FIAF TOKYO CONGRESS
April 7–12, 2007

PROGRAM
The 63rd Congress of the International Federation of Film Archives in Tokyo, 2007

This congress is jointly organized by the International Federation of Film Archives and National Film Center, The National Museum of Modern Art, Tokyo, with support from the Agency for Cultural Affairs.

This congress is made possible by IMAGICA Corp. and IMAGICA West Corp.

Generous support is also provided by Fuji Film Co., Ltd, Sony Corporation, Sony Marketing (Japan) Inc., Nac Image Technology, Inc. and Kodak Japan Ltd.

Additional grant is offered by Japan Society for the Promotion of Science.
Dear FIAF colleagues,

Welcome to Tokyo!

We are happy and honored to host the 63rd Congress of the International Federation of Film Archives.

We sincerely hope that the Congress will be fruitful, and your stay in Tokyo will be enjoyable.

April, 2007

National Film Center,
The National Museum of Modern Art, Tokyo
Congress Information & Schedule

Main Office of FIAF Secretariat
— on the 6th Floor, NFC Building
Opens from 9:00 to 18:00 (April 7 – April 12), provides Copy Service.

Pigeonhole
— at the Lobby on the Ground Floor, NFC Building
Pigeonhole is set for distribution of documents to each archive.

Lounge
— on the 6th Floor, NFC Building
Opens from 10:00 to 18:45 (April 7 – April 12), provides Internet Service.

ID Card
CARRYING AND WEARING OF ID CARD IS MANDATORY DURING THE PERIOD OF THE CONGRESS. ID CARD IS NECESSARY TO RECEIVE SIMULTANEOUS INTERPRETATION SERVICE IN EXCHANGE.

Exhibitor
— at the Lobby on the Ground Floor, NFC Building
A few audiovisual-related companies will exhibit their products.

Notice Board
— at the Lobby on the Ground Floor, NFC Building
Important information for the guests such as change of schedule will be shown on the Notice Board.

NFC Building Map
See Pages 16, 17 for the Area Map around NFC Building

Schedule

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Abbreviations:
NFC C1: Cinema 1 (2nd Floor of NFC Headquarters)
NFC C2: Cinema 2 (1st Basement Floor)
NFC GFC1: Conference Room 1 (6th Floor)
NFC GFC2: Conference Room 2 (6th Floor)

The above schedule and the contents of each event are subject to change without notice.
Searching the Traces: Archival Study of Short-lived Film Formats

Saturday, April 7, 9:00 – 17:05 and Sunday, April 8, 9:00 – 17:35
at Cinema 1, NFC

From a technological point of view, film history can be described as the succession of different formats as each goes through this cycle: being invented and developed; going into the market, competing with similar products for survival or perishing, becoming obsolete or being improved. In other words, film history consists of successive events as old formats are replaced by new ones. As Ray Edmondson has written in Audiovisual Archiving: Philosophy and Principles (UNESCO, 2004), the mission of film archives is not limited to preserving film “content.” Film archives are also expected to preserve and prolong the life of film as “carrier,” that is, object which consists of various gauges and materials, as well as the “context” of film including the systems of projection and sound, based on the notion that all three comprise “a set of cultural assets.”

A number of formats had very short lives: They became out of use after a brief period and disappeared. The history of such short-lived formats can be said to be a compilation of fertile imagination men have had about moving images. Filled with strange inventions which often verge on being funny, it continues to fascinate us.

Speaking of short-lived formats, what comes into your mind first? A giant screen or a three-dimensional film? Or names of famous rare formats such as Grandeur, Cinemiracle, Konicolor, Smell-O-Vision and so on? These will no doubt be central in our discussions, but our interests are not limited to them. We consider, for example, pre-cinema history and invention of film in different countries important subject matters of scholarship on “short-lived formats.” We also intend to examine technological history of various amateur “small” home movies including paper film and toy film and of special sound system such as Perspecta Sound and Sensurround system. As Karl Griepp has stated in one EC meeting, “in effect, all image formats are short-lived formats” including relatively new media which were recently invented and soon disappeared. (In a sense, film preservation may be defined as transferring the content from a certain short-lived format to another short-lived format that is available at the time.) In addition, we can even consider all items used for promotion of film including lobby cards and glass plates as subjects of scholarship from preservation viewpoint, though they are not film.

There is no doubt that each of the countries that have ever been engaged in development of film and in importing them and using them (sometimes in a modified manner) has unique history in relation to “short-lived formats.” Now let us quickly discuss it in the context of Japan where the 63rd FIAT Congress will be hosted by NFC. Historically, Japan has produced many moving image formats in that some meet and some do not meet the world standard. Especially for the past 30 years since the advent of the “age of video” till the “age of the digital” today, Japan has made new products—from “Beta” video to HDTV—at an extremely quick pace and thus swept the market of moving image technologies internationally. From the archival point of view, however, Japan has not been very active, and has tended to see the fact that many of these formats go quickly obsolete as simply the changes happening in the commercial market and not as things that need to be preserved as cultural assets.

This tendency seems to be even more accelerating today. (The latest issue of Weekly Nikkei Business had a feature story, “The life span of the merchandise is 3 weeks—Win the ‘many products, many deaths’ competition with the ‘short sellers’!”)

In this symposium, we would like to address the following questions:

1. What short-lived formats have existed and do exist in the world and in our history? What would the comprehensive research on film, equipment, and systems inform us?
2. How have they been, and how are they preserved and restored?
3. What are the problems and difficulties we have in relation to preservation so as to pass them to the future generations?

OPENING
Saturday, April 7, 9:00 – 9:30

9:00 – 9:10
Greeting by Tetsuo Tsujimura (Director, The National Museum of Modern Art, Tokyo)

9:10 – 9:15
Opening Address by Eva Orbaz (President of FIAT)

9:15 – 9:30
Introduction by Hisashi Okajima (Chief Curator of National Film Center, Tokyo)
The theme of the symposium of Tokyo 2007 puts in evidence the importance of a dimension generally disregarded by researchers and historians of the movies: the relationship between form and content of the 7th art.

The technology evolution made the form of the film spectacle progress, and is therefore an integral part of the aesthetic and artistic dimension of the movies. It is the service of the narration of which it is inseparable. How should we then preserve these forms of spectacles which are even more ephemeral? A rigorous and exact survey of the history of the movies requires us to see and to hear the movies in their original forms. Are film archives able to present the movies precisely as the directors conceived them at the time? It supposes that

**Tentative list of the clips and their data:**

**Clip n° 1:**
- **Title:** Dickson Violin (Edison, April 1895).
- Justification: First short-lived sound film system.
- Pic. Format: 35mm silent aperture 1.33:1.
- Time: 30 second approx.

**Clip n° 2:**
- **Title:** Marius (Alexander Korda, 1931, Paramount).
- Justification: Short-lived reproduction system with particular sound. One of the first European Western Electric sound recordings reproduced with the first Western Electric loudspeaker type 16-A with 555w driver.
- Pic. Format: 35mm Academy aperture 1.37:1.
- Sound: Mono
- Time: 3 minutes approx.

**Clip n° 3:**
- **Title:** Citizen Kane (Orson Welles, 1941, RKO).
- Justification: Short-lived non-standard sound system.
- Pic. Format: 35mm Academy aperture 1.37:1.
- Sound: Mono & special recommendation.
- Time: 4 minutes approx.

**Clip n° 4:**
- **Title:** Gone with the Wind (Victor Fleming, 1939, MGM).
- Justification: Short-lived system for commercial restoration in 70mm and 6 track stereophonic sound!!! (special trailer)
- Pic. Format: 35mm Academy aperture 1.37:1.
- Sound: Mono
- Time: 2 minutes 30 seconds approx.

**Clip n° 5:**
- **Title:** Ben-Hur (William Wyler, 1959, MGM).
- Justification: Short-lived non-standard anamorphic compression ratio.
- Pic. Format: 70mm ULTRA PANAVISION Anamorphic print (1.25 compression ratio) 2.76:1.
- Sound: Conventional 70mm 6 track sound.
- Time: 3 minutes 30 seconds approx.

**Clip n° 6:**
- Same clip as above but without compression ratio of 1.25.
- Sound: Conventional 70mm 6 track sound.
- Time: 3 minutes 30 seconds approx.

**Clip n° 7:**
- **Title:** Around the World in 80 Days (Michael Anderson, 1956 - UA).
- Justification: Short-lived non-standard anamorphic compression ratio and non-standard 4 track magnetic sound.
- Pic. Format: 35mm anamorphic print (1.57 compression ratio) 2:1.
- Sound: 4 track magnetic with Perspecta encoded surround track.
- Time: 3 minutes 30 seconds approx.

**Clip n° 8:**
- **Title:** Polyester (John Waters, 1981, NL C).
- Justification: Short-lived ODORAMA system (trailer).
- Sound: Mono
- Time: 2 minutes 30 seconds approx.

**Clip n° 9:**
- **Title:** A Bridge Too Far (Richard Attenborough, 1977, UA)
- Justification: Short-lived experimental sound system never marketed of which the equipment and positive print survive.
- Pic. Format: 35mm anamorphic 2.35:1.
- Sound: ColorTek system (1978). 4 track optical playable in mono academy (experimental sound version).
- Time: 2 minutes approx.

**Clip n° 10:**
- **Title:** The Sound of Music (Robert Wise, 1965, FOX)
- Justification: Short-lived experimental sound system never marketed of which the equipment and positive print survive.
- Pic. Format: 35mm anamorphic 2.35:1.
- Sound: Comtrak system (1980). 7 track optical playable in mono academy (proposed for the re-issue version).
- Time: 2 minutes approx.
sound formats but it imposes a precise knowledge of the different processes. To define the rules of a precise methodology of research is indispensable. To collect the special equipments that allow the film spectacle to develop for more than one century is also the only means to keep the memory of it. But what equipments should be kept, where and how?

All questions put by the symposium find here their relevance and their reason to be.

On the other hand, what about experimental systems never marketed of which the equipment and positive prints still survive? And what about short-lived systems that we cannot accept but that become a part of the motion picture history (the commercial restoration of Gone with the Wind in 70mm and 6 track stereophonic sound, for example), etc. All of these impose us a real ‘archival study’ and an archaeological reflection of the problem.

The projections of movies clips in shorts-lived formats will illustrate the theme of the symposium and will put in evidence a set of the difficulties and problems. A classification of the systems is also indispensable but the problem is vast and complex. Prominent specialists are present in order to make us share their methods of research. For my part, the Center of Studies and Research of Cinévolution in Belgium has classified more than 90 sound systems. We have also collected original prints and sound equipments in 55 systems. The major interest of the symposium of Tokyo will be a comparative survey of the methods used by each especially to share them in the common interest.

The symposium of Tokyo has an objective to analyze the solutions that exist and the necessary means in order to assure the preservation of this heritage and to make become aware definitely the importance of the relationship between form and content in the global appreciation of film. That is because this heritage is a universal heritage which is worth preserving for the future generations.
Chrono Gaumont 15mm, Pathé 17.5mm, Planchon Mirographe 20mm, Edison 22mm, Ozaphone Cinélux 23mm, Pathé Frères 28mm. A selection of extracts of corresponding films previously illustrated and restored introduced by Eric Le Roy with information as to the works done and options chosen.

11:55 – 12:20
Hung Yuen (Hong Kong Film Archive, Hong Kong)

HAND COLOUR SOUND FILMS IN HONG KONG

12:20 – 12:30
Paolo Caneppele
(Gesellschaft für den Film, Wien)

SLIDE SHOW PROJECTIONS IN CINEMA AND THEIR INTERACTION WITH FILM TECHNOLOGY

The phenomenon of slide shows has existed within the tradition of film exhibition from the earliest days of cinema. These slide shows were employed primarily for purposes of advertising or to communicate directly with audiences, for example, to remind spectators that smoking is not permitted in the theatre or to promote forthcoming performances.

Aside from giving a short account of the history of slide shows, the particular focus of my talk will look at an unusual form of slide projections which, as far as I know, existed exclusively within the German-speaking world: the so-called 'Sprechstreifen.' These short films were employed roughly between 1945 and 1970 for advertising purposes and are remarkable for the fact that they used cinema equipment not to create an image, but to produce sound. Visual imagery was projected by using the old-fashioned method of glass slides, but, and the accompanying sound came from a 35mm black film reel, which is an astonishing fact. I will supplement my presentation by showing various examples of 'Sprechstreifen.'

The end of my talk will direct its focus to the subject of digital restoration. In the case of 'Sprechstreifen,' I feel it would arguably be a great mistake to both restore and convey this combination of slides and sound digitally. The digital medium could never communicate the 'Sprechstreifen' as they were originally intended, a point which will certainly be interesting for the congress.

12:30 – 14:00 Lunch Break

14:00 – 14:40
Paul Read (IFA Technical Commission)

IT DEPENDS WHAT YOU MEAN BY SHORT LIVED: COLOUR FILM FROM A (SHORT) TECHNOLOGIST'S LONG VIEW POINT

The technical history of the cinema is a story of numerous inventions and developments within the limitation of flexible transparent photographic film projected onto a screen by an intermittent frame by frame device. In that context it can be viewed as a story of numerous short lived photographic systems and formats until the 1950s, followed by 50 years of a single but steadily improving single technology, in a multitude of short-lived formats.

This paper uses examples of colour systems and formats (and we need to define and separate these two confused terms) to overview the multiplicity of inventions and techniques of 100 years of colour film. Faced with so much more or less workable systems it is human nature to try to categorize them, to make sense of the sequence, and find a pattern that might explain the driving forces, and how and why films' likely extinction in the cinema is coming about as digital technology replaces analogue film.

The paper also introduces new information and dissemination material (from the Madrid Project, the internet and other new sources now available) for archivists and technical cinema historians to facilitate identification and progress research on the science history of the cinema.

14:40 – 15:05
Takayuki Oguchi (Scholar of Large Screen Film Formats, Saitama)

LARGE SCREEN FILM FORMATS IN JAPAN

From the 1970s to the 1990s in Japan, a series of world expositions was held, and many science museums and theme parks were built. The main attractions in these events and institutions were various kinds of large screen theaters with very unique equipments such as a gigantic screen showing eight Vestavision pictures at the same time, a dome for 3-D projection, a 360-degree spherical screen, all of which we could not find any equivalents in other countries. However, most of the films screened in these theaters are no longer accessible and quite a few formats have disappeared. These systems require a combination of films, projectors and special theaters, and keeping the films is not enough for them to revive. Judging from a historical point of view, on the other hand, these visual experiments should not be overlooked because many of the films were directed by prominent figures such as Kon Ichikawa, Hiroshi Teshigahara, Nobuhiko Obayashi and Mamoru Oshii. This presentation will observe the present situation of film, research and preservation of these extraordinary formats in Japan.

15:05 – 15:30
Yoshiyuki Yahiro (The Fukuoka City Public Library Film Archive, Fukuoka)

PRESERVATION OF NARROW GAUGE FILMS IN JAPAN: A CASE STUDY OF 8MM FILMS

In Japan narrow gauge films were popularized by the import of Paté-Baby (9.5mm) in 1923, and then Kodak's 16mm and 8mm cameras which followed. As these cameras were expensive for ordinary families, shooting narrow gauge films was a hobby of the upper class. Major changes were brought about by the sales of less expensive cameras in super-8 and single-8 formats after World War II. The spread of these machines enabled even college students to make movies easily, and the flourishing of amateur movie making gave birth to festivals specializing in 8mm films, which led to the production of many commercial filmmakers and avant-garde artists. This presentation will offer a historical overview of narrow gauge films in Japan, and examine how rediscovery and preservation have been made for narrow gauge films which were forgotten in the mainstream history of cinema.

15:30 – 15:45 Break

15:45 – 16:10
Francisco Gaytán Fernández (Folioteca de la UNAM, Mexico)

OPTICAL PRINTING MACHINE OF 9.5MM PATHÉ FILM TO 35MM FILM

This presentation will describe the optical printing machine made in Mexico in the 60s to duplicate and copy 9.5mm Pathé Film into 35mm film. Its operation highlights the change of movement velocity from 16 to 24 frames per second and the use of the 1:1.37 aspect ratio with a special feature in which the printing is made by the projection of a 9.5mm film instead of a photographic shot from a 35mm camera to a 9.5mm projector.

16:10 – 16:40
Patrick Loughney (George Eastman House, Rochester)

A COLLECTION OF 28MM, 22MM AND GLASS-BASED DISK MOVIE FORMATS AT GEH

16:40 – 17:05
Discussion

Chaired by Patrick Loughney
CULTURE OF HOME MAGIC LANTERN AND TOY FILM
Besides public screenings at theaters, private screenings of magic lantern and film at home undoubtedly played a significant role in diffusing film culture in Japan. Found in 35mm in Kyoto two years ago, a strip of 50 film frames, presumably Japan's oldest surviving animation, nicely exemplifies the fertility of early home entertainment and aptly illustrates the background of this culture. With a projection of this film in tanuki (lopped) style, the screening of toy films and the projection of home magic lanterns will be presented. This series of demonstrations will reconsider the history of film reception in Japan from a domestic point of view and to propose 'an alternative history of film culture' which has been ignored by a 'legitimate' history of cinema and an authorized history of film industry.

9:50 – 10:15
Yoneo Ota (Osaka University of Arts, Osaka)
THE HISTORY OF TOY FILM IN JAPAN AND THE CHALLENGES OF ITS PRESERVATION
There was a time in which people enjoyed movie with a toy projector at home in Japan. The projector was no more than a tin toy, but it could project both fragments of 35mm released prints sold by pieces and the films specially made for this toy machine. The peak of this machine's popularity overlapped the golden age of Japanese silent cinema (1920s-1930s), in which chonbara (swordplay) films were at the height of prosperity. These films, though very short (20 seconds-3 minutes), can vividly tell the brisk air of the age. Toy film covers many genres from animation (toy film contributed to foster the industrialization of animation production) to newsreel to propaganda film called gunshin-mono (films about war god). These fragments are the testimonies of the age and the precious historical materials which can fill up another side of film reception in Japan. This presentation will introduce the project of collecting and restoring toy film, begun by the Osaka University of Arts a few years ago, and the challenges this project has faced.

10:15 – 10:30 Break

10:30 – 10:55
Machiko Kusahara (Waseda University, Tokyo)
BABY TALKIE AND ITS ERA
Baby Talkie is a Japanese zoetrope made for enjoying animation accompanied with music. The iron zoetrope fits on the central part of a SP record on gramophone without disturbing its normal function to play music. Thus it offers a home “talkie” experience with one's favorite music. Strips include both traditional and Western motifs such as Charlie Chaplin. Some of them create three-dimensional illusion. This lecture-demonstration will show how this forgotten invention tried to connect cinema with music, and how juxtaposition of modern and traditional lifestyles of the era is reflected in its name and images.

10:55 – 11:10
Hidenori Okada (National Film Center, Tokyo)
RECYCLED MOTION PICTURE FILMS IN JAPAN
The history of manufacturing of motion picture film in Japan sees a small but unique business: recycling used films. Purchasing used precise prints both in 35mm and 16mm from film companies, the manufacturers washed film emulsion away and sold the emulsion to silver refineries. They then applied black and white emulsion on the remaining film base to reclaim. The reclaimed films were used for low budget films from the 1930s, and were adopted mainly for newsreels after World War II. As the demand of black and white films soured, the production decreased and the manufacturers shifted the recycling to leader films. Tracing the history of Takahashi Photo Film Laboratory, the former leading company in this field, which closed its factory (the last factory to reclaim films in Japan) in 2005, this presentation will excavate the technical aspect and historical significance of such a unique industry.

11:10 – 11:35
Ayako Shiba (Scholar of Utsubo-e)
UTSUBO-E (JAPANESE PHANTASMAGORIA): PRESERVING AND HANDING DOWN THE NATIONAL HERITAGE
A kind of magic lantern originated and developed in Japan, Utsubo-e flourished as a popular entertainment for about a hundred years from early 19th to the beginning of the 20th century. The most characteristic difference of Utsubo-e from western lanterns lies in the use of plural hand-held projectors (called furo). Its styles and themes are deeply rooted in the Japanese tradition of performing and narrative arts. From the 1950s to the 1980s, Ayako Shiba devoted herself to preservation of this disappearing entertainment with her father Genjiro Kobayashi by making researches on projectors and slides of Utsubo-e, and conducting interviews with almost forgotten Utsubo-e players. This presentation will summarize the history of Utsubo-e and its preservation, and reexamine the problems and challenges the project of succeeding this national heritage has faced.

11:35 – 12:00
Discussion
Chaired by Yoshiro Irie.

12:00 – 13:30 Lunch Break

13:30 – 14:10
Special Presentation of Utsubo-e
Presented by Minwa-za (Fumio Yamagata and Yuko Tanaka).
The presentation of Ayako Shiba will be supplemented by the performance of Utsubo-e by Minwa-za, one of the theatrical troupes which have made this traditional art accessible.
TO FILM COLLECTIONS
In order to preserve film heritage, archives cannot limit themselves to collecting only the primary cinematic object, but must also concern themselves with non-film collections: all the ancillary materials that document a film’s production, exhibition, critical reception, and history. These might include books, periodicals, museum artifacts, posters, photographs, press books, production records, and other types of documentation. Although each of these physical formats has some specific preservation, storage, and cataloging needs, they also share common features which can facilitate cross-collection access. This talk will describe general cataloging processes for such materials, including database structures, cataloging rules and authority control, and how these processes are often addressed in film archives. It will also describe the different access needs of different types of users, and how to meet these needs. It will conclude by discussing the new models being developed in the digital world, and how metadata standardization, shared authority control, and database mapping will help us share information and even create virtual archives via the Internet.

15:20 – 15:35 Break

15:35 – 16:05
Nikolaus Wostry (Filmarchiv Austria, Wien)
A STUDY OF EARLY NITRATE MATERIAL AND HISTORICAL PROJECTION
35mm is not just the essential and longest-lived format of cinematography. It is the “format in which film projection started and will die when fully displaced by digital techniques. But what shouldn’t be overlooked is that the 35mm film developed slowly and was prior to the big standardization congresses of the 1920s in fact not even 35mm in width. Film till then was available in a variety of individual widths and perforation shapes so we may even speak of different formats.

The projection techniques of the period between 1908 and 1914 fitted especially well to this diversity of stock then on the market. They reached a balance between aesethetical appearance and functional perfection. Cinema machinery of that time can still be used best, when screening early nitrate materials in an original technical entity, with all their defects as a result of their age.

This balance in favor of a multitude of different materials will be no longer needed with the standardization of stock and the appearance of automatic developing procedures. Film production will switch from positive editing to negative editing. Film prints will therefore be no longer individual artifacts, fragile with their hundreds of splices, but ready-made industrial products. Tints will get lost in this process as an obstacle to mechanized production methods. Projection equipment from then on could rely on less fragile prints. Accordingly gate tensions and gate dimensions could be enhanced. Together with intensified light of the newly adopted mirror arc lamp the screen dimensions will constantly grow. It may have added to the art of presentation but it was already part of a time with a different format: standard 35mm. A look to the earlier period will prove that the strategies of early projection equipment disturb interpreting the technical history from a mere teleological point of view.

16:05 – 16:25
Egbert Koppi (Bundesarchiv-Filmarchiv, Berlin)
TREASURE CHEST OF SOUND FILM
As is well known, the history of sound in films is also characterized by variety. And, of course, what are concerned here are largely short-lived formats, which did not, and do not, always guarantee that retention of the information in original format. The treasure chest of film sound contains such rarities as the 42mm Trigon film, soundtracks with so-called optical mixes, or “tonal signatures” (Tönende
CLOSING
17:30 – 17:35
Closing Address by Etsuko Takano
(Honorary Director, National Film Center, Tokyo)

3-D Special Presentation: Talk and Show
Saturday, April 7, 21:00 – 22:30 and
Monday, April 9, 21:00 – 22:30 at
Cinema 2, NFC

Presented by Stefan Drössler (Filmuseum im Münchner Stadtmuseum, München)

In relation to the symposium, this special presentation will introduce the history of different 3-D systems, especially focusing on 1-strip systems which are completely outdated today. The clips planned to show will include the very first (and even to film experts totally unknown) 3-D films by Méliès and Lumière as examples of the traditional 2-strip system with two projectors, samples of the German 1-strip Zeiss Ikon system of the 1930s and 1950s, an excerpt from the 1947 first feature-length 3-D film from Russia, Robinson Crusoe, using another very strange 1-strip system, and examples of the 1-strip Stereovision systems which were used in late 60s up to early 80s.

3-D projection system coordinated by NAC Image Technology, Inc. in cooperation with Visual Communications Inc., Christie Digital Systems USA, Inc. Japan Branch, Kikuchi Science Laboratory Inc. and U-Link Co., Ltd.

Overture to FIAF Declaration on Fair Use and Access
Monday, April 9, 9:00 – 12:30 at Cinema 1, NFC

Organized by FIAF Programming and Access to Collections Commission and chaired by Paolo Cherchi Usai (National Film and Sound Archive, Canberra).

Elevated to the Second Century Forum, the workshop of copyright and fair use conducted in São Paulo will continue this year in Tokyo. The forum will be divided into the following three sessions:

9:00
Opening Address by Antti Alalen and Paolo Cherchi Usai

1. Copyright in Asia

9:10
Sungji Oh (Korean Film Archive, Seoul)

COPYRIGHT IN KOREA

This presentation will focus on Korean copyright law and topics relating to film programming.

9:25
Akira Tochigi (National Film Center, Tokyo)

COPYRIGHT IN JAPAN

Copyright Act in Japan has certain uniqueness in terms of motion picture films: the copyright of a film work belongs to the producer, not to any other authors (so-called “modern authors”), as far as the authors agree to participate in the production of the work; the protection period of the work is reckoned from the year following its first release, not the death of any authors.

With brief introduction of the Copyright Act, this presentation will focus on issues caused by such uniqueness as well as the difference between current laws and former laws, and the fair-use statute scarcely stipulated in the Act. The presentation will also cover the National Film Center’s policy of programming and access to its film collection in relation to
the Copyright Act.

10:00
2. The ACE/FIAF Agreement and the New Model Contract (2007)
Presented by Gabriele Claes (Cinémathèque Royale de Belgique, Brussels)

In order to replace the old FIAF contract of 1971, ACE negotiated with FIAF under the umbrella of the EU to update this text meant to help the archives in their bilateral negotiations with producers and depositors.

10:30 Break

11:00
3. FIAF Declaration on Fair Use and Access
Presented by Patrick Loughney (George Eastman House, Rochester)

12:00
Symposium Paris 2008
Presented by Eric Le Roy (Archives Françaises du Film of CNC, Roi d’Arcy)


Discussions may cover topics such as the publication and access on appropriate websites (FIAF, CCAAA, IASA, etc.) of the FIAF Declaration and contacting film industries (FIAF, MPAA, etc.).

Workshop: Film Archive Management Part II
Monday, April 9, 14:00 – 15:30 at Cinema 1, NFC
Organized by FIAF Executive Committee and chaired by Eva Orbanz (President of FIAF).

Possible speakers will include: Vladimir Opela (Narodny Filmovy Archiv, Praha), Christian Dimitriu (Senior Administrator of FIAF, Bruxelles), and more.

CDC Workshop
Monday, April 9, 14:00 – 16:00 at Conference Room 1, NFC
Organized by FIAF Cataloguing and Documentation Commission and chaired by Nancy Goldman (Pacific Film Archive, Berkeley).

Rutger Penne (FIAF-P.I.P., Bruxelles) will present a workshop on behalf of the Commission to introduce the FIAF affiliates to the new software developed in conjunction with ITS-Iscenia. He will give a thorough demonstration of the web-based indexing functions and the progress on merging authority records. The workshop will also discuss ways this software can potentially be used in the future to ensure and improve contributors’ access to information on film and documentation holdings as well as periodical indexing.

TC Workshop
Monday, April 9, 16:00 – 18:00 at Cinema 1, NFC
Organized by FIAF Technical Commission and chaired by Thomas C. Christensen (Danish Film Institute, Copenhagen).

Digital technology is advancing and is being used to great extent in post-production. A number of examples of digitally produced and restored films will be presented in digital and analogue form. The workshop will identify and address some of the primary challenges to the film archives, as digital becomes the standard in modern production and projection.

The Technical Commission will further report on a number of the ongoing projects of the commission. One of the concerns of the commission is that the appropriate knowledge is often easily available; however, it is often not used, either because it is not known by the archivists or curators, or because it drowns in an ocean of irrelevant information.

4K digital projection system for the TC Workshop is coordinated and operated by Sony Corporation and Sony Marketing (Japan) Inc.
Special Public Screening
Sunday, April 8, 18:45 – 20:50 at Yurakucho Asahi Hall (11th floor of Yurakucho Mullion Building, 15-minute walk from NFC Headquarters)

KURUTTA IPPEJI
(A Page of Madness/A Disorderly Page)
Directed by Teinosuke Kinugasa (1926, b/w, silent, 35mm, 79 minutes [18 fps], 1:1.33 [full-frame]);
With piano accompaniment by Yuji Takahashi;
Preserved and restored by National Film Center, Tokyo;
Lab work done by IMAGICA West Corp, Osaka.

Co-organized by The Asahi Shimbun Company in collaboration with IMAGICA West Corp and in cooperation with Pia Corporation, National Film Center is proud to present the world premiere of a newly restored version of KURUTTA IPPEJI, which will be dedicated to FIAF and its colleagues who preserve and safeguard precious film culture of the world. KURUTTA IPPEJI, directed by young Teinosuke Kinugasa, represents the brilliant jewel of silent film art and "remains one of the most radical and challenging Japanese movies ever seen here" (Tony Rayns, Time Out Film Guide). With piano accompaniment by Yuji Takahashi, arguably the most avant-garde composer and player of piano and electronic instruments in contemporary Japan, the premiere screening of this newly restored version from the best pre-print element will celebrate the 80th anniversary of its first release in 1926.

Prior to the screening, from 18:45 to 19:25, Eva Orbanz (President of FIAF) and Paolo Cherchi Usai (National Film and Sound Archive, Canberra) will have a panel "FIAF and the Future of Film Archives," moderated by Hisashi Okajima (National Film Center, Tokyo).

Evening Screening Program
Saturday, April 7/Monday, April 9/Wednesday, April 11, 19:00 – 21:00 at Cinema 1, NFC
Scheduled every other evening during the congress, a series of screenings will showcase recent achievements of film restoration made by NFC and other film institutions in Japan. Archivists from each institution will introduce their films. Plus a special screening with banashi performance (Japanese tradition of narration for silent film show) is planned in the program of April 11.

Screening Schedule
Saturday, April 7, 19:00 (total running time: 85 minutes)

The Museum of Kyoto presents:
GION KOUTA EHGASA: TANUKI DAUN
(A Ballad of the Gion, A Pictured Parasol: A Wealthy Raccoon, 1930, Makino Productions [Onoro Studio], directed by Bancho Kanamori) 35mm, b/w, 7 minutes [18 fps], silent. Digitally restored from the 9.5 mm film by the Museum of Kyoto.

Kawasaki City Museum presents:
HEIWA KINEN TOSHI: HIROSHIMA
(Hiroshima: Aiming at Peace Center, 1954, Naigai Eiga-sha, directed by Ken Akimoto) 35mm, b/w, 30 minutes, sound. Restored from the 9.5 mm film by Kawasaki City Museum.

The Fukuoka City Public Library Film Archive presents:
BAKUDATTO-HIME
(The Princess of Baghdad, 1948, Sanko Eiga-sha, directed by Iwao Ashida) 35mm, b/w, 48 minutes, sound. Jointly restored by the Fukuoka City Public Library Film Archive and National Film Center. A collection of National Film Center.

Monday, April 9, 19:00 (total running time: 92 minutes)

Hiroshima City Cinematographic and Audio-visual Library presents:
SHONEN SHOKUN
(You Boys, 1932, Kyodai Productions, directed by Tamotsu Takata) 35mm, b/w, 28 minutes [24 fps], silent. Jointly restored from the 16mm film by Hiroshima City Cinematographic and Audio-visual Library and National Film Center. A collection of National Film Center.

National Film Center presents:
KEMURIGUSA MONOGATARI
(The Story of Cigarettes, 1926, Tokyo Jiyu Eissha, directed by Noburo Ofuji) 35mm, tinted color, 3 minutes [24 fps], silent;
NAKAYAMA SHICHIRO
(Seven-ni to Nakaumaya, 1930, Hassei Eiga, directed by Naruo Ochiai) 35mm, b/w, 37 minutes [21 fps], sound (Mina Talkie sound system), incomplete;
RHYTHM
(1935) 35mm, b/w, 2 minutes [16 fps], silent;
PROPAGATE
(1935) 35mm, b/w, 4 minutes [16 fps], silent;
AN EXPRESSION
(1935) 35mm, color (pseudo-Kinemacolor system), 3 minutes [30 fps], silent. All directed by Shigei Ogin, blown-up from the 9.5mm originals.
KAWAI SAKANAYA-SAN
(A Little Fishmonger, 1953, Konishiroku Shashin Kogyo, directed by Shiko Niimura) 35mm, color (Konicolor system), 3 minutes, sound; and
GINRIN
(Bicycle in Dream, 1955, Shin Riken Eiga, directed by Masao Yabe, Toshio Matsumoto and Genichiro Higuchi) 35mm, color, 12 minutes, sound, English version.

All restored by and collections of National Film Center.
Events and Activities

Welcome Reception
Friday, April 6, 18:30 – 21:00 at Yaeusu Fujiya Hotel
In order to celebrate the meeting of participants in the 63rd FIAP Congress in Tokyo, NFC will host the welcome reception on the 2nd-floor banquet room of Yaeusu Fujiya Hotel, the main hotel of this congress, within a few-minute walk both from NFC Headquarters and JR Tokyo Station.

The welcome reception is made possible by support from IMAGICA Corp.

Technical Debriefing: Two Possibilities of Leading Edge Technology for Film Archiving
Saturday, April 7, 17:20 – 18:20 at Cinema 1, NFC
Scientists from Fuji Film and Sony Japan's two leading audiovisual companies, will make brief presentations of how far their industry and research of high-end technologies have reached on the photo-chemical side from the former and on the digital side from the latter, and will discuss how these technologies will affect the future of film archives and archiving. Q&A with the audiences will follow.

Excursion and Institutional Visit
Tuesday, April 10
In this planned full-day excursion and institutional visit, participants will leave NFC Headquarters at 9:00 and go to Ashigara Factory of Fuji Film Company, one of the world's leading film stock manufacturers. Located 70 km southwest of the central Tokyo, the factory will host a tour within the factory including the room which exhibits the process of emulsion application for color stock. After lunch in the premises of the factory, the participants will move to NFC Sagamihara Annex which is facilitated with 2-story basement film vaults (1st basement floor: 10°C, 40%RH; 2nd basement floor: 5°C, 40%RH; vaults for films suffering from vinegar syndrome: 2°C, 35%RH), inspection room and a small cinema (200 seats, equipped with two 35/16mm projectors). While conducting an optional guided tour in the vaults, NFC will present a collection of recent restorations at the cinema, which demonstrates a generic diversity of tours de force in prewar Japan.

The screening program at Sagamihara (total running time: 120 minutes):
NIHON NANKYOKU TANKEN
(The Japanese Expedition to Antarctica, 1912, M-Pathe Shokai, photographed by Yosunao Taizumi) 35mm, b/w, 17 minutes [18 fps], silent, with English subtitles;
CHOKON
(An Unforgettable Grudge, 1926, Nikkatsu [Taishogun Studio], directed by Daisuke Ito) 35mm, 12 minutes [18 fps], tinted color, silent, fragment, with English subtitles;
ZANJIN ZANBAKEN
(Swashing Swords, 1929, Shochiku [Kyoto Studio], directed by Daisuke Ito) 35mm, b/w, 26 minutes [18 fps], silent, fragment, with English subtitles. Digitally restored from the 9.5mm film;
WASEI KENKA TOMODACHI
(Fighting Friends – Japanese Style, 1929, Shochiku [Kamata Studio], directed by Yasujiro Ozu) 35mm, b/w, 14 minutes [24 fps], silent, abridged version, with English subtitles. Digitally restored from the 9.5mm film;
BAGUDA-JO NO TOZOKU
(Burglars of "Baghdad", Castle, 1926, Jyû Iga Kenkyûjo, directed by Noboru Ofuji) 35mm, b/w, 14 minutes [18 fps], silent, abridged version, with English subtitles. Restored from the 16mm film;
OCHO FUJIN NO GENSO
(The Fantasy of Madame Butterfly, 1940, Asahi Eiga, directed by Kazuo Arai and Nakaya Toishi) 16mm, b/w, 11 minutes, sound;

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OCHO FUJIN NO GENSO
(The Fantasy of Madame Butterfly, 1940, Asahi Eiga, directed by Kazuo Arai and Nakaya Toishi) 16mm, b/w, 11 minutes, sound;
KUMO TO CHURIPPU
(The Spider and the Tulip, 1943, Shochiku Doga Kenkyujo, directed by Kenzo Masaoka) 35mm, b/w, 15 minutes, sound; and

YUREI-SEN
(The Phantom Ship, 1956, Ofuji Studio, directed by Noburo Ofuji) 35mm, color, 11 minutes, sound.

Transportation of the day and the coordination of the tour in the Ashigara Factory are generously supported by Fuji Film Co., Ltd.

Farewell Reception
Thursday, April 12 19:30 – 22:00 at Tokyo National Museum Gallery of Horyuji Treasures

NFC will host the farewell reception at the gallery of Tokyo National Museum, located in the Ueno district, 10-minute ride of Tokyo Metro Ginza Line from NFC Headquarters for Asakusa. Walking through Ueno Park where the festive mood will prevail under cherry blossoms to the huge complex of the national museum, you will find the serene atmosphere of the gallery which keeps and exhibits the holdings of national treasures from Horyuji Temple (built the year of 607 in Nara). Let us celebrate the ending of the congress and promise to see each other again at the next congress.

Public Transportation
Subways in Tokyo are safe and punctual. The lines are divided in two groups, 'Tokyo Metro' group and 'Toei' (Tokyo Municipal Subway) group, and each group has their own charging systems. Every line is distinguished by color, and each station has a subway map in English. Subways and JR Yamanote Line, a circular line cover almost the whole area of the city center. These are the most convenient and economical ways to move around in Tokyo. Subways and JR stop their services at around 24:00.

Taxi should be a substitute for subways and JR. It is easy to pick up a running taxi, and you do not have to go to a taxi stand for a ride. However, as the fare is very expensive (the charge starts from 660 JPY), we highly recommend you to reach your destination before midnight.

When going out for the suburbs, you need to use JR lines or other railways. You can also go further by JR’s Shinkansen, starts from JR Tokyo Station (Map©), located within 10 minutes walk distance from NFC.

Money Exchange
We have limited places to provide money exchange service, despite that there are many branchs of banks in the Ginza/Kyobashi areas. The nearest and the most convenient place from NFC is ‘World Currency Shop’ on the 3rd floor of Tokyo Mitsubishi UFJ Bank (Kyobashi branch©Map©), which opens only weekdays from 10:00 to 17:00. Travelers' Currency Shop is open everyday on the Lenny Road of Yanes Underground Shopping Mall neighboring Tokyo Station.

Postal Service
Though many hotels sell postal stamps, we recommend you to go to post offices for further services. They put a mark “☆” on their signboards. The nearest one is the back street of NFC building©Map ©.

The Postage
Postal Card: 70 JPY (flat price for worldwide service)
Envelope (25g): 90 JPY (Asia) / 110 JPY
International Door-to-Door Courier
You can also use another international delivery service of FedEx at FedEx/Kinko's office across the corner of Kyobashi (Map).

Shopping
The Ginza area is a traditional center for shopping in Tokyo. It has many renowned department stores, such as Mitsukoshi (Map), Matsuya and Printemps Ginza, within 15 minutes walk distance from NFC. It also has famous specialty stores, such as Yamano Music (CD, DVD, Map), Ito-Ya (Stationery, Map), and Yaesu Book Center (Map), one of the biggest bookstores in Japan, etc.

Sightseeing
Ueno — An old downtown area of Tokyo, which has a busy shopping market, Ameyoko, along the elevated railroads of JR. Ueno is also a cultural district, having many museums and institutions. <Tokyo Metro Ginza Line / JR Yamanote Line>

Shinjuku — Another cultural center of Tokyo, matching for Ginza. It has been called "Fuku-Toshin" (New City Center) from the 1960s. <Tokyo Metro Marunouchi Line, Toei Shinjuku Line, JR Yamanote Line>

Shibuya — A center of Japanese youth culture since the 1980s. Art theaters are gathered in this area. <Tokyo Metro Ginza Line / JR Yamanote Line>

Asakusa — Another old downtown of Tokyo, popular for tourists, leaving Japan's traditional lifestyles intact. Asakusa used to be the center of Japanese show business, including cinema before the World War II. <Tokyo Metro Ginza Line>

Roppongi — The newest face of Tokyo. After the recent redevelopment, many office build-
ings, including famous Roppongi Hills, are gathered in this area. <Tokyo Metro Hibiya Line / Toei Oedo Line>

Akihabara — The internationally famous shopping center for electric goods and computer items. It is also known as the mecca of Otaku culture. <JR Yamanote Line>

Eating out in Ginza/Kyobashi areas
There are a lot of restaurants and pubs in the Ginza/Kyobashi areas. Japanese style pub, "izaKaya", serves food and alcohol in homely atmosphere (Most of them do NOT have English menu). There are also lots of coffee shops in the areas including the branches of Doutor, Starbucks, Tully's, Excelsior. Although providing various food, many of them are closed on Saturday and Sunday. You don't need to tip at restaurants and hotels.

Water
The water from a faucet is safe enough to drink in Japan, and various kinds of mineral water are sold at convenience stores.

Flight Information
Please visit the website shown below to check flight information and schedule.

Embassy Information
You can check the information offered by foreign embassies at this website.
http://www.embassy-avenue.jp/index-e.htm

Emergency Phone Numbers
Police: 110
Fire/Ambulance: 119

Locations
National Film Center
3-7-6, Kyobashi, Chuo-ku, Tokyo
Tel: (03)3561-0823 / Fax: (03)3561-0830
www.momonat.go.jp/cf.html

National Film Center Sagamihara Annex
(Film Vault)
3-1-4, Takane, Sagamihara-shi, Kanagawa 229-0021
Tel: (042)758-0128 / Fax: (042)757-4449

Yaesu Fujitsa Hotel
2-9-1, Yaesu, Chuo-ku, Tokyo, 104-0028
Tel: (03)3273-0220 / Fax: (03)3273-2180
http://www.yaesu-fujitsa.com/english/

Hotel Monterey Ginza
2-10-2, Ginza, Chuo-ku, Tokyo, 104-0061
Tel: (03)3544-7111 / Fax: (03)3544-1600
http://www.hotelmonterey.co.jp/ginza/

Excel Hotel Tokyo
2-1-3, Nogatacho, Chiyoda-ku, Tokyo, 100-0014
Tel: (03)3580-2311 / Fax: (03)3580-6066
http://www.alaska-e.tokyo-hotel.co.jp/index.html
(in Japanese only)

Sun Hotel Kanda
2-8-4, Uchikanda, Chiyoda-ku, Tokyo, 101-0047
Tel: (03)3256-8181 / Fax: (03)3256-7766
http://www.sun-hotel.co.jp/kanda_index.htm (in Japanese only)

Asakusa Vista Hotel
2-2-9, Kotobuki, Taito-ku, Tokyo, 111-0042
Tel: (03)3842-8421 / Fax: (03)3842-8515
http://www.vistahotel.co.jp/asakusa/ (in Japanese only)

Keio Presso Inn (Otemachi)
4-4-1, Nihonbashimotomachi, Chuo-ku, Tokyo, 103-0021
Tel: (03)3241-0202 / Fax: (03)3241-0203
http://www.presse-inn.com/eng/vodometachi.html

Keio Presso Inn (Kanda)
2-8, Kanda-zaicho, Chiyoda-ku, Tokyo, 101-0046
Tel: (03)3252-0202 / Fax: (03)3252-0203
http://www.presse-inn.com/eng/vkanda.html

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Back cover photo:
J was born, but... (1932, directed by Yasujiro Ozu)