

FIAF TOKYO CONGRESS  
April 7-12, 2007



# PROGRAM



**N** 東京国立近代美術館フィルムセンター  
**F** **National Film Center**  
**C** The National Museum of Modern Art, Tokyo



**第63回国際フィルム・アーカイブ連盟東京会議2007**

主催：国際フィルム・アーカイブ連盟

東京国立近代美術館フィルムセンター

後援：文化庁

協賛：株式会社IMAGICA

株式会社IMAGICAウエスト

協力：富士フイルム株式会社

ソニー株式会社

ソニーマーケティング株式会社

株式会社ナック イメージテクノロジー

コダック株式会社

助成：独立行政法人日本学術振興会



**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.

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FIAF会員の皆様

ようこそ東京へ！

第63回国際フィルム・アーカイブ連盟 (FIAF) 会議をフィルムセンターで開催することを、嬉しく、また名誉に思います。

会議が実り多いものとなり、皆様の滞在が楽しいものとなりますよう祈っております。

平成19年4月

東京国立近代美術館フィルムセンター

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

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## 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 required during the period of the congress. ID card is necessary to borrow a receiver for simultaneous interpretation service in exchange.

### Exhibitor

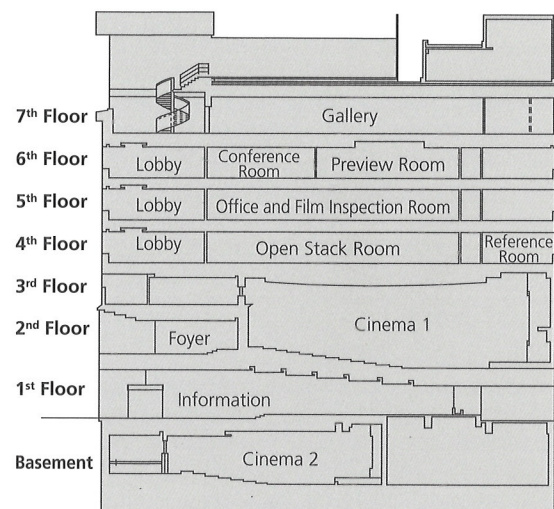
— at the Lobby on the Ground Floor, NFC Building  
A few audiovisual-related companies will exhibit their products.

### 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

| Date           | Time  | Place                 | Congress Activity  |
|----------------|-------|-----------------------|--|
| April 3 (Tue)  |       |                       | Arrival of Executive Committee (EC) members  |
|                |       |                       | Welcome dinner for EC members  |
| April 4 (Wed)  | 9:00  | NFC 6FC1              | 1st day of EC meeting  |
| April 5 (Thu)  | 9:00  | NFC 6FC1              | 2nd day of EC meeting  |
| April 6 (Fri)  |       |                       | Arrival and registration of delegates  |
|                | 9:00  | NFC 6FC1              | 3rd day of EC meeting  |
|                | 9:00  | NFC 6FC2              | Meeting of Programming and Access to Collections Commission (PACC) (~17:30)  |
|                | 18:30 | Yaesu Fujiya Hotel    | Welcome Reception (~21:00) ▶ <a href="#">p. 27</a>   |
| April 7 (Sat)  | 9:00  | NFC C1                | Congress opens   |
|                |       |                       | Symposium: Searching the Traces: Archival Study of Short-lived Film Formats (~17:05) ▶ <a href="#">p. 06</a>           |
|                | 17:20 | NFC C1                | Technical Debriefing: Two Possibilities of Leading Edge Technology for Film Archiving (~18:20) ▶ <a href="#">p. 27</a> |
|                | 19:00 | NFC C1                | Evening Screening Program (~21:00) ▶ <a href="#">p. 25</a>   |
|                | 21:00 | NFC C2                | 3-D Special Presentation (~22:30) ▶ <a href="#">p. 20</a>  |
| April 8 (Sun)  | 9:00  | NFC C1                | Symposium (~17:35) ▶ <a href="#">p. 06</a>   |
|                | 18:45 | Yurakucho Asahi Hall  | Special Public Screening of <i>KURUTTA IPPEIJI</i> (~20:50) ▶ <a href="#">p. 24</a>                                    |
| April 9 (Mon)  | 9:00  | NFC C1                | Second Century Forum: Overture to FIAF Declaration on Fair Use and Access (~12:30) ▶ <a href="#">p. 21</a>             |
|                | 14:00 | NFC C1                | Workshop: Film Archive Management Part II (~15:30) ▶ <a href="#">p. 23</a>   |
|                | 14:00 | NFC 6FC1              | CDC Workshop (~16:00) ▶ <a href="#">p. 23</a>  |
|                | 16:00 | NFC C1                | TC Workshop (~18:00) ▶ <a href="#">p. 23</a>   |
|                | 19:00 | NFC C1                | Evening Screening Program (~21:00) ▶ <a href="#">p. 25</a>   |
| April 10 (Tue) | 21:00 | NFC C2                | 3-D Special Presentation (~22:30) ▶ <a href="#">p. 20</a>  |
|                | 9:00  |                       | Excursion to Fuji Film Ashigara Factory ▶ <a href="#">p. 27</a>  |
|                |       |                       | Institutional Visit to NFC Sagamiyara Annex ▶ <a href="#">p. 27</a>  |
| April 11 (Wed) | 9:00  | NFC C1                | General Assembly: Session 1 (regular) (~12:30)   |
|                | 14:00 | NFC C1                | General Assembly: Session 2 (regular) (~18:00)   |
|                | 19:00 | NFC C1                | Evening Screening Program (~21:00) ▶ <a href="#">p. 25</a>   |
| April 12 (Thu) | 9:00  | NFC C1                | General Assembly: Session 3 (election) (~12:30)  |
|                | 14:00 | NFC C1                | Open Forum (~16:00) and Congress closes ▶ <a href="#">p. 20</a>  |
|                | 16:00 | NFC 6FC1              | Meeting of new EC members (~18:00)   |
|                | 19:30 | Tokyo National Museum | Farewell Reception (~22:00) ▶ <a href="#">p. 28</a>  |
| April 13 (Fri) |       |                       | Departure of EC members and delegates  |

Abbreviations:

NFC C1: Cinema 1 (2nd Floor of NFC Headquarters)

NFC C2: Cinema 2 (1st Basement Floor)

NFC 6FC1: Conference Room 1 (6th Floor)

NFC 6FC2: Conference Room 2 (6th Floor)

The above schedule and the contents of each event are subject to change without notice.



# Symposium

4K digital projection system for the symposium is coordinated and operated by **Sony Corporation** and **Sony Marketing (Japan) Inc.**

As the first attempt in the history of FIAF Congresses, this symposium will be **broad cast via internet** (the speakers' appearances and voices only, no images projected on screen) with their consent.

## 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 Griep 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 FIAF 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:

- ❶ What short-lived formats have existed and do exist in the world and in our history? What would the comprehensive research on film, equipments, and systems inform us?
- ❷ How have they been, and how are they preserved and restored?
- ❸ 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 Orbanz** (President of FIAF)

### 9:15 – 9:30

Introduction by **Hisashi Okajima** (Chief Curator of National Film Center, Tokyo)



## KEYNOTE LECTURE

Saturday, April 7, 9:30 – 10:30

Jean-Pierre Verscheure  
(Cinévolution, Mons)

## THE CONSERVATION OF THE HERITAGE OF THE FILM SPECTACLE

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 at the service of the narration of which it is inseparable. How should we then preserve these forms of spectacles which are even most 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

they must possess an original print to identify the picture and sound system, and possess an original equipment of the time to assure a presentation on screen with an appropriate dimension screen. Otherwise, the film is presented in a truncated and erroneous version without respect of the real dimension chosen by the director.

How should we keep and restore the work for the future generations while respecting the choices of the form of spectacle chosen by the director? The rights owner or the producers are business men concerned with the economic aspect of the problem, archivists are concerned with the safeguard of a heritage. But archivists are generally concerned with the content or essence of the movies and not so much with the form. In any case, it is important for everybody to understand the relationship between content and form of all the movies. This is a priority matter. The festival 'Il cinema ritrovato' in Bologna demonstrated the importance of the respect of the original format of the films lately while presenting the first movies in CinemaScope 2.55 with 4 magnetic tracks notably. The organization of comparative projections was decisive. These projections convinced not only historians and researchers but also leaders of the 20th Century Fox to restore films in their exact formats in the future.

The future is to digital cinema that can permit the projection of films in all picture and

Tentative list of the clips and their data:

|                   |  |
|-------------------|--|
| <b>Clip n° 1:</b> | Title: <b>Dickson Violin</b> (Edison, April 1895).   |
|                   | Justification: First short-lived sound film system.<br>First Edison experimental sound film.   |
|                   | Pic. Format: 35mm silent aperture 1.33:1.  |
|                   | Time: 30 second approx.  |
| <b>Clip n° 2:</b> | Title: <b>Marius</b> (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.  |

|                    |  |
|--------------------|--|
| <b>Clip n° 3:</b>  | Title: <b>Citizen Kane</b> (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.  |
| <b>Clip n° 4:</b>  | Title: <b>Gone with the Wind</b> (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.   |
| <b>Clip n° 5:</b>  | Title: <b>Ben-Hur</b> (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.   |
| <b>Clip n° 6:</b>  | Same clip as above but without compression ratio of 1.25.  |
|                    | Pic. Format: 70mm Standard Todd-AO picture 2.21:1.   |
|                    | Sound: Conventional 70mm 6 track sound.  |
|                    | Time: 3 minutes 30 seconds approx.   |
| <b>Clip n° 7:</b>  | Title: <b>Around the World in 80 Days</b> (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.   |
| <b>Clip n° 8:</b>  | Title: <b>Polyester</b> (John Waters, 1981, NLC).  |
|                    | Justification: Short-lived ODORAMA system (trailer).   |
|                    | Pic. Format: 35mm Wide-screen 1.85:1.  |
|                    | Sound: Mono  |
|                    | Time: 2 minutes 30 seconds approx.   |
| <b>Clip n° 9:</b>  | Title: <b>A Bridge Too Far</b> (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.  |
| <b>Clip n° 10:</b> | Title: <b>The Sound of Music</b> (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 short-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.

## 10:35 – 10:45 Break

### Session 1: FILM IN VARIETY

**Saturday, April 7, 10:45 – 12:30 /  
14:00 – 17:05**

Chaired by **Patrick Loughney** (George Eastman House, Rochester).

## 10:45 – 11:15

**Egbert Koppe** (Bundesarchiv-Filmarchiv, Berlin)

### FROM FLIP-BOOK TO CINEMA: BROAD GAUGES BETWEEN 1895 AND 1897 AND THEIR PRESERVATION

Strictly speaking, short-lived film formats represent the two film formats which mark the beginning of cinema in Germany. Between 1892 and 1894, Max Skladanowsky constructed a cine camera which he used to record the first 48 moving pictures to create flip-books. He promoted these flip-books as 'living photographs in book format' (*Lebende Photographien in Buchform*). The performances were carried out by his brother, Emil. The recordings were made on unexposed negative films made for still cameras, the width of which was cut by half. During 1895, the brothers shot 9 vaudeville scenes in various locations in Berlin using the same camera. The 51mmx6m strips allowed for up to 190 pictures measuring 40x30mm<sup>2</sup> to be exposed. The camera was able to shoot from 10 to 12 frames per second, meaning that the films were at least 16 seconds long. These films, also announced as 'moment photographs' (*Momentphotografien*), were first screened on Nov 1, 1895, in the Wintergarten vaudeville theatre in Berlin by using the

"Bioscope" projector. This projector, also self-made, projected the frames of two reels in an alternate manner. The frames with uneven numbers were copied onto the first reel, the second one contained the frames with even numbers. The second film programme, so-called Travel and Berlin pictures (*Reise- und Berlinbilder*), were recorded and projected by using even more advanced film technology. The negatives were 63mm in width and, as before, were acquired by halving film materials originally intended for still cameras. The pictures measured 50x40mm<sup>2</sup>. The films were shot between summer 1896 and spring 1897 in Stockholm, Berlin and Stettin. They range from documentations of urban life to scripted shoots with a comical background (or reference). The last screening in the original format probably took place in March 1897 in Stettin. The technology, developed in the 'do it yourself' spirit, could not keep up with competing technologies. And so, Max Skladanowsky's love affair with cinematography ended up where it all began, creating flip-books. In 1995, to mark the 100th anniversary of the birth of cinematography, the German Federal Archive's film department restored the first programme and published it under the name "The Wintergarten programme of the Skladanowsky brothers" (*Das Wintergartenprogramm der Gebrüder Skladanowsky*). The second programme was restored in 2001 and published under the title "Travel and Berlin pictures of the Skladanowsky brothers 1896/97" (*Reise- und Berlinbilder der Gebrüder Skladanowsky*). The reconstruction and restoration work was based on original negative and positive fragments, 35mm copies from the 1920s, and old paper photos. Both classic photochemical and digital processing techniques were used.

## 11:15 – 11:45

**Camille Blot-Wellens**  
(Cinémathèque Française, Paris)

### WORKING WITH SINGULAR GAUGES: THE JOLY-NORMANDIN COLLECTION OF THE FILMOTECA ESPAÑOLA AND CINEMATECA PORTUGUESA AND THE SINGLE PERFORATION PATHÉ NEGATIVES FROM THE CINÉMATHEQUE FRANÇAISE

During the first years of cinematographic industry, before the standardization of criteria for film elaboration, many different gauges were used. Most of them disappeared relatively quickly, as the Joly-Normandin system (5 perforations by frame), hardly affected for being involved in the tragic Bazar de la Charité fire, in May 1897.

These singular gauges remind us of the conditions of the cinema's birth and its diversity in its first years of existence.

Filmoteca Española and Cinemateca Portuguesa, together, hold one of the greatest known collection of films with a Joly-Normandin gauge. These movies were shot by various French pioneers (Joly, Pirou, Normandin...) between 1896 and 1898.

On its part, Cinémathèque Française hold an important collection of negatives, with the singular gauge of a single perforation, produced by Pathé in the first years of the 20th century (1902-1910).

We propose to present a brief history of these short-lived gauges and to show some of the elements restored up-to-now.

## 11:45 – 11:55

**Eric Le Roy**  
(Archives Françaises du Film/CNC, Bois d'Arcy)

### SHORT-LIVED FILM FORMATS IN THE FRENCH FILM ARCHIVES/CNC

An illustrated historical survey of short-lived film formats preserved in the collections of the French Film Archives of CNC. This chronological presentation will show short-lived formats in 35mm and under: Lumière 35mm, Pocket



Chrono Gaumont 15mm, Pathé 17.5mm, Planchon Mirographe 20mm, Edison 22mm, Ozaphane 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**  
(Österreichisches Filmmuseum, 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** (FIAP 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 1950's, 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 well over 150 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 film's 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 Vistavision pictures at the same time, a dome for 3-D projection, a 360-degree spherical screen, all of which we could not find any equivalences 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 study, 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 Pathé-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**  
(Fimoteca de la UNAM, México)

## 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 cinematographic 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**



## Session 2: MADE IN JAPAN

Sunday, April 8, 9:00 – 14:10

Chaired by **Yoshiro Irie** (National Film Center, Tokyo).

### 9:00 – 9:25

**Fumiaki Itakura** (National Film Center, Tokyo)

**Natsuki Matsumoto** (Film Collector / Historian, Osaka)

## PAPER FILM: HISTORY AND PRESERVATION

Screening paper film was one of the popular home entertainments in the middle of 1930s in Japan. Paper film has an original projection system: Each frame of a film strip is printed in off-set process, and the reflection of an electric light against the paper film is projected on a screen. Although "Refcy" and "Kateitōkī" were representative brand names of this system, most of the films and projectors have been lost.

This presentation aims to locate the paper film within the history of world cinema and to investigate the optimum preservation method.

Fumiaki Itakura's presentation will be followed by a screening of paper films operated by Natsuki Matsumoto. The technical data of the paper film is provided by Dai Nippon Printing Co., Ltd.

### 9:25 – 9:50

**Natsuki Matsumoto** (Film Collector/Historian, Osaka)

**Taiji Kozaki** (Benshi Performer)

## THE OLDEST ANIMATION FILM IN JAPAN: DEMONSTRATING THE

## 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 *tasuki* (looped) 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 35 mm 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 *chanbara* (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 positive prints both in 35mm and 16mm from film companies, the manufacturers washed film emulsion away and sold the emulsion to silver refiners. 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 *Utsushi-e*)

## UTSUSHI-E (JAPANESE PHANTASMAGORIA): PRESERVING AND HANDING DOWN THE NATIONAL HERITAGE

A kind of magic lantern originated and developed in Japan, *Utsushi-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 *Utsushi-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 *Utsushi-e*, and conducting interviews with almost forgotten *Utsushushi-e* players. This presentation will summarize the history of *Utsushi-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 *Utsushi-e*

Presented by **Minwa-za** (Fumio Yamagata and **Yuko Tanaka**).

The presentation of Ayako Shiba will be supplemented by the performance of *Utsushi-e* by Minwa-za, one of the theatrical troupes which have made this traditional art accessible.







**Session 3:**  
**ARTIFACTS OR FACTS OF ART**  
**Sunday, April 8, 14:10 – 17:30**

Chaired by **Erkki Huhtamo** (University of California Los Angeles)

**14:10 – 14:30**

**Laurent Mannoni** (Cinémathèque Française, Paris)

**PRE-CINEMA ARTIFACTS: HOW WE SHOULD PRESERVE THEM**

La Cinémathèque Française preserve a collection of 4,000 archaic and modern equipments which date from the 18th century to today. We preserve not only the equipments but also images produced by these machines (pre-cinematic and cinematic). However, some of these images are now difficult to read, interpret and show. The presentation will concern the means of preserving, showing and presenting the techniques of the past.

**14:30 – 14:50**

**Donata Pesenti Campagnoni**

(Museo Nazionale del Cinema/Fondazione Maria Adriana Prolo, Torino)

**THE ARCHAEOLOGY OF FORMATS**

The research will focus on a brief historical excursion about the format images before the birth of cinema:

- fixed images (anamorphoses, optical views, magic lantern slides, panoramas, dioramas, cycloramas, polyorama panoptiques);
- 3D images (perspective views, stereoscopic views);
- dynamized images (mainly mechanical magic lantern slides);

- moving images (short sequences of fixed images which were used in philosophical toys such as phenakistoscopes, zoetropes; short sequences of fixed images on film for cinematographic magic lantern toys and théâtre optique).

Shown inside a device or projected on a screen, all these images have a specific aspect ratio which in some cases can recall the mythical golden section. Moreover, the definition of different formats seems in some ways connected to the images perception procedures which in the archaeology of cinema require in some cases the fixed stare, in others the movement of the eye, in some others the rotation of the neck till a complete movement of the body. The link between the XVIIth century catoptrical anamorphoses and the applications made in the field of cinema technology is very well known, while for the other images from the archaeology of cinema the investigation are still open to research.

The goal is to identify similarity or difference between the aspect ratio of the archaeological images with the ones of cinema in order to define if some kind of formats belonging to the archaeological period were inherited by the cinema. The study will privilege the images concerning the Italian production but, in the mean time, will highlight the features of the images realized in other countries (France, Great Britain, Germany). The research will also stress the connection between the images used for public show and those for domestic use: Does the image produced to be shown to an audience keep the same aspect ratio when it becomes a domestic toy? Does the format of the image produced for amateur use turn to be a submultiple of the professional one?

**14:50 – 15:20**

**Rosario López de Prado** (Filmoteca Española, Madrid)

**CATALOGUING NON-FILM COLLECTIONS, PROCESSES AND PROBLEMS, AND THEIR RELATION**

**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 aesthetical 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 Koppe** (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 Tri-Ergon film, soundtracks with so-called optical mixes, or 'tonal signatures' (*Tönende*



*Handschriften*): soundtracks composed of graphic elements such as triangles and semi-circles, drawn manually to a large scale and photographed on film.

**16:35 – 16:50**

**Erkki Huhtamo**

(University of California Los Angeles)

## THE URBAN SPIROGRAPH, OR AN ARCHAEOLOGY OF A LOSER

This paper will excavate the largely unknown history of the Spirograph, an ingenious moving picture machine originally conceived by Theodore Brown around 1905 and later developed by Henry W. Joy for Charles Urban. The Spirograph used motion picture "records" that contained micro-photographed moving pictures in spiral form. Urban expected the device to revolutionize the non-theatrical film culture, in particular visual education. The Spirograph was promoted as a modern Panacea that would serve many different purposes from homes to offices, 'mobile' sales promotion and the identification of criminals. In spite of high hopes, the device proved to be a failure and disappeared almost without a trace. Today only a handful of Spirograph machines and picture records exist. This paper clarifies the history of the Spirograph and provides explanations for its failure. As part of the lecture, a rare surviving Spirograph (serial no.3) from the collection of the JCII Camera Museum, Tokyo, will be demonstrated.

**16:50 – 17:15**

### Discussion

Chaired by **Erkki Huhtamo**.

**17:15 – 17:30**

### Conclusion

**Jean-Pierre Verscheure, Patrick Loughney, Yoshiro Irie, Erkki Huhtamo** and **Hisashi Okajima** will attend.

## 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 Kruzo*, 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.**

# Second Century Forum

## 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 Alanen** 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 of and access to its film collection in relation to



the Copyright Act.

#### 10:00

### 2. The ACE/FIAPF Agreement and the New Model Contract (2007)

Presented by **Gabrielle Claes** (Cinémathèque Royale de Belgique, Bruxelles)

In order to replace the old FIAPF contract of 1971, ACE negotiated with FIAPF 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, Bois d'Arcy)

Présentation des pistes d'interventions pour le symposium Paris 2008: Durées des monopoles et notion de domaine public, La gestion des œuvres protégées et leur valorisation par les archives et cinémathèques, l'acquisition des droits d'utilisation pas les cinémathèques et archives), Fair Use et exceptions au droit d'auteur, Notions d'œuvres orphelines, Statut d'une restauration et droit du restaurateur, Le dépôt légal.

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 (FIAPF, MPAA, etc.).

# Workshops

## 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 IVS-Iscentia. 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, København).

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.**



# Screenings

## 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 IPPEIJI**

(*A Page of Madness/A Disordered 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 IPPEIJI*, which will be dedicated to FIAF and its colleagues who preserve and safeguard precious film culture of the world. *KURUTTA IPPEIJI*, 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 *benshi* 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 EHIGASA: TANUKI DAIJIN**

(*A Ballad of the Gion, A Pictured Parasol: A Wealthy Raccoon*, 1930, Makino Productions [Omuro Studio], directed by Bansho 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 Eiga-sha, directed by Noburo Ofuji) 35mm, tinted color, 3 minutes [24 fps], silent;

### **NAKAYAMA SHICHIRI**

(*Seven-ri to Nakayama*, 1930, Hassei Eiga, directed by Namio 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 Shigeji Ogino, blown-up from the 9.5mm originals.

### **KAWAII SAKANAYA-SAN**

(*A Little Fishmonger*, 1953, Konishiroku Shashin Kogo, 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.



**Wednesday, April 11, 19:00 (total running time: 75 minutes)**

Film Preservation Society presents:

**MODAN KAIDAN: ICHIOKU-EN**

(*Modern Horror 100,000,000 yen*, Shochiku [Kamata Studio], directed by Torajiro Saito) 35mm, b/w, 15 minutes [16 fps], silent, abridged version. Restored by Film Preservation Society. A collection of National Film Center.

Ritsumeikan University Art Research Center presents:

**ONSEN HIWA: MISASA KOUTA**

(*A Sad Story at the Hot Spring Village: A Ballad of Misasa*, 1929, Makino Productions [Omuro Studio], directed by Kichinosuke Hitomi) 35mm, b/w, 60 minutes [18 fps], silent. Jointly restored by Ritsumeikan University and National Film Center. A collection of National Film Center.

Both screenings that day will have *benshi* performance by **Midori Sawato**, the internationally acclaimed *benshi* performer, with musical accompaniment by **Joichi Yuasa** (guitar) and **Makiko Suzuki** (flute).

## Gallery

On the 7th Floor of NFC Headquarters, Gallery will be open from 11:00 to 18:30 to the congress participants on Monday, April 9 and Wednesday, April 11. Visite the current exhibitions of "The Japanese Film Heritage" (Permanent exhibition) and "Teinosuke Kinugasa: From Female Impersonator to Master Filmmaker."

# Events and Activities

## Welcome Reception

**Friday, April 6, 18:30 – 21:00 at Yaesu Fujiya Hotel**

In order to celebrate the meeting of participants in the 63rd IAF Congress in Tokyo, NFC will host the welcome reception on at the 2nd-floor banquet room of Yaesu 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 study and researches 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 Sagami-hara Annex which is facilitated with 2-story basement film vaults (1st basement floor: 10°C, 40%RH; 2nd basement floor: 5°C, 40%RH; vault 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 Sagami-hara**  
(total running time: 120 minutes):

**NIHON NANKYOKU TANKEN**

(*The Japanese Expedition to Antarctica*, 1912, M-Pathé Shokai, photographed by Yasunao 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, Jiyu Eiga Kenkyujo, directed by Noburo 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 Kazugoro Arai and Nakaya Tobiishi) 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.

For Your  
Better Stay

Map ▶ pp. 16, 17

## 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 farther by JR's **Shinkansen**, starts from **JR Tokyo Station** (▶ Map ①), located within 10 minutes walk distance from NFC.

## Money Exchange

We have limited places to provide money exchange service, despite that there are many branches 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 ②), which opens only weekdays from 10:00 to 17:00. **Travelex Currency Shop** is open everyday on the Lemon Road of Yaesu 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 on the back street of NFC building (▶ Map ③).

## The Postage

**Postal Card** : 70 JPY (flat price for worldwide service)

**Envelope**(-25g) : 90 JPY (Asia) / 110 JPY



(Europe, USA, Central, America, Oceania, The Middle East) / 130 JPY (Africa)  
In case of sending documents or articles abroad, **EMS** (Express Mail Service) is safe and convenient. For further information, please visit this website.  
<http://www.post.yusei.go.jp/>

#### 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 4**).

#### Shopping

The Ginza area is a traditional center for shopping in Tokyo. It has many renowned department stores, such as **Mitsukoshi** (▶ **Map 5**), **Matsuya** and **Printemps Ginza**, within 15 minutes walk distance from NFC. It also has famous specialty stores, such as **Yamano Music** (CD, DVD: ▶ **Map 6**), **Ito-Ya** (Stationery: ▶ **Map 7**), and **Yaesu Book Center** (▶ **Map 8**), 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 1960's. <Tokyo Metro Marunouchi Line, Toei Shinjuku Line, JR Yamanote Line>

**Shibuya** — A center of Japanese youth culture since the 1980's. 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 lately. <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.  
<http://www.narita-airport.jp/en/index.html>

#### 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.momat.go.jp/fc.html](http://www.momat.go.jp/fc.html)

##### National Film Center Sagamiara Annex (Film Vault)

3-1-4, Takane, Sagamiara-shi, Kanagawa 229-0021  
Tel:(042)758-0128 / Fax:(042)757-4449

##### Yaesu Fujiya Hotel

2-9-1, Yaesu, Chuo-ku, Tokyo, 104-0028  
Tel:(03)3273-0220 / Fax:(03)3273-2180  
<http://www.yaesufujiya.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

2-14-3, Nagatacho, Chiyoda-ku, Tokyo, 100-0014  
Tel:(03)3580-2311 / Fax:(03)3580-6066  
<http://www.akasaka-e.tokyuhotels.co.jp/ja/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/ka\\_index.htm](http://www.sun-hotel.co.jp/ka_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, Nihonbashi-Motoishicho, Chuo-ku, Tokyo, 103-0021  
Tel:(03)3241-0202 / Fax:(03)3241-0203  
<http://www.presso-inn.com/english/otemachi.html>

##### Keio Presso Inn (Kanda)

2-8, Kanda-Tacho, Chiyoda-ku, Tokyo, 101-0046  
Tel:(03)3252-0202 / Fax:(03)3252-0203  
<http://www.presso-inn.com/english/kanda.html>

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*I was born, But...* (1932, directed by Yasujiro Ozu)



# MEMO





FIAF TOKYO CONGRESS  
April 7-12, 2007



# PROGRAM



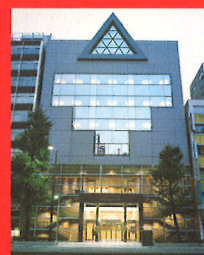
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