companies, 13 non-profit organizations, and 4 individuals).



SKINsoft is a 21st-century IT lab specializing in the latest generation of collection management and publication software for a wide variety of cultural institutions: museums, corporate and private collections, oral history and film archives, and libraries. Today, our solutions are entirely secure and technologically unique: they are the result of scientific research and more than 42,000 hours of development carried out in collaboration with professionals working in the preservation and cultural heritage management fields.

As a growing international company, we have many areas of expertise: multi-institution support, data harvesting, data migration, multimedia management, publication of collections on customized web portals, and virtual museum exhibitions...

S-CINEMA is the latest-generation system from the SKINsoft application suite, entirely dedicated to film collections: modern, user-friendly, and very easy to use, it covers all needs for managing complex physical and digital collections thoroughly.

SKINsoft est un laboratoire de recherche informatique du XXI^e siècle immergé dans le full-web. Son cœur de métier est la gestion et la publication de collections appliquées à des univers culturels variés. Nos solutions sont aujourd'hui technologiquement uniques dans l'univers métier: elles sont le fruit d'un travail scientifique de recherche et développement effectué en concertation suivie avec des professionnels de la gestion des patrimoines culturels et d'entreprises.

Nos sujets de prédilection sont nombreux: équipement multi-établissements, outils multi-métiers, automatisation de tâches, connexion RFID, création de musées virtuels, intermédiations, agrégation et moissonnage, gestion de terminaux multimédias...

S-CINEMA est le produit nouvelle génération de la suite applicative SKINsoft, entièrement dédié aux cinémathèques: moderne, ergonomique et très facile à utiliser, il couvre l'ensemble des besoins en matière de gestion de collections tant physiques que numériques.

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> News from FIAF Supporters



Film *Rio da Dúvida*, as the Keeper of Memory

A preservation panel dealing with the film *Rio da Dúvida* [River of Doubt] was the theme of the Researchers Center of Brazilian Cinema (CPCB)'s meeting at this year's Rio Film Festival.

The film – an icon of preservation with very rare images – recreates, after a century, the 1913-1914 scientific expedition in the Pantanal and Amazon rainforest commanded by the Brazilian Colonel Candido Rondon with former U.S. President Theodore Roosevelt.

The panel, moderated by teacher and researcher Marília Franco, was composed of Director Joel Pizzini, producers Patrícia Civelli and Mario Marques, photographer Luis Abramo, and the consultant on archive images (restoration and digitization), Mauro Domingues.

Myrna McBrandone
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JON GARTENBERG

Following his early career working as a film curator in MOMA's archive, Jon Gartenberg has since established his own company, Gartenberg Media Enterprises (GME). During the past decade, he has been actively engaged in seeking out and representing high-quality DVD & Blu-ray publications from film archives and boutique publishers around the world. These digital publications encompass important film and video works from the breadth and depth of the history of the moving image, and range from pioneers of silent narrative cinema to cutting-edge filmmakers of the contemporary avant-garde. These premiere publications are made available by GME exclusively for institutional acquisition by universities in the United States and Canada, for teaching, study, and research purposes. More information about this project may be found at: <https://www.gartenbergmedia.com/dvd-distribution-and-sales>.

For those archives interested in GME distributing their DVD publications to the North American academic community, please contact: jon@gartenbergmedia.com.



Hochschule für Technik
und Wirtschaft Berlin
University of Applied Sciences

"Colour in Film" Conference, London

The 4th International "Colour in Film" Conference will be held in London 25–27 February 2019, organized by the [Colour Group \(GB\)](#), [HTW Berlin](#), and the [University of Zurich](#), in co-operation with the [BFI](#).

The event will include screenings, keynote lectures, and presentations from international film and colour scholars, presented in BFI Southbank's NFT2 theatre.



Microscopic image of Cinécolor (which is essentially Autochrome)

Details of the program will be announced soon on <http://colour-in-film.net/2019-conference> and the conference's Facebook page.

Uli Ruedel

Kanbar Institute of Film & Television
**Moving Image Archiving
and Preservation**

NYU TISCH SCHOOL OF THE ARTS

The Österreichisches Filmmuseum and NYU Cinema Studies will host a special edition of the Orphan Film Symposium in Vienna, 7–8 June 2019.



Theme: Radicals.

Archivists, curators, scholars, and artists explore neglected films related to radical style, practice, and politics. What examples of radical films remain to be rediscovered? How have radical politics been represented on screen? How are new concepts in moving image archiving challenging convention?

We invite proposals for presentations, especially those screening seldom-seen works. Review continues through 31.12.2018. Summarize the significance of the subject or films to be presented. Contact us at orphan-filmsymposium@gmail.com

Registration, open to all, begins in 2019: NYU.edu/OrphanFilm

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Director, Orphan Film Symposium
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