

# fiat bulletin online

06.2019



Freddy Buache (1924-2019)

## 01 Editorial



Christophe Dupin

If you need evidence of how busy our worldwide community has been in the first half of this year, read the following pages of this *FBO*.

The high point of the last six months was no doubt the 75th FIAF Congress, which took place at the Casino de Montbenon in Lausanne from 7-13 April 2019. It was one of the best-attended Congresses in the history of FIAF – 462 people were officially registered, and in the end 442 were present. 88 film archives were represented, as well as 60 different countries. The week was full of memorable moments. To name but a few, the impressive opening night at the Olympic Museum, the high-quality debates of the two-day symposium, the presentation ceremony for our esteemed Honorary Members, Jean-Luc Godard's rare public appearance to receive the 2019 FIAF Award, the once-in-a-lifetime collective Swiss fondue dinner in a sports hall in Penthaz, the introduction of electronic voting (at last!) at the FIAF General Assembly and the election of a new Executive Committee, the closing party in ECAL's film studio, and the various excursions to wrap up a busy Congress week.

The most moving moment of the week was no doubt the warm tribute paid by the hundreds of Congress delegates to our Honorary Members present at the Congress – Roger Smither, David Francis, Vladimir Opela, and, last but not least, Freddy Buache, who had organized the two previous FIAF Congresses in Lausanne... in 1954 and 1979! The 94-year-old former Director of the Cinémathèque suisse – the last representative of the first generation of film archivists – attended some of the sessions of the Symposium, and was also there to welcome back Jean-Luc Godard to the Cinémathèque, 40 years after the 1979 Congress. It was with great sadness that we heard of his passing on 25 May, although many of us were relieved that he could be celebrated at the Lausanne Congress (and also be offered a comprehensive private visit of the Cinémathèque's new Conservation Centre in Penthaz) before leaving us.

Other important dates in our Spring calendar included the very successful first [Biennial Audio Visual Archival Summer School in Bloomington](#), Indiana – a new multi-week FIAF training model built with a comprehensive curriculum of the key issues in our field of audiovisual archiving and preservation today. Our new Internship Fund is also gaining momentum – two internships have been successfully completed, while three more are on their way, and a new round of funding will follow this autumn. If there are many potential interns in the FIAF community, we are finding it more difficult to motivate potential hosting archives, so please come forward if you are happy to host and train a FIAF colleague for a few weeks! The experience seems very rewarding for both the intern and the welcoming staff.

Meanwhile, our publishing activity is blooming. After launching issue 100 of the *Journal of Film Preservation* in Lausanne, we released *Hollywood Goes Latin* in May, and we will publish the new expanded edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification* in the autumn and the new *FIAF Directory* in the winter, while other books are already at the planning stage – in particular a collective history of FIAF, thanks to the amazing partnership we have initiated with the Jan de Vaal Fund.

Finally, I would like to remind you once again that the FIAF website remains our main platform to share information with you, and ask you to contribute information. The Cataloguing and Documentation Commission is seeking your input about the *Cataloguing Manual*, via an [online survey](#) and a [forum](#). You can also consult the affiliates' [2018 Annual Reports](#) – an often overlooked source of information about our field, or [notices](#) posted by members of the community. Check also our new fully searchable [JFP Index](#) (and the [full JFP archive](#))! You are also invited to help us update our [worldwide list of photochemical labs](#), as we can't update it unless you give us information about closures and creations of such labs... Some of these unique resources are in the restricted-access area of the website, so do register if you haven't done so yet!

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## 02 News from the Affiliates

### > ALGIERS

LA CINEMATHEQUE ALGERIENNE – CENTRE ALGERIEN DE LA CINEMATOGRAPHIE

#### New Communication Strategy

On 19 April 2019 the Centre Algérien de la Cinématographie - CAC - created its website [www.cinematheque.dz](http://www.cinematheque.dz) as part of its new communication strategy. It had previously launched two new Facebook pages [Centre Algérien de la Cinématographie](#), to discuss the activities of the CAC film archives. The management also created a Facebook page for [la Cinémathèque d'Alger](#), the most important venue in the CAC and the most mediatized. The CAC has also created its new logo and graphic charter.

#### Digitization of films

As part of its digitization and restoration strategy, the CAC has digitized two films in HD versions:

1. *Elles* by Ahmed Lalem, a 16mm film made in 1966. The digitized film was part of a tribute to the work of filmmaker Sarah Maldoror during the audiovisual cycle that was held from 11 to 20 May 2019 in Madrid in collaboration with the Madrid Documentary Festival.

2. *Caméra Arabe*, a 16mm film by Farid Boughdir, 1987 (Tunisia)

3. *La nuit a peur du soleil*, a 35mm film by Mustapha Badie (Algeria). The first Algerian cinema film of 1964.

[fr]

#### Nouvelle stratégie de communication

Le 19 avril, le Centre Algérien de la Cinématographie - CAC a créé son site internet [www.cinematheque.dz](http://www.cinematheque.dz) dans le cadre de sa nouvelle stratégie de communication. Il avait auparavant lancé deux nouvelles pages Facebook [Centre Algérien de la Cinématographie](#), pour parler des activités des cinémathèques du CAC.

La direction a créé également une page Facebook pour la [Cinémathèque d'Alger](#), la salle la plus importante du CAC et la plus médiatisée.

Le CAC a également créé son nouveau logo et sa nouvelle charte graphique.

#### Numérisation films

Le CAC a dans le cadre de stratégie de numérisation et restauration a numérisé deux films en version HD:

1. *Elles* de Ahmed Lalem, film en 16 mm réalisé en 1966. Le film numérisé a participé à un hommage à l'oeuvre de la cinéaste Sarah Maldoror lors du cycle audiovisuel qui a été organisé, du 11 au 20 mai 2019 à Madrid en collaboration avec le Festival Documentaire de Madrid.

2. *Caméra Arabe* film en 16 mm de Farid Boughdir, 1987 (Tunisie)

3. *La nuit a peur du soleil* film en 35 mm de Mustapha Badie (Algérie). Premier film cinéma algérien 1964.





## > BEIJING CHINA FILM ARCHIVE

### New publication on Li Xing

After years of effort, a biographical photo album on Li Xing, one of Taiwan's leading filmmakers of the 1960s-1970s, has finally been published. The book, collected and edited by a team from our archive, brings together the stills, posters, and work photos of 52 films directed by Li and many previously unpublished personal photographs as a comprehensive review of his artistic career as well as an image record of his life. On 27 and 28 May, we held a press conference for the book's publication and a brief retrospective of Li Xing showing *The Heart with a Million Knots* and other selected works which haven't been exposed on the mainland for years. A very thrilling experience was that Li, at the age of 90, visited the CFA with actresses Zhen Zhen and Yang Guimei to celebrate the publication and to meet the audiences at the film screenings.

### Restoration of *The Horse Thief*

On 17 May the 4K restoration of *The Horse Thief*, restored by our archive, was unveiled at the Cannes Classic Festival. It is the first time for our film to be included in this showcase. The restoration was scanned in 4K from the negatives and the team recreated the Tibetan-language soundtrack, just retrieved from France, into 5.1 channels. Director Tian Zhuangzhuang, cinematographer Hou Yong, Zuo Heng representing China Film Archive, and Xie Meng representing Red Radiance went on stage at the premiere to share behind-the-scenes stories with the audience.



Xie Meng, Zuo Heng, Hou Yong, Tian Zhuangzhuang and Gérald Duchaussoy

### Asian Film Week

The final weeks of May have been coloured by a series of critical film events organized by the CFA: Asian Film Week showed more than 60 outstanding films from over 30 Asian countries and regions in five major cities around China; and we held the Wim Wenders Film Retrospective from 17 May to 30 June, thanks to the support of the Goethe Institut and Wim Wenders Stiftung. It was a great honour to receive Wenders at our archive on 27 May, when he gave a special lecture on film restoration to our postgraduate students and moviegoers, as well as attending two after-screenings during the event.

Answering the reciprocal agreement of film exchange with the Jugoslovenska Kinoteka, a Retrospective of Serbian Movies in China took place here from 24 to 26 May, with 10 significant Serbian films featured. Mr. Aleksandar Erdeljanović, Head of the Archive of the Jugoslovenska Kinoteka, attended the opening ceremony, and along with a delegation group introduced Underground by Emir Kusturića and other Serbian film classics to Chinese audiences.



Wim Wenders wearing the bag of Maria by Callas which is to be distributed in China by NAAC.

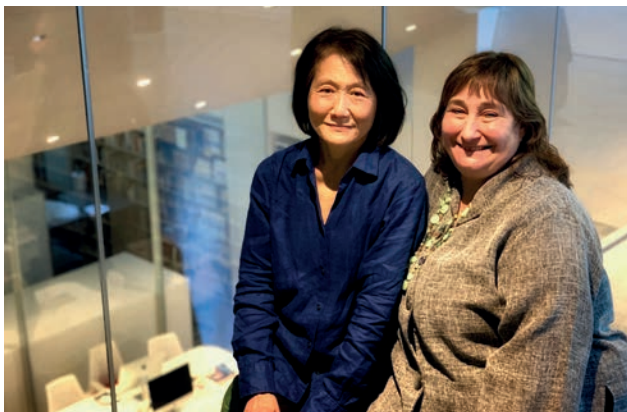
## > BERKELEY

BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE (BAMPFA)

### BAMPFA Recognizes Two Significant Retirements

BAMPFA bids fond farewell to two stalwart members of our film department. As Head of the Film Library and Study Center since 1982, Nancy Goldman has been instrumental in securing major grants in support of the film library's cataloging and digitization activities; teaching at international archives; and has assisted countless researchers and students. Film Collection Curator, Mona Nagai, has overseen the growth of the film collection to more than 18,000 titles and stewarded vast improvements in the care of our holdings, while also flourishing as a film curator with expertise in classic and contemporary Japanese cinema. We thank you for all that you have given to the international community!

Susan Oxtoby



Mona Nagai, BAMPFA Film Collection Curator  
Nancy Goldman, BAMPFA Head of the Film Library and Study Center

## > BOIS D'ARCY (PARIS)

CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMEE - CNC

### 50th Anniversary Celebrations

In June 2019 the CNC will celebrate the 50th anniversary of the decree which extends its missions of financing and regulating the film sector to include heritage conservation. This is how the department of film archives was born. The CNC is therefore preparing to celebrate this half-century with enthusiasm, in particular by implementing a new restoration of the too-rarely-seen film *La Galerie des monstres* by Jaque Catelain, in partnership with its rights-owners, Marie-Ange L'Herbier and Lobster Films.



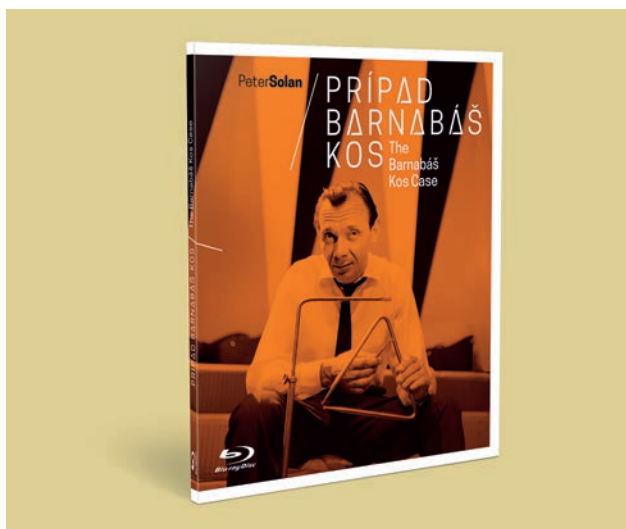
Frantz Schmidt et son équipe à Bois d'Arcy, juillet 1969 (© Eric Vivié - collection Cinémathèque française)

[fr]

### Célébrations des 50 ans du décret

En juin 2019 le CNC fêtera les 50 ans du décret qui élargit ses missions de financement et de réglementation du secteur cinématographique à la prise en charge de la conservation du patrimoine. C'est ainsi que naît le service des archives du film. Le CNC s'apprête donc à célébrer ce demi-siècle avec enthousiasme, notamment en mettant en œuvre une nouvelle restauration du film, trop rarement vu de Jaque Catelain, *La Galerie des monstres* en partenariat avec ses ayants droit Marie-Ange L'Herbier et Lobster films.

Béatrice de Pastre



## > BRATISLAVA SLOVAK FILM INSTITUTE

### Slovak Film Institute publishes digitally-restored film *The Barnabáš Kos Case* on Blu-ray

The Slovak Film Institute has issued a new Blu-ray of the Slovak film *The Barnabáš Kos Case* (Prípád Barnabáš Kos, dir. Peter Solan, 1964), which was digitally restored by the Slovak Film Institute. This is a satirical tragicomedy criticizing hypocrisy, intrigues, and provincial lifestyle. Barnabáš Kos is the triangle player in a big symphony orchestra who is unexpectedly appointed its director. The modest musician resists, but soon realizes what kind of behaviour forms the inevitable rules governing people's careers.

The Blu-ray includes a 68-page collector's booklet (in English and Slovak) containing writings by Martin Kaňuch (a film historian), Peter Michalovič (an aesthete and philosopher), and Miroslav Marcelli (a philosopher). The booklet also contains the original short story on which the film is based, "The Rise and Fall of Barnabáš Kos" by Peter Karvaš. The Blu-ray disc has optional subtitles: English, French, and Italian, plus Slovak for the hearing-impaired and Slovak audio-commentary for the sight-impaired.

Richard Šteinhübel

## > BRUSSELS CINEMATHEQUE ROYALE DE BELGIQUE - KONINKLIJK BELGISCH FILMARCHIEF

### New appointment

The Cinémathèque Royale de Belgique – Koninklijk Belgisch Filmarchief is pleased to announce the appointment of Arianna Turci as Head of Film Collections as of 3 June 2019. For the time being, she also remains Head of the Access and Acquisitions Department.

[fr]

### Nouvelle nomination

La Cinémathèque Royale de Belgique – Koninklijk Belgisch Filmarchief est heureuse d'annoncer la nomination d'Arianna Turci en tant que Responsable des collections film dès le 3 juin 2019. Pour le moment elle reste également cheffe du service Accès et Acquisitions.

## > DHAKA BANGLADESH FILM ARCHIVE

### Bangladesh Film Archive celebrates its 41st Anniversary

The 41st anniversary of the foundation of the Bangladesh Film Archive was celebrated on 20 May in Dhaka. Information Minister Mr. Hasan Mahmud, MP inaugurated the programme by releasing balloons and pigeons in the BFA premises. Information Secretary Mr. Abdul Malek, Chairman of the Bangladesh Press Council Justice Mr. Momtaz Uddin Ahmed, Director General of the Bangladesh Film Archive, Mr. Bidhan Chandra Karmakar, as well as representatives from the local film industry, attended the programme.

### Seminar on Preparation of the FIAF Congress

A seminar entitled "41st anniversary of the founding of the Bangladesh Film Archive: Preparation of the 2021 FIAF Congress in Dhaka" was also organized. Mr. Anupam Hayat, a renowned film critic, teacher, and researcher, presented the paper. Mr. Syed Salahuddin Zaki, film producer and teacher, Mr. Sachindra Nath Halder, former director general of the Bangladesh Film Archive, and Mr. Mushfiqur Rahman Gulzar, President of the Bangladesh Film Directors' Association took

part as panelists. The seminar was presided over by Mr. Bidhan Chandra Karmakar, Director General of the Bangladesh Film Archive.

An exhibition of posters and still photos was also organized on the occasion of the founding anniversary. Posters and stills of different movies from 1956 onward were presented.



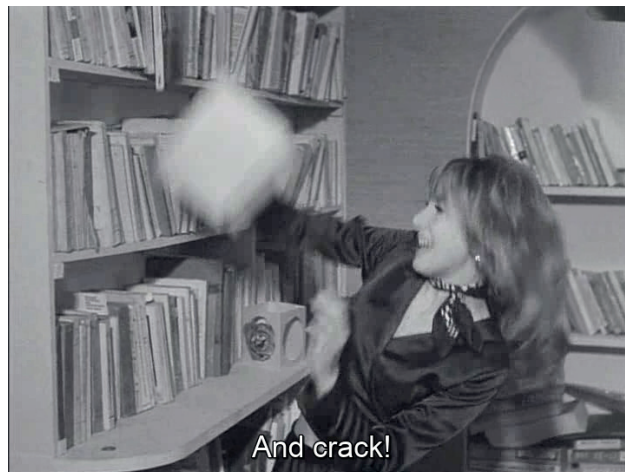
## Bangladesh Film Archive has a new Director General

The Bangladesh Government has appointed Mr. Bidhan Chandra Karmakar as Director General of the Bangladesh Film Archive (BFA). Mr. Karmakar is a civil servant. He took over the charge of the Bangladesh Film Archive on 14 March 2019.

Mr. Karmakar started his career in the Civil Service in 1991. He served as Information Officer in the Jhenidah district Information office from 1991 to 1994. Before joining as Director General of the BFA, he served as Director of the Bangladesh Press Institute on deputation. He also served as Senior Deputy Principal Information Officer at the headquarters of the Press Information Department (PID), Dhaka, and as Deputy Principal Information Officer at the Regional Information Office, PID, Rajshahi. Mr. Karmakar served as Deputy Director at the Divisional Office of the Department of Mass Communication in Rajshahi from May 2003 to 2010. He worked as an Assistant Director at the Headquarters of Department of Mass Communication from 1994 to April 2003.

Mr. Karmakar was born into a respectable Hindu family in Faridpur town on 9 January 1963. He obtained DVM and MSC degrees from Bangladesh Agricultural University. He is married and has two daughters.

Yeakub Ali



## > DIJON CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET

### Translation and subtitling of short films

The Cinémathèque régionale de Bourgogne – Jean Douchet has been working in partnership with the Master's programme in Translation and Multimedia of the University of Burgundy since 2016. Their students are working on the translation and subtitling of Jean Douchet's short films:

- *À bicyclette* (2009), English, Spanish
- *Dialogue des étudiantes* (1970), English, Spanish
- *Saint Germain des Prés* (1965), English, Spanish
- *Et Crac !* (1968), English, Spanish
- *Le mannequin de Belleville* (1962), English, Spanish
- *Le permis de conduire* (1966), English, Spanish
- *Titus Carmel* (1986), English, Spanish, and Italian

Articles written by Jean Douchet have also been translated into English, Spanish, and Italian:

- *La Nouvelle Vague* (English, Spanish, Italian)
- *Film Lesson, Vannes, 2008 – La huella* by Joseph L. Mankiewicz (English, Spanish).

All these documents are available at the Cinémathèque de Bourgogne – Jean Douchet for all FIAF affiliates.

## “Film Cycle” Project

The Cinémathèque régionale de Bourgogne – Jean Douchet has built a “Cycle Pellicule” project for schools and young audiences. At a time when film manipulation has just been abolished in the formation of C.A.P. projectionists, it seems important to the Cinémathèque de Bourgogne – Jean Douchet, as a place of memory, to continue to train audiences in film and the different formats that exist. Through this project, the Cinémathèque de Bourgogne – Jean Douchet wishes to introduce a cycle around film with four workshops: film history, scratching on film, learning to project a film in 16mm, 8mm, and Super-8 formats, and discovering the Pathéorama viewer.

[fr]

## Traduction et sous-titrages des courts métrages

La Cinémathèque régionale de Bourgogne – Jean Douchet travaille en partenariat depuis 2016 avec le Master Traduction et Multimédia de l’Université de Bourgogne. Ces étudiants travaillent sur la traduction et le sous-titrage des courts métrages de Jean Douchet :

- À bicyclette (2009), Anglais, Espagnol
- Dialogue des étudiantes (1970), Anglais, Espagnol
- Saint Germain des Prés (1965), Anglais Espagnol
- Et Crac ! (1968), Anglais, Espagnol
- Le mannequin de Belleville (1962), Anglais Espagnol
- Le permis de conduire (1966), Anglais Espagnol
- Titus Carmel (1986), Anglais, Espagnol et Italien.

Des articles rédigés par Jean Douchet ont également été traduits en anglais, espagnol et italien :

- La Nouvelle Vague (Anglais, Espagnol, Italien)

- Leçon de Cinéma, Vannes, 2008 - La huella de Joseph L. Mankiewicz (Anglais, Espagnol).

Tous ces documents sont disponibles auprès de la Cinémathèque de Bourgogne – Jean Douchet pour tous les membres de la FIAF.

## Projet « Cycle Pellicule »

La Cinémathèque régionale de Bourgogne – Jean Douchet a construit un projet « Cycle Pellicule » à destination des scolaires et du jeune public. À l’heure actuelle où la manipulation de la pellicule vient d’être supprimée dans la formation de C.A.P. projectionniste, il paraît important à la Cinémathèque de Bourgogne – Jean Douchet, en tant que lieu de mémoire, de continuer de former les publics à la pellicule et aux différents formats qui existent. Par ce projet, la Cinémathèque de Bourgogne – Jean Douchet souhaite faire découvrir un cycle autour de la pellicule avec quatre ateliers : histoire de la pellicule, grattage de pellicule, apprendre à projeter un film aux formats 16mm, 8mm et Super8, découverte de la visionneuse Pathéorama.

Marine Hajduk



## > DUBLIN IRISH FILM INSTITUTE

### IFI Spotlight Event

On 30 May 2019 the Irish Film Institute held the 7th annual IFI Spotlight event, a day of panel discussions, presentations, and interviews gauging the current health of the Irish film and television industry. Providing an invaluable tool for students, industry practitioners, and general audiences alike, this year’s programme will review the year’s film and television output, foreground



a discussion on co-production practice, and finish with an end-of-term interview with the outgoing Chief Executive of Screen Ireland, James Hickey, hosted by Hugh Linehan of The Irish Times.

IFI Spotlight stands as one of the key pillars in the IFI's mission to promote critical engagement with Irish film and television culture.

Kasandra O'Connell

## > DUDELANGE CENTRE NATIONAL DE L'AUDIOVISUEL

### No Time To Wait 4 – Festival

The 4th conference in the No Time To Wait series will be hosted by the [Vera and Donald Blinken Open Society Archives](#) in downtown Budapest, Hungary, 5-6 December 2019, with a workshop/ codelay on 4 December.

The event is free to attend, and registration, calls for proposals and sponsorship are now open, on the event website <https://mediarea.net/NoTimeToWait4>.

The focus is on open media, open standards, and digital audiovisual preservation, open source development and the archive community, skill sharing, and related subjects. Archivists, developers, strategists, curious onlookers – all welcome!

This 4th edition will receive some financial support from FIAF.

Alessandra Luciano



## > FRANKFURT DFF - DEUTSCHES FILMINSTITUT & FILMMUSEUM

### Opening of the DFF Fassbinder Center, Frankfurt

The DFF – Deutsches Filminstitut & Filmmuseum celebrated its 70th anniversary on Monday 20 May, and opened its new archive and study centre DFF Fassbinder Center, Frankfurt, in the presence of Minister of State Prof. Monika Grütters and numerous other guests of honour.

The DFF goes back to the Deutsches Institut für Filmkunde (DIF), founded in Wiesbaden on 13 April 1949, and is thus the oldest film science institution in the Federal Republic of Germany.

In the new Archive and Study Centre, located near Goethe-University, the DFF gathers its collections in a central location of around 1,000 square metres and makes them accessible for research.

Frauke Hass



## > FREMONT NILES ESSANAY SILENT FILM MUSEUM

### New Software

We now have our Diamant software and we have also purchased a special computer for it and a workstation. Zachary Sutherland (our VP) is learning how to use the software, and we thank Rob Byrne of the San Francisco Silent Film Society and Emile Mahler of Lobster Films/Blackhawk Films, for their suggestions and advice. As with any new software, it will take a while to become proficient with it, and we look forward to working on our increasing list of films that need preservation.

### Documentary on Francis X. Bushman

We are also working on completing a documentary on Francis X. Bushman, best known for his role as Messala in the silent *Ben-Hur*. Written by Lon Davis, it will include footage that has never before been released. The premiere of the documentary will be at our annual film festival to be held the last weekend in July. We hope to have a DVD available some time next year.

### New Board Member

We also welcomed Paul Pottash to our board earlier this year.

Dorothy Bradley



## > FUKUOKA FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE

### Donation of a restored version of *Tiga Dara* (Three Maidens, 1956)

In 2016, SA Films of Jakarta completed the 4K digital restoration of this award-winning 1956 Indonesian classic musical drama directed by Usmar Ismail. It is the first Indonesian film to be restored digitally in 4K resolution.

In July 2019, a set of uncompressed DPX files as well as ProRes HQ files will be donated to the Fukuoka City Public Library Film Archive in recognition of ongoing preservation of the 35mm print of the film.

To appreciate and formally announce this generous donation, Mr. Yoki Soufyan (Founder and Chairman of PT Render Digital Indonesia/SA Films) has been invited by the Archive to Fukuoka. Prior to the screening of *Tiga Dara* on 6 July, Yoki Soufyan will make a presentation on "The Restoration of Tiga Dara, Indonesian Cinema, and the Indonesian Film Archive".

We believe this is an excellent example of regional collaboration in Asia to preserve both analogue and digital formats of the historical masterpieces of Asian cinema.

Junko Uchida



> **HELSINKI**  
KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI /  
NATIONAL AUDIOVISUAL INSTITUTE

**New Cinema KINO REGINA**

The National Audiovisual Institute (KAVI) is proud to present its brand-new cinema, Kino Regina. Situated inside the equally exciting and new central library, Oodi (Ode), Kino Regina celebrated its official opening on Saturday 12 January with a gala screening of Frank Borzage's *Seventh Heaven* (1927).

Kino Regina's projection room has been designed to meet the special needs of archival screenings. In addition to modern 4k digital projection, and Dolby Atmos sound system technology, the spacious projection room is equipped with a wide array of projectors to screen all formats of traditional film from 16mm to 70mm. After five decades of cinematheque screenings, KAVI is finally able to welcome all cinematic innovations from 70mm films to CinemaScope and 3D to its very own theatre.

Kino Regina, named after the beloved Finnish actor Regina Linnanheimo, has a total of 251 seats, all with good visibility. Both the programming and its schedule (three screenings a day, six days a week) follow along the lines set by the screenings in KAVI's former cinema Orion. Visit the website: <http://kinoregina.fi/>

Outi Heiskanen



> **KIEV**  
OLEKSANDR DOVZHENKO NATIONAL CENTRE

**New publication: "VUFKU. Lost & Found"**

"VUFKU. Lost & Found" is a research and exhibition project dedicated to the most successful period in the history of Ukrainian cinema, 1922-1930. VUFKU (the All-Ukrainian Photo and Cinema Administration) existed for less than nine years; however, it managed to gain the title of the "Ukrainian Hollywood", taking control over all aspects of the filmmaking process. VUFKU was an experimental platform for many avant-garde artistic trends, and engaged the most progressive cultural leaders of post-revolutionary Ukraine (Oleksandr Dovzhenko, Danylo Demutskyi, Ivan Kavalieridze, Les Kurbas, Vasyl Krychevskyi, Mykhail Semenko). Russian futurist Vladimir Mayakovsky wrote scripts for VUFKU. It was at Ukrainian film studios that the Kinoks Mikhail Kaufman and Dziga Vertov, now world-famous innovators of early cinema, were able to realize their futurist manifestos. Besides research articles, unique archival visual information, and a filmography of VUFKU's output, the book also includes texts written by six contemporary Ukrainian authors, who worked with the plots of the lost films of the 1920s. The book accompanies the opening exhibition of the Dovzhenko Centre Film Museum, which will be held this autumn.

Anna Onufriienko



## > LAUSANNE CINEMATHEQUE SUISSE

### Passing of Freddy Buache

The Cinémathèque suisse is extremely sad to announce the passing of Freddy Buache at the age of 94. A major figure in film history and the soul of the Cinémathèque suisse, the man who was the institution's director for nearly half a century passed away peacefully on 28 May. Last April, he was presented with a FIAF Honorary Member medal in front of 300 delegates at FIAF's 75th annual Congress.

{FR}

### Le décès de Freddy Buache

La Cinémathèque suisse a l'immense tristesse d'annoncer le décès de Freddy Buache, à l'âge de 94 ans. Grande figure de l'histoire du cinéma et âme de la Cinémathèque suisse, celui qui fut directeur de l'institution pendant près d'un demi-siècle s'est éteint paisiblement le 28 mai dernier. En avril dernier, il avait reçu la médaille de Membre honoraire de la FIAF devant plus de 300 délégués réunis à Lausanne pour son 75e congrès annuel. Digital Preservation of Cinematographic Works

## > LJUBLJANA SLOVENIAN CINEMATHEQUE

### Project: "100 Years of France Štiglic"

For the centenary of the birth of France Štiglic (1919–1993), the Slovenian Cinematheque, the Slovenian Film Centre, and the Slovene Film Archives of the Archives of the Republic of Slovenia joined forces in the organization and realization of the project "100 Years of France Štiglic". A variety of activities and events across Slo-

venia are dedicated to the life and work of one of the most prominent Slovenian filmmakers. The centennial provides a unique opportunity for a renewed, more detailed study of his film oeuvre, and the time and place in which he worked, as well as the influence he had on the Slovenian film landscape.

Additionally, in September and October, a retrospective of films by the French director, screenwriter, actor, producer, and writer Jean Renoir will take place in the Slovenian Cinematheque.

### Project: Stories from the Cabinet

In 2018, the Slovenian Cinematheque initiated a project, Stories from the Cabinet, with the aim of starting to collect, preserve, and conduct research on home movies. To date, we have acquired around 300 prints; we have been documenting and digitally preserving them in order to provide access to the films. On 21 May 2019 the first home movie day took place at the theatre of the Slovenian Cinematheque in Ljubljana.

### Joint project: Share That Knowledge! Finding Strategies for Passing on Knowledge Across Generations of Archivists

Together with the Austrian Film Museum, the Slovenian Cinematheque has initiated a joint project, Share That Knowledge! Finding Strategies for Passing on Knowledge Across Generations of Archivists. This project brings together archive affiliates from thirteen AV archiving institutions, who will collectively dive into the study of knowledge transfer in our field. These archive affiliates will over the course of three years, from January 2019 until January 2022, conduct literature and field research to work towards formulating a set of successful methods and strategies for passing on knowledge within audiovisual archives.

Ana Šturm and Nadja Šičarov





## > LONDON BFI NATIONAL ARCHIVE

### The Great Victorian Moving Picture Show

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

Mark Duguid



## > MADRID FILMOTECA ESPAÑOLA

### Cine Doré celebrates 30 years as the headquarters of the Spanish Filmoteca

On 28 February, the Filmoteca Española celebrated Cine Doré's 30th anniversary as a screening room. The first news of the Salón Doré dates back to 1912, making it the oldest cinema in Spain, with almost 110 years of history.

In order to celebrate, a film that was considered unfinished has been recovered, *¡Vaya luna de miel!* (What a *¡Vaya luna de miel!*, 1980) by Jess Franco, and a book on the history of this cinema as a place of cinephile memory will soon be published.

{ES}

### El cine Doré cumple 30 años como sede de Filmoteca Española

El pasado 28 de febrero Filmoteca Española celebró los 30 años del Cine Doré como sala de proyección. Las primeras noticias del Salón Doré son de 1912, lo que lo convierte en la sala más antigua de España, con casi 110 años de historia.

Para celebrarlo se ha recuperado *¡Vaya luna de miel!* (1980), película de Jess Franco que se consideraba inacabada, y se publicará un libro que recogerá la historia del espacio como lugar de memoria cinéfila.

Luis Antonio Castrillo Aguilera



> **MEXICO**  
CINETECA NACIONAL

*Nazarin*

One of the most celebrated movies from Luis Buñuel's Mexican period, for which he received the International Prix at the 1959 Cannes Film Festival, has made its way back to the big screen 60 years later. Restored by the Laboratorio de Restauración Digital "Elena Sánchez Valenzuela" of Mexico's Cineteca Nacional in 2018, *Nazarin* returned to the Croisette this year as part of Cannes Classics. 3K Scan and 3K Digital Restoration were made from the original 35mm image negative and positive materials preserved by the Cineteca Nacional. The sound was taken from one of these positive prints. A total of 135,761 frames were restored. This film was mastered in 2K for digital projection.

{FR}

*Nazarin*

L'une des productions les plus célèbres de l'époque mexicaine de Luis Buñuel, pour laquelle il a reçu le Prix International au Festival de Cannes en 1959, revient au grand écran 60 ans plus tard. Restauré par Laboratorio de Restauración Digital "Elena Sánchez Valenzuela" de la Cineteca Nacional du Mexique en 2018, *Nazarin* revient sur la Croisette dans le cadre du programme Cannes Classics. La numérisation et la restauration numérique en 3K ont été réalisées à partir du négatif original en acétate de 35 mm et de copies positives appartenant à la Cineteca. L'audio du film a été également récupéré de l'une de ces copies. Au total, 135 761 images ont été restaurées. Cette version a été masterisée en 2K pour sa projection numérique.[fr]

{ES}

*Nazarin*

Una de las producciones más célebres de la filmografía mexicana de Luis Buñuel, por la que recibió el Premio Internacional en el Festival de Cannes de 1959, regresa a la gran pantalla 60 años después. Restaurada por el Laboratorio de Restauración Digital "Elena Sánchez Valenzuela" de la Cineteca Nacional de México en 2018, *Nazarin* vuelve como parte del programa Cannes Classics. El escaneo y la restauración digital en 3K se rea-

lizaron a partir del negativo original en acetato de 35 mm y de copias positivas que pertenecen al Acervo de la Cineteca. De una de estas copias provino también el audio de la película. Se restauraron 135,761 cuadros en total. Esta versión fue masterizada en 2K para su proyección digital.

Calafia Martínez



> **MILAN**  
FONDAZIONE CINETECA ITALIANA

*A Significant Step*

2019 began for the Cineteca under a lucky star. It was high time, in fact, that our 72-year-old institution was given the status of a "legal body", like the other three Italian film archives (Bologna, Turin, and, in part, Rome). Thanks to the joint action of the Councillors for Culture of the Lombardy and Friuli Venezia Giulia Regions, an amendment was made by the Senate and the House of Deputies to Article 27 of the 220/2016 Budget Law for cinema and audiovisuals, to the effect that both the Cineteca Italiana (Milan) and the Cineteca del Friuli (Gemona) could get a regular annual fund from Mibac (Ministry for Culture). We regard this as a due acknowledgement of the important cultural value of these institutions, and a long-awaited support for their activities aiming at rescuing and promoting their respective film heritage.

## "The Film Corner" Reloaded

We have the pleasure to inform you that our European project launched in 2016 in the frame of the Creative Europe Program, "The Film Corner", based on the creation of an online platform about film literacy for young people and teachers, was re-financed for 2019. Two new partners joined (the Georgian National Film Centre and the Slovenian Kino Otok), and new themed sections were added, implementing film education with innovative crossmedia techniques.

[https://cinetecamilano.it/the-film-corner?utm\\_source=test&utm\\_medium=direct](https://cinetecamilano.it/the-film-corner?utm_source=test&utm_medium=direct)



*Christus* (1916) by Giulio Antamoro

## Leonardo da Vinci's 500th Anniversary

To celebrate the 500th anniversary of Leonardo's death, the Cineteca Italiana is taking an active role in promoting a series of events, under the title "The Last Supper Narrated by Images", taking place in different venues in Milan, from March to December 2019. A pool of partners, including Museo Nazionale del Cenacolo, Polo Museale di Regione Lombardia, with the support of the Banca Intesa San Paolo, have organized screenings, conferences, meetings, and exhibitions focusing on the restoration of Leonardo's Cenacolo masterpiece. An outstanding event was the screening of *Christus* (1916) by Giulio Antamoro, in the unique print saved and restored by the Cineteca, with live accompaniment by piano, drums, and transverse flute, in the evocative setting of the church of Santa Maria delle Grazie, exceptionally granted by the Dominican Fathers.

Luisa Comencini

## > MUMBAI FILM HERITAGE FOUNDATION

### Film Heritage Foundation Collaboration with the Academy of Motion Picture Arts and Sciences for the Visual History Programme in India

The Film Heritage Foundation (FHF) has partnered with the Academy of Motion Picture Arts and Sciences (AMPAS) to co-produce visual history interviews in India. Our shared mission is to record, collect, and preserve audio and video interviews with the people who form the rich fabric of Indian filmmaking history.

The first round includes long-form interviews with actors Amitabh Bachchan, Soumitra Chatterjee, and Madhabi Mukherjee; directors Adoor Gopalakrishnan, Mani Ratnam, and Buddhadeb Dasgupta; and RK Studios production manager, Vishwa Mehra (uncle of Raj Kapoor). Based on detailed research and a rigorous methodology, the in-depth interviews cover the aesthetic, political, psychological, and intellectual influences behind the illustrious careers of these celebrated film artists, which will be a future resource for scholars, students, aspiring filmmakers, movie lovers, and the general public.

Jayant Patel



Soumitra Chatterjee being interviewed for the Visual History Programme

> **NEW HAVEN**  
YALE FILM STUDY CENTER

*The Beginnings of Bebop*

The Yale Film Study Center has completed preservation of *The Beginnings of Bebop* (1981), a film that documents a guided tour of significant locations in the history of bebop music, led by legendary trumpeter Dizzy Gillespie. After completing work on a film with Gillespie about slave songs and games in the Sea Islands of Georgia, filmmaker, musician, and Yale music professor Willie Ruff took advantage of his remaining time with Gillespie by asking him to lead him and his musical partner, pianist Dwiki Mitchell, around New York for an afternoon. Gillespie took them to important bebop places and spaces such as Minton's Playhouse, Carnegie Hall, the former site of the Savoy Ballroom, and an unannounced stop at the home of Miles Davis. Working from the original 16mm A/B reversal elements donated by the filmmaker, the Film Study Center has created new preservation negatives and prints, as well as digital elements, for the film.

Brian Meacham



Dwiki Mitchell and Dizzy Gillespie in *THE BEGINNINGS OF BEBOP*

> **PARIS**  
CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA

**Frédéric Berezziat is the New Deputy Director-General of the Cinémathèque française**

Following Michel Romand-Monnier's retirement, Frédéric Berezziat was appointed Deputy Director-General of the Cinémathèque française by Frédéric Bonnaud.

Originally from Lyon, Frédéric Berezziat is a former student of the ENA and HEC. A State Councillor (Conseiller d'Etat), he was Director of International and European Affairs at the CNC from 2009 to 2015 before being appointed Deputy Director-General of UNIFRANCE, a position he held until his arrival at the Cinémathèque française in April 2019.

**The Cinémathèque française and the Centre Pompidou-Musée national d'Art moderne-Centre de création industrielle restore Luis Buñuel's *L'Age d'or***

On the occasion of the 2019 edition of Cannes Classics, the two institutions joined forces to offer a 4K digital restoration of Luis Buñuel's masterpiece, made in 1930 thanks to the patronage of the de Noailles family. The restoration of the film was carried out with financial support from Pathé and Piper Heidsieck, from the negative image and sound belonging to the Centre Pompidou and preserved by the CNC. The work was carried out at the Hiventy laboratory (image), and the L.E. Diapason laboratory (sound).

**WHEN FELLINI DREAMED OF PICASSO Exhibition**

From 3 April to 28 July 2019 at the Cinémathèque française

Exhibition curator: Audrey Norcia; Associate Curator for the Paris exhibition: Matthieu Orléan

A co-production of the Museo Picasso Málaga and the Cinémathèque française, in collaboration with the Fundación Almine y Bernard Ruiz-Picasso para el Arte.

The catalogue, as well as the exhibition, offer a fine overview of the formal, intellectual, and dreamlike dialogue established between Fellini and Picasso, without them ever having met.



## Exhibition catalogue: Quand Fellini rêvait de Picasso

Collection edited by Audrey Norcia and Matthieu Orléan, with essays written by authors specializing in cinema and art history, allowing the reader to discover the incredible relationship between these two artists.

La Cinémathèque française/Les éditions RMN-Grand Palais, 132 pages – 250x190mm, Italian style – 29,99 €



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## Arrivée de Frédéric Berezziat à la Direction générale de la Cinémathèque française

Suite au départ en retraite de Michel Romand-Monnier, directeur général-adjoint de la Cinémathèque française, Frédéric Berezziat a été choisi par Frédéric Bonnaud pour lui succéder.

Originaire de Lyon, Frédéric Berezziat est ancien élève de l'ENA et d'HEC. Conseiller d'Etat, il a été directeur des affaires internationales et européennes au CNC de 2009 à 2015 avant d'être nommé Directeur général-adjoint d'UNIFRANCE, poste qu'il occupait jusqu'à son arrivée à la Cinémathèque française en avril 2019.

## La Cinémathèque française et le Centre Pompidou-Musée national d'Art moderne-Centre de création industrielle restaurent l'Age d'or de Luis Buñuel

A l'occasion de l'édition 2019 de Cannes Classics, les deux institutions se sont associées pour offrir une restauration numérique 4K du chef d'œuvre de Luis Buñuel réalisé en 1930 grâce au mécénat de la famille de

Noailles. La restauration du film a été effectuée grâce au mécénat de Pathé et de Piper Heidsieck à partir du négatif image et son appartenant au Centre Pompidou et conservé par le CNC. Les travaux ont été réalisés, pour l'image, au laboratoire Hiventy, et pour le son, au laboratoire L.E. Diapason.

## Exposition QUAND FELLINI RÊVAIT DE PICASSO

Exposition du 3 avril au 28 juillet 2019 à La Cinémathèque française

Commissaire de l'exposition, Audrey Norcia - Commissaire associé pour l'adaptation à Paris, Matthieu Orléan

Une coproduction du Museo Picasso Málaga et de La Cinémathèque française en collaboration avec la Fundación Almine y Bernard Ruiz-Picasso para el Arte.

Le catalogue, ainsi que l'exposition, offrent un bel aperçu du dialogue formel, intellectuel et onirique qui s'est noué, sans qu'ils se soient jamais rencontrés, entre Fellini et Picasso.

## Le catalogue de l'exposition : Quand Fellini rêvait de Picasso

Ouvrage collectif sous la direction d'Audrey Norcia et Matthieu Orléan, essais rédigés par des auteurs spécialistes du cinéma et de l'histoire de l'art, permettant au lecteur de découvrir l'incroyable relation de ces deux artistes.

La Cinémathèque française/Les éditions RMN-Grand Palais, 132 pages – 250x190mm, à l'italienne – 29,99 €

## > PERPIGNAN INSTITUT JEAN VIGO

### New Publication: Un monde et son double – Regards sur l'entreprise visuelle des Archives de la planète (1919-1931)

This book examines one of the most important French photographic and cinematographic archives, the Albert Khan Departmental Museum, Hauts-de-Seine Department. A collective work that studies the conditions of birth and development of Albert Kahn's ambitious project to bring together a moment in the history

of the world in films and autochromes. The majority of the contributions explore the geographical and spatial dimensions of the project, as well as its political and social dimensions, from a vast corpus of unique films and photographs by their refusal to integrate into a commercial system. A few developments on the history of the archive complete a book that calls for more of the same.

Author, Isabelle Marinone; foreword by Michel Cadé and Jocelyn Dupont; preface by Teresa Castro. Perpignan, Institut Jean Vigo / Presses Universitaires de Perpignan, Collection Cinéma, 300 pages, 22 €.

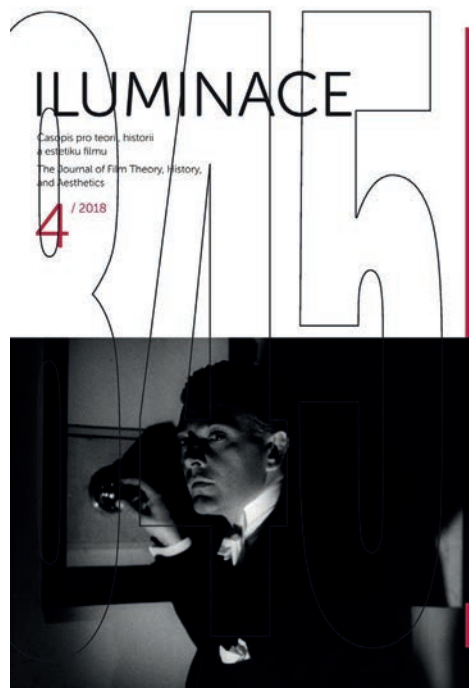
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## Sortie nouvelle publication : Un monde et son double - Regards sur l'entreprise visuelle des Archives de la planète (1919-1931)

Cet ouvrage interroge une des plus importantes archives photographique et cinématographique française, le Musée Départemental Albert Kahn, Département des Hauts-de-Seine. Ouvrage collectif, et étudie les conditions de naissance et de développement du projet ambitieux du mécène que fut Albert Kahn de réunir en films et autochromes un moment de l'histoire du monde. La majorité des contributions explore les dimensions géographiques et spatiales du projet comme ses dimensions politiques et sociales à partir d'un vaste corpus de films et de photographies uniques par leur refus de s'intégrer dans un système marchand. Quelques développements sur l'histoire même de l'archive complètent un ouvrage qui en appelle d'autres.

Auteur : Isabelle Marinone, avant propos de Michel Cadé et Jocelyn Dupont, préface de Teresa Castro, Perpignan, Institut Jean Vigo / Presses Universitaires de Perpignan, Collection cinéma, 300 pages, 22 €.

Frédéric Borgia  
Directeur



## > PRAGUE NÁRODNÍ FILMOVÝ ARCHIV

### Upcoming issue of *Illuminace*

Later this year, *Illuminace* – a peer-reviewed quarterly journal for film and media studies published by Národní filmový archiv, Prague (NFA) – will celebrate its 30th anniversary. And not by coincidence, the upcoming issue (1/2019) will stem for the most part from the 2018 FIAF Symposium on Sharing, with three articles and two interviews addressing topics such as the collaboration between archives and academia, or exchanging metadata. Accessible through major electronic databases, *Illuminace* strives to reach a global audience also by gradually increasing the number of English articles or whole issues. As always, the editorial team welcomes contributions from the FIAF community, and is open to any joint projects.

Veronika Bokšťefflová



## > SAN FRANCISCO SAN FRANCISCO SILENT FILM FESTIVAL

### DVD/Blu-Ray Release

The San Francisco Silent Film Festival and FilMOTEKA Narodowa – Instytut Audiowizualny (Warsaw) are pleased to announce the publication of a combination DVD/Blu-ray release of their newly restored *Der Hund von Baskerville* (1929). The Blu-ray edition also includes *Der Hund von Baskerville* (1914), courtesy of Filmmuseum Muenchen. The edition, published in partnership with Flicker Alley, also includes several bonus features created specifically for this edition: “Arthur Conan Doyle and *The Hound of the Baskervilles*” and “Restoring Richard Oswald’s *Der Hund von Baskerville*.”

### Mark Your Calendar

The San Francisco Silent Film Festival presents A Day of Silents on 7 December 2019, and celebrates its 25th Anniversary Festival, 29 April – 3 May 2020 – all at San Francisco’s movie palace Castro Theatre. For more information: [silentfilm.org](http://silentfilm.org)

Rob Byrne



## > SEOUL KOREAN FILM ARCHIVE

### 4K Restoration of *Seong Chun-hyang*, an important masterpiece in the history of Korean cinema

Last May, the Korean Film Archive (KOFA) introduced 32 major restoration projects from film archives and studios abroad, through a film festival titled “Discovery, Restoration & Re-creation”.

The KOFA also presented *Seong Chun-hyang* (1961), which was restored to 4K standard over the past 2 years, accompanied by a live performance of traditional Korean music of pansori combined with electronic sounds, which was met with a favorable response from the audience.

*Seong Chun-hyang*, directed by a master of Korean cinema, Shin Sang-ok, is the first colour CinemaScope in Korea. A single version of 144 minutes was made from negatives and prints, from which the English subtitles were removed and discoloration was restored.

[https://eng.koreafilm.or.kr/movie/PM\\_007827](https://eng.koreafilm.or.kr/movie/PM_007827)

Seiyeon Kim



## > SINGAPORE ASIAN FILM ARCHIVE

### Newly opened Oldham Theatre

From 18 May 2019, the AFA started its "Explore Asian Cinema" programme at the newly opened Oldham Theatre, supporting the art and elevating the craft of Asian cinema by offering cinematic choices reflecting Asia's diversity. Year-round programmes, talks, and events will make the discussion and appreciation of Asian cinema accessible to a wide audience. We look forward to welcoming everyone to our new programming space! For more information, check out <https://www.asianfilmarchive.org/>

Karen Chan



## > STOCKHOLM SWEDISH FILM INSTITUTE

### Changes at the Film Archive

Jon Wengström, FIAF Treasurer and member of the Executive Committee, and currently Curator of the Archival Film Collections, will be changing position at the Film Heritage department of the Swedish Film Institute in Stockholm. Jon will be filling a newly created position as Senior Curator, focusing on curating programmes, international relations, proactive acquisitions, and supervising work done at the Institute's photochemical laboratory.

Jon will be succeeded as Head of the Archive by Lotte Edsbrand, who will take up the position on 19 August. Lotte has many years of managerial experience in the cultural heritage sector in Sweden, and will actively work to establish the archive within a national museum and archive context.

Mathias Rosengren



## > TIRANA

ARKIVI QENDROR SHETEROR I FILMIT - AQSHF

### Latest news from Tirana

In January, the Albanian National Film Archive published a weekly calendar for 2019. Shared with cinema archivists and programmers all over the world, the diary chronicled decades of Albania's film heritage, revealing our unique collection with unseen stills, posters, and production drawings. More than 1500 viewers saw our spring retrospectives in Rome's Casa del Cinema (4-7 April), and Austria's Crossing Europe Film Festival in Linz (25-30 April) which honoured archive director Iris Elezi, and a tribute to Albanian filmmaker Xhanfise Keko at the Austrian Film Museum on 1-2 May. During Lausanne's FIAF Congress, Iris Elezi was elected to FIAF's Executive Committee.

Iris Elezi



©Mikko Kutti

## > TOULOUSE

LA CINEMATHEQUE DE TOULOUSE

### Staff Update

Francesca Bozzano, after having occupied various positions in the Cinémathèque de Toulouse for the past 12 years, was named Collections Manager as of 1 April 2019.

### Restoration: *Pour Don Carlos*

The Cinémathèque de Toulouse, in partnership with the Cinémathèque française and the San Francisco Silent Film Festival, has restored the film *Pour Don Carlos*, featuring the famous French vamp, Musidora. The film originally premiered in France on 16 December 1921. Only two tinted nitrate prints of the film have survived. The first copy is an incomplete print released for French distribution and preserved by the Cinémathèque de Toulouse. The second element, preserved by the Cinémathèque française, is an incomplete work print lacking titles that was prepared for foreign export. These elements were timed and scanned in 4K by Hiventy (France). The image restoration was completed by L'Immagine Ritrovata (Italy). The film will be screened during the Cinema Ritrovato film festival in Bologna in June 2019.

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### Mise à jour Personnel

Après avoir occupé différents postes au sein des collections de la Cinémathèque de Toulouse depuis 2007, Francesca Bozzano a été nommée Directrice des collections le 1er avril 2019

### Restauration *Pour Don Carlos*

*Pour Don Carlos*, film de la célèbre vamp française Musidora, vient d'être restauré par La Cinémathèque de Toulouse en partenariat avec la Cinémathèque française et le San Francisco Silent Film Festival. Du film, sorti en France le 16 décembre 1921, ne restaient que deux éléments : la copie de distribution nitrate d'époque, lacunaire, conservée par la Cinémathèque de Toulouse, et une copie de travail de la version étrangère, sans intertitres et incomplète, de la Cinémathèque française. Les travaux de numérisation en 4K et

l'étalonnage ont été réalisés par le laboratoire Hiventy (France). La restauration image a été réalisée par L'Immagine Ritrovata (Italie). Le film sera présenté au festival Il Cinema Ritrovato (Bologne) en juin 2019.

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## Actualización de personal

Después de haber ocupado diferentes puestos en el departamento de colecciones de La Cinémathèque de Toulouse desde 2007, Francesca Bozzano fue nombrada Directora de Colecciones el 1 de abril de 2019.

## Restauración *Para Don Carlos*

*Para Don Carlos*, película de la famosa vampiresa francesa Musidora, acaba de ser restaurada por la Cinémathèque de Toulouse en colaboración con la Cinémathèque française y el San Francisco Silent Film Festival. De la película, estrenada en Francia el 16 de diciembre de 1921, quedaban solamente dos elementos incompletos: una copia nitrato de distribución de la época, conservada por la Cinemateca de Toulouse, y una copia de trabajo de la versión extranjera sin intertítulos, de la Cinemateca francesa. Los trabajos de etalonaje y digitalización en 4K fueron realizados por el laboratorio Hiventy (Francia). La restauración de imagen fue hecha por L'Immagine Ritrovata (Italia). La película será presentada en el festival Il Cine Ritrovato (Bolonia) en junio del 2019. el laboratorio Hiventy (Francia). La restauración de imagen fue hecha por L'Immagine Ritrovata (Italia). La película será presentada en el festival Il Cine Ritrovato (Bolonia) en junio del 2019.

Clarisse Rapp



## VEYRIER-DU-LAC

### CINEMATHEQUE DES PAYS DE SAVOIE ET DE L'AIN

#### Snapshots of a Cinémathèque

To celebrate the 20th anniversary of the Cinémathèque des Pays de Savoie et de l'Ain, around 20 directors from its collections are questioning what amateur cinema is all about. 20 technical keywords, 20 thematic keywords, 4 film programmes of about 20 minutes, large-format prints will catch the eye and make a lasting impression. An overview of yesterday's snapshots to build the Cinémathèque of tomorrow.

Opening 25 June and running to the end of October 2019, at the Téléphérique in Veyrier-du-Lac, France; an online virtual exhibition, and a travelling exhibition, in various locations. Information: <https://www.letelepherique.org>

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#### Instantanés d'une Cinémathèque

Autour de 20 réalisateurs de ses collections, pour fêter ses 20 ans, la Cinémathèque des Pays de Savoie et de l'Ain s'interroge sur ce qu'est le cinéma amateur. 20 mots-clés techniques, 20 mots-clés thématiques, 4 programmes de films d'une vingtaine de minutes, des tirages grands formats capteront les regards et marqueront les esprits. Un aperçu d'instantanés d'hier pour construire la Cinémathèque de demain.

Ouverture du 25 juin à fin octobre au Téléphérique, à Veyrier-du-Lac ; une exposition virtuelle en ligne, et une exposition itinérante, en divers lieux. Les informations : <https://www.letelepherique.org>



## 03 News from the EC

### > EC Meeting in Lausanne

The FIAF Executive Committee (EC) met on 6 and 7 April 2019 in Lausanne, on the eve of the 75th FIAF Congress. Here are some of the highlights of the meeting.

- The EC thoroughly examined the applications for FIAF affiliation of two institutions – the Cinéma-thèque tunisienne (Tunisia) and the Cinémathèque centrale de l'enseignement public (Université Sorbonne Nouvelle – Paris 3, France), and considered that, based on the information available, neither fully met the criteria for FIAF admission at the present time.

- The EC examined the application for an upgrade from Associate to Member from Filmmuseum Düsseldorf and unanimously agreed to recommend this upgrade, which would have to be ratified by a formal vote of the General Assembly in Lausanne.

- The EC discussed the situation of our affiliate in Angola, following the closure of the Cinemateca Nacional de Angola, and the reported handing over of its missions to a new governmental institution, the Instituto Angolano de Cinema Audiovisual e Multimédia (IACAM). The EC concluded that official documents should be received from the new institution proving the direct continuation of the Cinemateca's remit before the EC could consider admitting IACAM as a FIAF Associate.

- Following the total lack of communication from the Fundación Cinemateca Nacional (Venezuela) over the past year, and its failure to pay any FIAF affiliation fee since being readmitted as an Associate in April 2017 (probably due to a very unfavourable national context in Venezuela), the EC came to the conclusion that the institution's readmission to FIAF could not be officially confirmed at this stage.

- On the one hand, the EC expressed great sa-

tisfaction about the very low number of unpaid annual fees by FIAF affiliates in 2018; on the other, there was some concern about the unusually large number of yet-unpaid fees for 2019. The EC asked the Secretariat to monitor the situation closely.

- Rachael Stoeltje reported on her analysis of the statistical data provided by affiliates in 2017, and confirmed that she would present a summary at the General Assembly, and would then write up a full statistical report by the summer.

- The EC discussed possible revisions of the FIAF Statutes & Rules (in particular regarding GA voting procedures) and the FIAF Code of Ethics. It was decided that these matters should be offered as discussion topics during the General Assembly. The Senior Administrator also introduced a new electronic system for GA votes, which he had created with FIAF's web programmer. The EC successfully tested the new system during its meeting, and agreed to test it with the FIAF community at the start of the GA in Lausanne.

- The Treasurer presented the FIAF financial statements for 2018, and introduced his revised budget for 2019 and initial budget for 2020. At the end of its two-day meeting, the EC unanimously approved these two budgets, which would be submitted to the GA for formal ratification.

- The EC heard the oral reports of the Heads of the three FIAF Commissions, the P.I.P. Editor, and the JFP Editor, and congratulated them all for their dedicated work.

- The Senior Administrator then reported on all current FIAF projects and publications (FIAF Award; FBO; affiliates' Annual Reports; Film Identification book project; Hollywood Goes Latin; partnership with IUP; FIAF paper archives and oral history project).

- Rachael Stoeltje reported on the activity of the Training and Outreach Programme since the last EC meeting, and introduced future training events. Cecilia Cenciarelli reported on her recent visit to Ouagadougou for the FESPACO festival. An EC discussion ensued on how best FIAF can help film archives in Africa rescue and reclaim the continent's film heritage.

- The Senior Administrator reported on the first

round of funding of the new FIAF Internship Fund in late 2018 (with one internship already completed), and introduced the next round of funding.

- The Senior Administrator reported on FIAF's ongoing partnership with the Technès project and introduced the proposal of a joint book on film equipment. The EC approved this proposal in principle and agreed to make some initial funds available in the 2020 budget towards it.

- Rachael Stoeltje, Chair of the Co-ordinating Council of Audiovisual Archives Associations, reported on the recent annual meeting of the CCAAA Board, and introduced its forthcoming projects (in particular, the 2019 World Day for Audiovisual Heritage and the 2019 Joint Technical Symposium). The EC thanked her for her tireless leadership and commitment as CCAAA Chair.

- The Senior Administrator reported on the 2019 Christian Dimitriu Fund, which had allowed seven colleagues from around the world to attend the Lausanne Congress.

- The EC discussed the progress reports sent by Filmoteca de la UNAM and the Bangladesh Film Archive for the organization of the 2020 and 2021 FIAF Congresses in Mexico City and Dhaka. It was decided to engage with their representatives during the Congress to monitor their progress closely and provide advice where needed, in order to ensure the successful organization of the next two FIAF congresses.

- Finally, the EC discussed a letter by the Director of the China Film Archive addressing the name and country designation of the FIAF affiliate in Taipei. It was decided that the Secretary-General would hold a meeting with the Director of the CFA during the Lausanne Congress to discuss this issue.

## > 2019 EC Elections

On 12 April 2019, the FIAF General Assembly in Lausanne elected a new Executive Committee (EC) for the next two years.

The three FIAF Officers were re-elected: Frédéric Maire (Cinémathèque suisse, Lausanne), as President; Jon Wengström (Swedish Film Institute, Stockholm), as



Treasurer; Michael Loebenstein (Österreichisches Film-museum, Vienna), as Secretary-General.

The following EC members were also re-elected: Cecilia Cenciarelli (Fondazione Cineteca di Bologna, Bologna); Michal Bregant (Národní Filmový Archiv, Prague); Chailida Uabumrungjit (Film Archive – Public Organization, Bangkok); Paula Félix-Didier (Museo del Cine Pablo Ducros Hicken, Buenos Aires); Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai); Brian Meacham (Yale Film Study Center, New Haven).

The EC welcomes four new members: Tiago Baptista (Cinemateca Portuguesa, Lisbon); Iris Elezi (Arkivi Qendror Shteteror i Filmit, Tirana); György Raduly (Hungarian National Film Archive, Budapest); Hugo Villa Smythe (Filmoteca de la UNAM, Mexico City).

The Lausanne General Assembly expressed its grateful thanks to departing EC members Joe Lindner and Rachael Stoeltje for their dedicated work on the Executive Committee over the last few years. At its first

meeting at the end of the Lausanne Congress, the new Executive Committee unanimously decided that Rachael Stoeltje, who Chairs the CAAA Board until 31 December 2019, could remain the official FIAF representative on that Board until the end of the year even though she is no longer an EC member. In accordance with Rule 61 of the FIAF Statutes and Rules, the three members of the EC representing Members who had received the largest number of votes in the election were offered the Vice-Officer positions. Cecilia Cenciarelli was appointed Vice-President, Michal Bregant (Národní Filmový Archiv, Prague), Vice-Treasurer, and Iris Elezi (Arkivi Qendror Shteteror i Filmit, Tirana), Vice-Secretary-General. Iris Elezi was also appointed as EC interlocutor for the FIAF Training and Outreach Programme, in place of Rachael Stoeltje.

## > Next EC meeting

The autumn 2019 FIAF Executive Committee meeting will take place in Vienna on 2-3 November.



The newly elected FIAF Executive Committee in Lausanne on 12 April (© Carine Roth / Cinémathèque suisse)

## 04 News from the Secretariat

### > FIAF Office Staff

#### FIAF Staff and office

Our new accounting and HR assistant Elsa Degerman has settled in quickly in the FIAF Secretariat team since taking over from Jacqueline Renaut, who retired last summer. However, Jacqueline was kind enough to pay the FIAF Secretariat a number of visits over the winter to help Elsa get acquainted with financial procedures and make the transition smoother.



After 20 years of loyal service to FIAF, P.I.P. Editor Rutger Penne has had his official job description redrafted, and his salary structure updated accordingly, as it had become obvious that his current responsibilities bear little resemblance to those indicated in the work contract he signed in 1998. The FIAF Executive Committee fully supported the Senior Administrator's proposal, taking into account its affordability for FIAF and the current excellent financial health of the P.I.P., thanks to Rutger's hard work.

Our graphic designer Lara Denil, who has worked on the layout of the *Journal of Film Preservation*, the *FIAF Bulletin Online*, and all other FIAF publications since 2012, gave birth to her son Barnabé at the end of May, only a few weeks after helping us finish our new book *Hollywood Goes Latin*. She is now on maternity leave until the end of the summer, and is replaced until then by Ninon Leclercq, who is doing the layout for this issue of the *FBO*. Lara should be back in time to work on the October 2019 issue of the *Journal of Film Preservation*

and the new edition of *Physical Characteristics of Early Films as Aids to Identification*.



Lara Denil's baby Barnabé

The FIAF office experienced yet another burglary in January – the third in less than a year! As before, nothing was stolen, but a glass door was broken and many drawers emptied on the floor. We have since added new locks to the office door.

#### FIAF website and social networks

We have continued to maintain and regularly update the FIAF website. Among the new resources added to the website recently are the [Cataloguing Manual Survey and Forum](#); the [new fully searchable FIAF Bulletin/ Journal of Film Preservation Index](#); and the [affiliates' notice board](#). The affiliates' [2018 Annual Reports](#) have been added to the website as they were received (restricted access). We also keep adding more news and publicizing forthcoming events in our field, so that our website remains as relevant as possible to our community and beyond. The ten most popular pages of the FIAF website over the last year are:

1. *FIAF Directory* search engine;
2. *Treasures from the Film Archives* database (restricted access);
3. List of FIAF Members;
4. Next FIAF Congress;
5. Restricted-access homepage;

6. Scanners list/forum;
7. Academic film preservation courses;
8. FIAF Film Restoration Summer School in Bologna;
9. *Glossary of Filmographic Terms*;
10. *Journal of Film Preservation archive*.

As of 14 June, the FIAF Facebook account had 4310 “followers” (i.e., a 15.3% increase in the last six months). FIAF also maintains Twitter and Instagram accounts.

## FIAF’s historical archive and FIAF Oral History Project

Apart from our ongoing cataloguing and digitizing work (which has slowed down in the last few months, as we have been very busy with other more urgent projects), the main development with the FIAF archives has been that we welcomed an intern from Brussels University once again in February and March. Ivan Demieville did a fine job cleaning the catalogue and cataloguing the Jan de Vaal and Marion Michelle collections which had been donated to us by Tineke de Vaal last year. These have been added to the [main catalogue](#) as separate sub-collections. He has also catalogued a box of documents relating to the early days of the FIAF Preservation Commission (now the Technical Commission) donated by former Commission member Henk de Smidt.

As announced at the General Assembly in Lausanne, FIAF has initiated an ambitious partnership with Jan de Vaal’s widow Tineke de Vaal, thanks to a substantial financial donation by her over the next few years, with the aim to encourage research and publications on various aspects of FIAF’s history. An official agreement was formally signed between FIAF (represented by its President) and the Jan de Vaal Fund (represented by Tineke de Vaal). As negotiated by the two parties, the first outcome of the project will be a collective book on the first 50 years of the Federation (1938-88). An editorial board will be formed, and a call for contributions will be sent this autumn to the FIAF community and beyond.



André Stufkens and Tineke de Vaal at the FIAF Secretariat last January

This incredibly generous gesture from Tineke de Vaal will allow the FIAF community to take the cataloguing and digitizing work done on the FIAF paper archive over the last few years a step further, by carrying out comprehensive research on FIAF’s history and those of have made this history, and publishing the results of that new research.

With the help of Stéphanie Louis of the École des Chartes in Paris, we have continued to compile comprehensive data about past affiliation (admissions, expulsions, resignations from FIAF of *all* past and present FIAF affiliates, as well as changes of affiliation categories), based on information contained in the FIAF paper archive (affiliation files, minutes of Executive Committee meetings and General Assemblies, FIAF Directories, etc.). This data is being entered into a dedicated database created by our web programmer, and will allow us to present on the FIAF website a comprehensive chronological world map of all FIAF affiliates between 1938 and now. We hope to finalize this exciting new online resource by the autumn.

The FIAF Secretariat regularly hosts researchers who need to consult the FIAF paper archive. Over the last few months, Catherine Cormon of EYE Filmmuseum (who presented her research on the FIAF Circulation Pool at the Lausanne Symposium) and Maral Mohsenin of the Cinémathèque suisse paid us a visit.



Maral Mohsenin consulting archival documents in the FIAF office in Brussels.

After several years of little activity, two important interviews were carried out in the last few months: that of Robert Daudelin, by our colleagues Marina Gallet and Guillaume Lafleur of the Cinémathèque Québécoise in Montréal, and that of David Francis, by Rachael Stoeltje, at his home in Deal, Kent. As both were filmed, we are hoping to make them available on the FIAF website as soon as possible. Our recent calls to revive the FIAF Oral History Project seem to have been heard. Let's hope more interviews with other past luminaries of our field will be organized soon.



Robert Daudelin interviewed for the FIAF Oral History Project

## FIAF publications

### *Hollywood Goes Latin*

In April 2017, FIAF organized a symposium as part of its annual Congress, "Hollywood Goes Latin: Spanish-language Cinema in Los Angeles", which brought together scholars and film archivists from all over Latin America and the United States to discuss the many issues surrounding the creation of Hollywood's "Cine Hispano". The papers presented in this two-day symposium held at the Academy Film Archive have been collected and edited in this new FIAF/UCLA Film & Television Film Archive book. Released last month, it is available from the FIAF Secretariat or Indiana University Press. Thanks are due to the FIAF Secretariat staff, and Catherine A. Surowiec (copyediting/proofreading) and Lara Denil (layout), for their hard work on its production.

María Elena de las Carreras & Jan-Christopher Horak (eds.), *Hollywood Goes Latin: Spanish-language Cinema in Los Angeles*, FIAF/UCLA Film & Television Archive; 228pp.; B&W illustrations; ISBN: 9782960029659; 24€.



## Hollywood Goes Latin

Spanish-Language Cinema  
in Los Angeles

Edited by María Elena de las Carreras  
and Jan-Christopher Horak



Harold Brown  
**Physical Characteristics of Early Films  
as Aids to Identification**  
NEW EXPANDED EDITION

## Physical Characteristics of Early Films as Aids to Identification (new expanded edition)

We are working with Camille Blot-Wellens on the final stages of the production of this long-awaited new edition of Harold Brown's seminal book on film identification. This new edition will feature not only Harold Brown's original 1998 text, but also a number of new contributions by Camille Blot-Wellens and several other experts in the field, as well as numerous illustrations. Catherine A. Surowiec and Lara Denil are once again bringing their expertise and experience to this new FIAF publication, which will hopefully be released in time for the Giornate del Cinema Muto in Pordenone this autumn.

## Partnership with IUP

Indiana University Press is still distributing our main publications: *This Film Is Dangerous*, the *Advanced Projection Manual*, the *FIAF Digital Projection Guide*, the *FIAF Moving Image Cataloguing Manual*, *Hollywood Goes Latin*, and soon the new edition of *Physical Characteristics of Early Films as Aids to Identification*. The Senior Administrator had a meeting with a representative of Indiana University Press in Bloomington (Indiana) last month, to discuss our future partnership with IUP, and the possibility of getting help from IUP to give the Jour-

*nal of Film Preservation* more visibility (not only in North America, but also worldwide) in the future.

## Future publications

Several other publications are already being discussed with various partners: the proceedings of the Lausanne Symposium on "The Past and the Future of Film Archives" in collaboration with UNIL and the Cinémathèque suisse, the book on the first 50 years of FIAF as part of our partnership with the Jan de Vaal Fund, and a bilingual book (French-English) in partnership with *Technès*, which would present the history of film techniques and technologies in an original and accessible way (working title: *Tales from the Vaults. An Illustrated History & Geography of Film Technology*).

## 05 Journal of Film Preservation



Elaine Burrows and Christophe Dupin reporting on the JFP to the General Assembly in Lausanne. Photo courtesy of Mikko Kuutti.

April 2019 saw the one-hundredth issue of the Journal of Film Preservation. While we obviously wanted to celebrate this milestone, for various reasons, we also needed to make its production as simple as possible. Looking at what we finally achieved, it's hard to remember just how complicated it actually turned out to be. Numerous missed deadlines didn't help, but we now know, for example, that transferring mimeographed typescript to PDF is not at all easy! However, asking our Honorary Members and the members of the JFP's Editorial Board to choose and comment on an article from an earlier issue, produced a wonderful dash through our own publishing history. Though we decided to retype all the original articles to facilitate legibility (something not at all in our original plan), we did publish some texts in their original form to show how formats have changed over the years. All in all, an enjoyable and fruitful exercise.

Future issues are in progress but, as ever, we urge you to offer articles – in English, French, or Spanish – on your own current archival activities, on technical progress you have made, on celebrations for anniversaries, indeed on anything you think would be of

interest to FIAF affiliates. We also encourage you to send us your publications, whether books or DVD releases, which we can review. These don't necessarily have to be in one of FIAF's official languages: we may well be able to find someone who reads your language and knows something of moving image history in your country. We want the Journal to be relevant to all our readers, wherever they are.

Elaine Burrows  
JFP Editor



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

### > FIAF Databases: New Pricing for FIAF Affiliates

We are happy to announce that FIAF affiliates of all membership-fee-paying categories can now subscribe to the FIAF Databases (which includes access to the International Index to Film Periodicals and the Treasures from the Film Archives) at a considerably lower price.

Since 2016 we have used using the following subscription model:

FIAF Membership	P.I.P.	Discount
Category A: 3.050€ (free when indexing 3 titles)	450€	150€/title indexed
Category B: 2.250€ (free when indexing 3 titles)	360€	120€/title indexed
Category C: 1.850€ (free when indexing 3 titles)	270€	90€/title indexed
Category D: 1.250€ (free when indexing 2 titles)	180€	90€/title indexed
Category E: 650€ (free when indexing 1 title)	90€	90€/title indexed

The following new pricing system was proposed and approved at the FIAF Congress in Lausanne:

FIAF Membership	P.I.P.	Discount
Category A: 3.050€ (free when indexing 2 titles)	300€	150€/title indexed
Category B: 2.250€ (free when indexing 2 titles)	300€	150€/title indexed
Category C: 1.850€ (free when indexing 1 title)	150€	150€/title indexed
Category D: 1.250€ (free when indexing 1 title)	150€	150€/title indexed
Category E: 650€ (free when indexing 1 title)	90€	90€/title indexed

As you can see, we continue to offer discount rates for affiliates who contribute to FIAF's Periodicals Indexing Project (P.I.P.). With the new pricing system, we no longer invoice you when you index 2 journals (categories A and B) or 1 journal (categories C, D, and E).

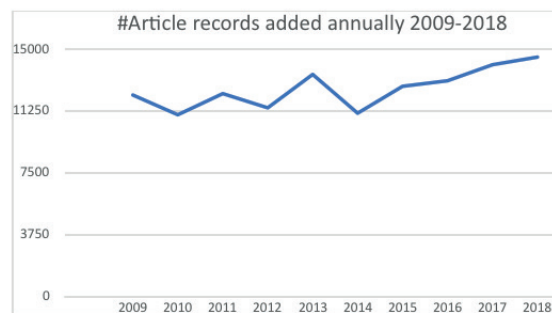
This new pricing system will be implemented at the end of this year for the 2020 subscriptions. Programming and Access to Collections Commission (PACC)

### > Indexing Workshops

Two regional P.I.P. workshops were organized in the week following the Lausanne Congress. The first one took place in Zurich on 15 April, attended by indexers from the Cinémathèque suisse (Dokumentationsstelle Zürich) and the Seminar für Filmwissenschaft, Universität Zürich. A second workshop was held in Turin on 18 April for the indexers at the Museo Nazionale del Cinema.

### > Journal Coverage

The collaboration with our pool of freelance indexers (11 persons in total) is now running at "full steam". For the moment they provide indexing for 44 current journals, but besides that they are also adding a considerable amount of back indexing. This enabled us to gradually increase our journal coverage over the last ten years. In 2018 we added 14,534 new article records in our database, while ten years ago this was 12,230 (i.e., a 19% increase).



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



## 07 News from the Commissions

### > Cataloguing and Documentation Commission (CDC)

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

We contracted with software developer Darren MOTHERSELE to advise on our ambition to transfer the Treasures from the Film Archives database to a less proprietary, more modern infrastructure to streamline the project. The Treasures Task Force, led by Rutger Penne and Heidi Heftberger, is currently preparing a survey for users and non-contributors to gather quantitative and qualitative data in order to help us decide the best way forward.

The Special Collections Directory Task Force, led by Anna Fiaccarini, is revising and updating the former International Directory of Film and TV Documentation Collections with a new design and search interface, to be hosted on the FIAF website. The final title is International Directory of Film-Related Collections and Libraries. Plans for an interface are in development.

CDC member Laurent Bismuth and TC Head Céline Ruivo continue their collaboration on designing a “user-friendly” Preservation/Restoration comprehensive report, based on CWS (Cinematographic Works Standards, aka EN 15907) and The FIAF Moving Image Cataloguing Manual. Colleagues from a variety of archives commented on the most recent draft of its “Research and Analysis” part, which were discussed in Lausanne. Národní filmový archiv in Prague and the Cinémathèque française in Paris will test it for ongoing restoration projects, in parallel with the CNC’s control implementation of the new analysis grid’s successive iterations.

The Moving Image Cataloguing Manual Task Force, led by Natasha Fairbairn, launched a Survey and Open Forum on 3 April to gather feedback about the manual

and proposed improvements; they are available on the FIAF website. After an initial small flurry of entries, participation has been modest but steady, and some areas for further editing and enhancements of a future revised edition of The FIAF Moving Image Cataloguing Manual have already been identified. The hope is to be able to open up access to the Survey to wider participation and feedback.

The Linked Open Data Task Force, with rapporteur Adelheid Heftberger, in collaboration with Georg Eckes, organized a workshop in Berlin in early 2019 to further investigate what the CDC can do in order to support audiovisual archives in their efforts to integrate linked data in their collections. The results of the workshop are available on the FIAF website.

<https://www.fiafnet.org/pages/E-Resources/LoD-Task-Force-Workshop-2019.html>

If you are interested in being involved with the CDC, please do not hesitate to contact Thelma Ross at [thelma\\_ross@moma.org](mailto:thelma_ross@moma.org).

Members of the CDC:

Thelma Ross (Head), Adelheid Heftberger (Deputy Head), Rutger Penne (ex officio), Laurent Bismuth, Natasha Fairbairn, Anna Fiaccarini, Maria Assunta Pimpinelli



The CDC in Lausanne, April 2019



## > Programming and Access to Collections Commission (PACC)

The PACC is alive and well!

Since the Prague Congress, the role of the PACC has become clearer and more defined in what would be the most urgent issues to tackle in the upcoming years.

There seems to be a high concern among FIAF members on the relationship between institutions and rights-holders, not just in the matter of charges for public screenings, but also when it comes to using archival materials for both screenings and restorations. Within the Commission, we will look into feasible ways to update and upgrade the Declaration of Fair Use and Access as far as these situations are concerned.

The concept of Sharing inspired once again the idea of a common database where members can share not only information about their holdings, but also general knowledge that every institution could benefit from. In the upcoming months there will be a discussion, in collaboration with the CDC, on the theoretical and practical aspects of such an endeavour.

The Commission is currently on the lookout for members to enlarge the range of its operations, and an official announcement of its new roster will be made soon.

Among the future projects, there's an idea to edit a publication on the best practices of programming and archival loans for FIAF institutions, with a historical background and current specific and practical information. Ideally, this project would involve different programmers, curators, archivists, academics, and historians, and will be curated by the PACC. We would like to hear from any interested contributors.

Also, we would like to arrange a new, comprehensive mapping of programming within FIAF institutions, to have a clearer overview of who is doing what, where, and how. It would be useful to update current information on a number of screens, programmes, formats used, etc. Watch for a message from us in your mailbox soon.

Massimo Benvegnú  
Head of the PACC



PACC meeting in Lausanne, April 2019

### Members of the PACC:

Massimo Benvegnú (Head), Elaine Burrows, David Kehr, Brian Meacham, Chicca Bergonzi, Oliver Hanley, Matěj Strnad

## > Technical Commission (TC)

### Corresponding Members

Following a call for new corresponding members during the Lausanne Congress, two new correspondents joined the group, while others left. The Technical Commission's current corresponding members are Lars Karlson (Swedish Film Institute), Brigitte Paulowitz (Lichtspiel-Kinemathek Bern), Caroline Fournier (Cinémathèque Suisse), Arianna Turci (Cinémathèque Royale de Belgique), David Walsh (Imperial War Museums), Teresa Huang (Taiwan Film Institute), Rob Byrne (San Francisco Silent Film Festival), Heather Linville (Library of Congress), Reto Kromer (independent), and Mikko Kuti (KAVI).

### TC Masterclasses at Il Cinema Ritrovato 2019

At the invitation of TC member Davide Pozzi, we again have the opportunity to make two presentations on 23 and 26 June about ongoing TC projects.

Sunday 23 June, 10-12:

"Bits and Budgets, Grains and Edge Codes"

- Presentation of the new, expanded edition of

Harold Brown's Physical Characteristics of Early Films as Aids to Identification, by Camille Blot-Wellens

- Developing solutions for film archives (with a restrictive budget), by Rodrigo Mercês

- Digital Statement Part I: what means grain and what means noise, by Ulrich Ruedel

- Results of the Survey on Digital Preservation made by the Technical Commission in January 2019, by Céline Ruivo

Wednesday 26 June, 10-11:

"Digital Statement Part II: RAW SCANS"

Presentation by Tiago Ganhão and Ulrich Ruedel, with projection of tests on high frame rate DCP.

Members of the TC are:

Céline Ruivo (Head), Camille Blot-Wellens, Tiago Ganhão, Anne Gant, Rodrigo Mercês, Davide Pozzi, Ulrich Ruedel



The TC in Lausanne, April 2019

## 08 Training & Outreach

The FIAF Training and Outreach Program has been officially running now for three years, and the position of the Training and Outreach Coordinator has now been in place since October of 2016. We have accomplished a great deal in a short period of time by (1) established an online request for assistance system; (2) developing a database of trainers; (3) responding to all requests for assistance and training around the world; (4) launching a Training and Outreach summit; (5) developing curriculum and structure for a multi-week, comprehensive training; (5) expanding our global support; and (6) offering support for smaller workshops for specialized topics.

At the end of the Lausanne Congress, the new Executive Committee appointed Iris Elezi, Director of the Albanian National Film Archive, as the new EC member involved in the Training & Outreach Program, following Rachael Stoeltje's decision not to seek re-election as an EC member. The new steering committee of the Training & Outreach Program therefore consists of Iris Elezi, David Walsh, and Christophe Dupin.

Following are listings of some of the training and outreach events that we have held since the last issue of the FBO, as well as forthcoming ones.

### > Recent Training and Outreach Events

#### French regional workshops

The series of short workshops co-organized by FIAF, FCAFF (the French Federation of Film Archives), and Inédits (the European network of amateur film collections) for the French an-ues.

Two more workshops took place in the Spring: one hosted by the Cinémathèque des Pays de Savoie et de l'Ain on 4-5 April, and led by Reto Kromer, on the theme of "FFmpeg and other open source software for audiovisual archives" (for 12 students), and another hosted by Lichtspiel-Kinemathek Bern in Bern on 15-16 May, and led by David Landolf, on "maintenance and use of small-gauge film equipment".

Note that these workshops are free of charge for all participants. Further workshops are being planned and will be announced shortly.



Workshop in Bern on 15-16 May 2019

### > 4th Winter School on Programming

The 4th Winter School on Programming Film Heritage took place at the Cinémathèque française in Paris on 11-12 March, as usual just before *Toute la mémoire du monde*, the Cinémathèque's festival of restored films. Topics covered included historical perspectives on programming film heritage; funding issues; programming contemporary cinema in a film heritage context; programming cinema as a performing art; and the usual portraits of experienced programmers – this time Richard Peña and Dave Kehr. The School was the best-attended one so far, with 51 students (24 from France, 25 from the rest of Europe, 2 from outside Europe). 31 participants were employees of FIAF archives, 13 were non-FIAF professionals, and 7 were students. They were taught by 15 speakers (12 from FIAF archives and 3 academics).



As usual, a thorough evaluation of the course was conducted with students and speakers. The feedback was good overall, and interesting ideas were put forward for future editions. Discussions are already taking place about the next edition of the Programming Winter School in March 2020.

## > Nepal and Afghanistan

In the wake of the Film Heritage Foundation workshops in India, which included two people from Nepal, we received in June 2018 a request from the Nepal Film Development Board for assistance in putting their archive in order. Following this, David Walsh began discussions with the British Council, who have initiated a project to assess the requirements of the film archives in both Nepal and Afghanistan, and as a result the British Council have now commissioned FIAF to run this scoping exercise and to come up with a plan of action for film heritage in both countries. The first element of this was a visit to Nepal by David Walsh and Shivendra Singh Dungarpur to both the Nepal Film Development Board and to Nepal TV in March 2019. Film preservation in Nepal is at a very early stage, and there is much to be done.



The film preservation workshop in Kathmandu, Nepal.

## > Biennial Audio Visual Archival Summer School (BAVASS)

A FIAF and IULMIA Initiative, 13-25 May 2019,  
Bloomington

For two weeks in May, Indiana University, Bloomington, was visited by 50 professional archivists, filmmakers,

scholars, and film projectionists from 12 countries to participate in FIAF's new training program – the first Biennial Audio Visual Archival Summer School (BAVASS) – a new multi-week FIAF training model built with a comprehensive curriculum of the existing issues in our field of audiovisual archiving and preservation today.

This new training model was developed as part of the FIAF Training and Outreach Program by Indiana University Moving Image Archive's Rachael Stoeltje and the FIAF's Training and Outreach Coordinator David Walsh, with the support of FIAF's Administrator Christophe Dupin. BAVASS has been built on earlier FIAF models, the advice of our FIAF predecessors, and, in large part due to FIAF's David Walsh developing workshops around the world, is like those created in partnership with our colleague Shivendra Singh Dungarpur through his Film Preservation and Restoration Workshops in India.

The schedule for our program allowed for lectures, hands-on workshops, screenings, opportunities to meet with the school's faculty, and time to build networks among the students themselves. This year's event began each morning with lectures on core issues. In the afternoons we offered small-group hands-on workshops, which students pre-selected prior to arrival. The very practical opportunities that were presented by the workshops were valued, as were the tours of the cold-storage vaults and the special archives and collections on the IU Campus. Evenings were filled with film screenings that specifically addressed many of the core topics being taught, from restoration to preserving the world's cultural heritage on film, and the re-use of archival film for new works. All of the films were screened at the Archive's Screening Room and at the IU Cinema, and all screenings were well attended by the Summer School and members of the public.

To continue improving the program for future schools, and to keep the learning experience ongoing, we are evaluating the school and creating a collaborative learning module of BAVASS. As part of the learning collaborative, students will follow up the two-week school with online meetings to discuss their successes and brainstorm solutions to challenging problems they are experiencing. This evaluation and ongoing training will allow us to customize the program for future iterations, as moving forward we intend to offer this program every other year, possibly in locations around the world, to have the largest impact with this effort.

FIAF and the FIAF Training and Outreach Program, along with tremendous support from IU and the IU Libraries, made this event possible. Thanks to both for their financial support, which allowed us to bring all of the talented faculty to Bloomington to participate and to offer this program at an affordable rate. In addition, FIAF also most graciously offered three scholarships that allowed individuals to come to the program who may not have been able to participate otherwise. Enormous thanks to FIAF, and to David Walsh and Christophe Dupin in particular, for this support and partnership, which have made this BAVASS so successful.

For your information, a full report on BAVASS was published in [Library Journal](#).

Rachael Stoeltje



## > Forthcoming Events

### Film Preservation and Restoration School, Mexico, 22-26 October 2019

The Cineteca di Bologna and L'Immagine Ritrovata in Bologna, in collaboration with FIAF, are organizing a [preservation and restoration school](#) to be hosted by UNAM in Mexico City. David Walsh is involved in the formulation of the curriculum. Registrations are open until 23 June. FIAF has agreed to offer scholarships to three colleagues from Latin-American archives.

### Film Preservation and Restoration Workshop India 2019

The 5th edition of FPRWI, to take place in Hyderabad at the end of 2019 (exact dates to be announced in July),

is already being planned by David Walsh, and Shiven-dra Singh Dungarpur and his team at the Film Heritage Foundation.

### Short Technical Workshop in Albania

The FIAF Training and Outreach Program is currently assessing the the practicality of a technical training workshop for film archivists in Albania and the Balkans, to be held in Tirana in November.

### Puerto Rico Mission

We have been asked by the Archivo General de Puerto Rico to assist them in improving the current state of the film archive, which has suffered significantly from the passage of Hurricane Maria in 2017, as well as from economic difficulties. David Walsh is planning to visit them in conjunction with his trip to Mexico in October (see above) to assess the situation and offer advice.

### FIAF Internship Fund

Following the successful launch of the FIAF Internship Fund last autumn, which saw the completion of the first two internships (Offir Kellerman at EYE Filmmuseum and Pablo Insunza Rodríguez at the Cineteca di Bologna), three more internships were approved by the selection committee a few weeks ago, in the first of two rounds of funding in 2019. Claudio Santancini (Austrian Film Museum), Francisco Ramirez Vasquez (Filmoteca UNAM) and Jose Tomaz Antonio Zita (INAC, Mozambique) will carry out their internship at the Cinemateca Portuguesa in the next few months.

Funding for internships in FIAF archives is open to all employees of FIAF archives. The next deadline for applications is 31 October 2019. If you think your archive can host an internship, please let the FIAF Secretariat know.



Pablo Insunza Rodríguez at the Cineteca di Bologna

## 09 FIAF Congresses

### > 75th FIAF Congress in Lausanne



The memorable Swiss fondue evening in Penthaz

#### 2019 Christian Dimitriu Fund

The 2019 Dimitriu Fund selection committee (Brian Meacham, Rachael Stoeltje, Christophe Dupin) received eight applications. After their careful examination, based on the Fund's clear and transparent criteria, they decided to award Congress travel funding to seven FIAF colleagues – from Central Asia, Europe, South America, and the Middle East – for a total of 4850€ (the maximum budget approved by the General Assembly in Prague for 2019 was 5000€). Since its inception in 2015, the Fund has enabled 32 people to attend the FIAF Congress by supporting them financially.

#### 2019 Symposium on "The Past and the Future of Film Archives"

The scope and quality of the papers and discussions of the 2019 Symposium was widely praised by many of the participants. Jan-Christopher Horak of the UCLA Film & Television Archive has reviewed two sessions of the Symposium in two separate blog posts: "[Film Archives in Emerging Nations](#)", and "[Restoration Ethics and Practices](#)". We are now discussing with the University of Lausanne (UNIL) and the Cinémathèque suisse how to best make at least a selection of the papers available on the FIAF website (they were all filmed) or as a stand-alone publication of the proceedings.

#### Second Century Forum(s)

This year the Second Century Forum was divided into two sessions tackling two separate topics.

The first one, on "International Collaboration on Advocacy, Training, Archives at Risk and Resources", was moderated by Rachael Stoeltje, Chair of the CCAA, with contributions from Brecht Declercq, FIAT/IFTA Secretary General, Pio Pellizzari, IASA Executive Committee member, and Madeline Bates (FOCAL). They presented and discussed some of the issues that the CCAA and its member associations are focusing on, and the work it is doing, especially in the areas of Archives at Risk, Disaster Preparedness, the World Day of Audio-Visual Heritage, the Joint Technical Symposium, Training and Outreach, and Memory of the World.

The second one, entitled "Round Table: The Heritage Film, a "New" Market?", was chaired by Frédéric Maire. A panel of guests representing some of the key actors in the heritage field sketched out a first overview of this "new" market, its potential developments, and the difficulties it faces. Speakers included Jon Wengström (Swedish Film Institute), Kasandra O'Connell (Irish Film Institute), Jean-Baptiste Viaud (LaCinetek), Gérald Duchaussoy (Cannes Classics), Bruno Deloye (Cine+Classic), and Vincent Paul-Boncourt (Carlotta Films).



## General Assembly

The 2019 FIAF General Assembly took place 11-12 April. Note that the financial reports and budgets, as well as all other reports to the GA, can still be consulted by logged-in members of the FIAF community on the [page dedicated to the 2019 GA](#) on the FIAF website. Here is a summary of the discussions and votes of the Lausanne General Assembly. Official minutes of the meeting will be available later in the year, and will have to be ratified by the next General Assembly.

### Quorum and Secretary-General's Introduction

The Secretary-General opened the meeting and confirmed that 65 Members and 29 Associates were registered as present or represented by proxy at the start of the GA, which meant that the required quorum of 45 Members was reached. Following the late arrival of a few representatives, and the change of status of one affiliate, the final number of affiliates officially present or represented at the GA ended up being 72 Members and 29 Associates.

He then introduced the new electronic voting system designed by the Senior Administrator and the web programmer, and proposed to carry out a test vote with all the registered voting delegates, who had received a unique code at the start of the GA. This informal voting session was successful, so the Secretary-General asked the GA to decide whether live electronic voting should be introduced formally for the rest of the Lausanne GA.

The GA supported this proposal with an overwhelming majority.

The General Assembly's proposed agenda, and the Minutes of the Prague General Assembly, were then unanimously approved by the voting delegates.

### President's Report

The President then presented his Annual Report to the GA (the full text of the Report will be available with the Minutes of the GA). During his presentation, he paid a warm tribute to Rachael Stoeltje, EC member for the last six years who had decided not to seek re-election in Lausanne, for her unparalleled dedication to the Federation, and in particular her essential part in the development of the very successful FIAF Training & Outreach Programme, and her active involvement in the work of the CCAAA. He then called her to the stage, where she was presented with flowers and chocolates, to the loud cheers of the General Assembly.

### Affiliation and Partnerships

The Secretary-General explained that since the last GA in Prague, only one new institution had been admitted as a FIAF Associate: the Busan Asia Film Archive of the Busan Cinema Center (South Korea), introduced in the last FBO. He invited the representative of the Busan Asia Film Archive onto the stage to briefly present their institution.

The Secretary-General then announced that the FIAF community had lost an Associate – the National Museum of Singapore, following their decision to get rid of their cinemathèque function. As for the Fundación Cinemateca Nacional (Venezuela), which had been re-admitted as a FIAF Associate in April 2017, the FIAF Executive Committee had decided not to confirm this re-admission until the payment of their annual affiliation fee. Finally, he reported that the Cinemateca Nacional de Angola, our Associate in Luanda, had ceased to exist, and that its collections has been taken over by a governmental institution, Instituto Angolano de Cinema Audiovisual e Multimédia (IACAM). The FIAF EC had therefore decided to suspend this Associate until official documentation shows the direct affiliation between the two institutions. The representative of the IACAM (who had also been an employee of the Cinemateca) was given the opportunity to report to the GA on the situation in Angola, and confirmed that the new institute still pursued the film heritage missions of the Cinemateca. The final decision was left with the FIAF EC.



The Secretary-General then introduced the application for an upgrade from Associate to Member of Filmmuseum Düsseldorf. He explained that the EC had unanimously decided to support this very strong application, which had received the clear support of all FIAF Members in Germany. Filmmuseum Düsseldorf Director Bernd Desinger was invited onto the stage to introduce the rationale behind his institution's upgrade application.

The upgrade of Filmmuseum Düsseldorf to the status of Member was then put to the electronic secret ballot vote of the GA (Members only). Out of 70 voting delegates registered at that moment of the GA, 65 voted in favour, 1 against, and 2 abstained. The upgrade was therefore approved by the GA by a very large majority. The Secretary-General then informed the GA that the FIAF community now consisted of 164 active

affiliates (90 Members and 74 Associates).

Rachael Stoeltje introduced her analysis of the statistical data provided by affiliates in 2017 and presented a number of graphs, and confirmed that she would write up a full statistical report by the end of the summer, with the help of the FIAF Secretariat.

The Senior Administrator then reported to the GA that following a few resignations and admissions since the last GA, the total number of **FIAF Supporters** now reached 55 (37 commercial companies, 12 non-profit organizations, and 6 individuals).

## Finances

The General Assembly then heard the Treasurer's financial report for 2018 and his proposals for the revised 2019 budget and initial 2020 budget. Later in the GA – after FIAF's existing and new projects were introduced and discussed – the GA approved the 2019 and 2020 budgets by a show of hands, by a very large majority.

## Reporting on the work of the Secretariat and FIAF Commission, and on Projects and Publications

The GA also heard reports about the FIAF Secretariat, website, and social media, the three specialized Commissions, FIAF publications (*Journal of Film Preservation*, *FIAF Bulletin Online*, affiliates' 2018 annual reports, the forthcoming release of the *Hollywood Goes Latin* book, the production of the new edition of Harold Brown's film identification book, the Periodicals Indexing Project and the *Treasures from the Film Archives* database, FIAF's historical archive, the announcement of the new research and publication partnership with the Jan de Vaal Fund (see also News from the Secretariat), and FIAF's ongoing partnership with the Technès project.

Rachael Stoeltje and Christophe Dupin reported on the work of the FIAF Training and Outreach Programme, including all training events and expertise missions of the past year, the third Audiovisual Archiving Training Summit organized by FIAF in Paris in March 2019, and plans for the future. They also reported on the new FIAF Internship Fund, and in particular on the first round of funding that had taken place in the autumn, and on the completion of the first internship – Israel Film Archive's Offir Kellerman at EYE Filmmuseum. They announced that the applications for the next round of



funding were now open.

## CCAAA and Regional Groups

Rachael Stoeltje, FIAF EC member and Chair of the CCAAA, reported on the CCAAA's work over the last year, and introduced forthcoming projects, in particular the 2019 Joint Technical Symposium to be held in Hilversum, The Netherlands, from 3-5 October.

Representatives of the ACE, CLAIM, the Nordic Group, and SEAPAVAA provided brief reports on the activities of their respective associations.

## Future FIAF Congresses

The Senior Administrator reported on the success of the Christian Dimitriu Fund, which had once again allowed seven colleagues from around the world to attend the Congress this year and take an active part in the debates.

The GA heard progress reports from Hugo Villa Smythe, Director of the Filmoteca de la UNAM, about the 2020 Congress in Mexico City, and from Abdul Malek, representative of the Bangladesh Film Archive, about the 2021 Congress in Dhaka. Each showed a short video introducing their host city and archive.

György Raduly, Director of the Hungarian National Film Archive, gave a short presentation to the GA to introduce his institution's proposal to host the 2022 FIAF Congress in Budapest. The GA then unanimously approved their proposal on a show of hands.

At the start of Day Two, the Executive Committee was then dismissed and the election of the new Executive Committee took place. All candidates were invited to make a statement about their candidature (note that their [written statements](#) are available in the restricted-access section of the FIAF website). The vote then took place electronically. Information about the newly elected Executive Committee is available in the "News from the Executive Committee" section of this issue.

## Open Forum

The 2019 General Assembly was wrapped up with the traditional Open Forum session. The following topics were presented to the GA:

- May Hong Haduong (Academy Film Archive) on "the Academy Film Archive's Cultural Equity and Inclusion Project";

- Paula Villega (Cinemateca Distrital – Instituto Distrital de las Artes – Idartes) on "the new Cinemateca de Bogotá";

- Céline Ruivo (Cinémathèque française) on Jean-Pierre Beauviala;

- Marion Hewitt (North West Film Archive) on a film in their collection with a Swiss connection – "Returning Home, 1948: a Swiss adventure for 'delicate' children";

- Matej (Národní filmový archiv) on the development of the "Share that Knowledge" project;

- Cecilia Cenciarelli on the "mapping" of the African elements.



## 2019 FIAF Award

As you probably know by now, the 2019 FIAF Award was presented to Jean-Luc Godard at a moving ceremony during the General Assembly on 11 April, and in the presence of a delighted Freddy Buache, who had helped us make this very special moment possible. The video of the full presentation ceremony (with English subtitles) is available [on the FIAF website](#).

Here is the text (in English) of the exchange between Frédéric Maire and Jean-Luc Godard that afternoon:

**Frédéric Maire:** Dear friends, colleagues, archivists, members of the FIAF Community, I'm a little bewildered

and emotional, as I think you are, too. Many of you have screened his films, perhaps even met him personally. Some of you have already shown his most recent film, *Le Livre d'images* (*The Image Book*), which received a special Palme d'Or at Cannes. You all know that he is a comrade of cinematheques, that he supported Henri Langlois, accompanying him particularly during the difficult days around May 1968. He has also had a longstanding relationship with Freddy Buache, who was elected an Honorary Member last year, and to whom we presented a medal two days ago. He is also a historian of cinema, having extensively discussed the cinema, shown the cinema. He has also made histories of cinema, in the plural.

His last film, *The Image Book*, is a film that addresses the cinema, taking it apart, reassembling it, analyzing it, even as it addresses something else, of course: our world, the world we live in. He has also remained engaged with film technique, participated in designing cameras, in particular with the deeply missed Jean-Pierre Beauviala, who passed away very recently. He experiments, he's worked in 3D, worked on sound...

He IS cinema. I don't want to say he's Swiss or French, since he's a little of this and that, but he IS cinema for me, and for all of us, I think.

Dear Jean-Luc Godard, it is my great honour to formally present you with the 2019 FIAF Award... which is a film can, of course! Maybe it is a little old-fashioned in relation to how you use the cinema today. All the same, it's made from silver salts that come from [discarded] film, made by the Filmoteca de la UNAM in Mexico City.

When I wrote to you to ask whether you would accept this award from the film archive community – which you've known for a long time, having participated in 1979 in the FIAF Congress Freddy organized in Lausanne – you decided that this award should be dedicated to Iris Barry. You wrote, "*Pour Iris Barry.*"

**Jean-Luc Godard:** And why not...? I cited Iris Barry in a film once, on the subject of Langlois. I think she was the first person I heard about in connection with FIAF... I don't know if it was called FIAF at the time... I heard about her at about the same time as Henri Langlois.

**FM:** What is your relationship with archives, how do you see us? As someone who uses them... You use them in every way, you rework them and re-create them in a way.

**JLG:** Everything is archive. I was searching, at a certain period, in relation to a period of my life that I didn't know,

the history of the period from 1940 to 1945, everything that had happened, about which no one had told me anything. So I searched in books, in archives... And I saw that they don't exist, that *everything* is archive. In the real life of today, the present can be archived, and the past can be... we could call it, "renewed", or "resuscitated". There's almost the same relationship as the one between fiction and documentary. There's a photo I remember, a photo of the congress in La Sarraz... I don't know if Freddy [Buache] was there already? I think not, it was quite early.

**FM:** If it was the first congress in La Sarraz, that was in 1929, so, I think not... Freddy would have been very young. Despite his age, I don't think he remembers!

**JLG:** Anyway, there is a photo... that would be interesting to analyze now. We see Jean-George Auriol, who was working at the time on the very first *Revue du Cinéma*. He's standing next to Eisenstein, who is behind a typewriter, seen sideways. It looks like a machine gun. It was a photograph of its time. Very much propaganda in the Russian style. For me, that typewriter became a kind of a friend, but [one] who compromises with the enemy. By which I mean, they took as a symbol of the cinema a machine for producing text. And today, well, I'm a bit... Text is not the essence of language. It's not possible to illustrate language, ultimately. But I realized all of that a very long time ago. In fact, for me that photograph of the congress in La Sarraz is a picture of the end of the cinema that originated in silent film and the Lumière brothers. It's an archive in that sense. It's an image that expresses not the truth of the combat, but the truth that came before the combat, a great lost cause.



Today, another loss, in my opinion, will be the end of DVDs in a certain way, since with streaming, VOD, like Netflix and all that, people use it to watch one film, the one they want, and they don't really want to go to cinema theatres anymore.

Another thing that's serious for FIAF is the end of the possibility of telling a bit of the history of film not through text, or through simply illustrating a few shots from films – like Bertrand Tavernier does, for example – but the way I try to do it, and perhaps others as well, to tell that history both in images and in words, for cinema to speak for itself. My last film, for example, is made exclusively from films. And in a way that is quite different from Guy Debord, for example. He criticized a lot, but he did it with a lot of talk, a lot of verbiage. And that's not enough, because language – in the sense of what we speak, not specifically French or Spanish or German, but languages in general – as opposed to *the* language, to words... What I'm saying here isn't words, it's only my voice.

**FM:** It's also your voice that we hear in *The Image Book*.

**JLG:** Of course, in this period, I have a voice. I can't do otherwise, but I try to achieve something of the language that painting had, that music had, that cinema also had a little during the silent era, and that it lost. That it lost in favour of what we called "talking pictures".

**FM:** I'd like to finish with just one comment. The film that Eisenstein and company made in 1929 at the famous congress in La Sarraz, which isn't far from Penthaz, where we have our vaults, has disappeared. It has never been found, and we don't know if it ever existed, in fact.

**JLG:** That's not by chance.

**FM:** Exactly! Jean-Luc Godard, tremendous thanks for joining us for this occasion. I'm sure that for all the film archivists with us – there are one hundred in this room – they are very, very, very happy to have met you.

## FIAF Honorary Members

At the end of the two-day symposium, two Honorary Members formally elected at last year's General Assembly in Prague, Freddy Buache and Roger Smither,

were presented with their Honorary Member medal, during a simple but very moving ceremony. They were then joined on stage by two other Honorary Members present in the hall, David Francis and Vladimir Opela. Each of them said a few words in front of an enthralled audience.



On the same topic, the FIAF Senior Administrator presented Robert Daudelin, past FIAF President and Honorary Member since 2002, with his own Honorary Medal, at a special ceremony at the Cinémathèque québécoise in Montréal on 29 May, on the eve of Mr. Daudelin's 80th birthday.



Robert Daudelin receives his Honorary Member medal in Montreal.

## Photographs of the Lausanne Congress

Photographs of the 75th FIAF Congress in Lausanne are available for consultation and download, courtesy of

Mikko Kuutti (please note that these images are provided for personal use only, and should include the following credit: Photo courtesy of Mikko Kuutti), and courtesy of the Cinémathèque suisse (please credit the photographer and the Cinémathèque suisse if you want to publish any of these photos – credit information available in the “copyright” file next to each folder in Dropbox). These series of photographs can be consulted via the [FIAF website](#).

## Mexico City, 2020

The 2020 FIAF Congress will take place in Mexico City from 20-24 April 2020 and will be hosted by the FilMOTECA de la UNAM. The FIAF Secretariat is currently working with Hugo Villa Smythe and his team on the organization of the Congress and the Symposium, the topic of which will be “Natural and Man-Made Disasters in Film Archives: How to Prevent and Confront Them” (Desastres naturales y generados por el hombre en los archivos fílmicos: ¿Cómo prevenirlos y enfrentarlos?). The Symposium’s scientific committee is being constituted, and the Call for Papers will be sent out by the end of the summer.

A video introducing UNAM ahead of the 2020 Congress was shown during the Lausanne General Assembly, and is now available on the [FIAF website](#).



## Dhaka, 2021

Shivendra Singh Dungarpur and Christophe Dupin travelled to Dhaka from 25-28 November 2018 to meet the organizers of the 2021 FIAF Congress in Dhaka and visit the possible venues of the 2021 Congress. Following some concerns from the Executive Committee on the lack of progress with the organization of the Congress, a FIAF delegation consisting of the Officers, Shivendra

Singh Dungarpur, and the Senior Administrator held a meeting with the representatives of the Bangladesh Film Archive on 10 April in Lausanne, to discuss the most urgent matters and set a strict timetable for the organization of that Congress, to ensure the success of the first FIAF Congress on the Indian subcontinent.

The dates of the Congress have now been set. It will take place in Dhaka 28 March-4 April 2021, a few days after the national celebrations of the golden jubilee of Bangladesh’s independence on 26 March. A video introducing the Bangladesh Film Archive and Dhaka was shown to the Lausanne General Assembly, and is now available on the [FIAF website](#).



FIAF Officers meeting the delegation from Bangladesh in Lausanne.

## 2022 and 2023 Congresses

Following the vote of the Lausanne General Assembly, we can now announce that the 2022 Congress will be hosted by the Hungarian National Film Archive in Budapest. More details will be available nearer the time of that congress.

Our colleagues at the Cinémathèque québécoise in Montréal have renewed their interest in hosting the 2023 FIAF Congress. During his visit to Montréal last month, the Senior Administrator discussed this project with Marcel Jean, the Director of the Cinémathèque québécoise, and his team. The General Assembly will formally vote on the location of the 2023 FIAF Congress next year in Mexico City.



# JTS

# JOINT TECHNICAL SYMPOSIUM

PRESERVE  
THE LEGACY.  
CELEBRATE  
THE FUTURE.

The Joint Technical Symposium (JTS) is an international scientific and technical event dealing with matters of particular importance to audiovisual archives and archivists. Organized every few years since 1983 by the various audiovisual archives associations now forming the CCAA, it provides an opportunity for colleagues around the world and those interested in the field to meet and share information about the preservation of original image and sound materials.

OCTOBER

3-5, 2019

AMSTERDAM

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[jts2019.com](http://jts2019.com)

**CCAA** CO-ORDINATING  
COUNCIL OF  
AUDIOVISUAL  
ARCHIVES  
ASSOCIATIONS

## 10 CCAAA and Audiovisual Archiving Associations

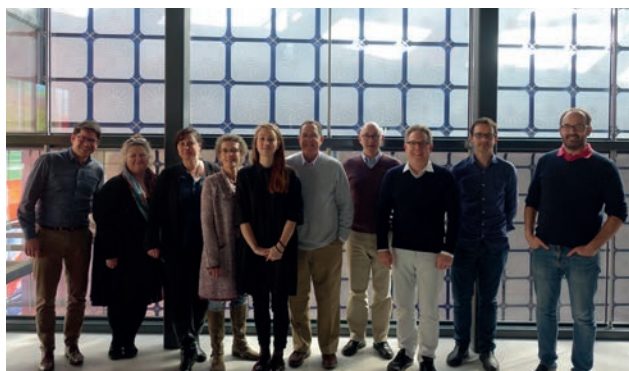
### > CCAAA Meetings

The 2019 Annual Meeting of the Co-ordinating Council of Audiovisual Archives Associations was held at Netherlands Sound and Vision, Hilversum, The Netherlands, on 21-22 March 2019.

This year's CCAAA meeting, chaired by FIAF's Rachael Stoeltje, was attended by representatives of six of the seven CCAAA organizations: AMIA, FIAT/IFTA, IASA, ARSC, FOCAL, and FIAF, with SEAPAVAA unable to attend. As the umbrella organization of the world's audiovisual archival organizations, topics again this year included launching an Archives at Risk program, Disaster Planning and Preparedness, Training and Outreach, and World Day for Audio Visual Heritage – and ways that we can better promote and support it.

The CCAAA Board also held a conference call on 12 June, and will have another one in September to continue to best manage the efforts and events of the organization.

Following are a few of FIAF's contributions and achievements through CCAAA, and some projects that we are currently working on.



### > 2019 World Day for Audio Visual Heritage

The theme for the World Day for Audio Visual Heritage 2019 is "Engage the Past Through Sounds and Images". The usual event calendar for the day (27 October) will be available on the CCAAA website from September. All organizations with an interest in audiovisual heritage

are encouraged to participate. The CCAAA will also publish a World Day for Audiovisual Heritage statement, and a special poster to promote the event. Additionally this year, our colleagues at FOCAL and AMIA will create a video to support the event and the day's efforts.

### > Representation at CCAAA associations' conferences

In addition to the 2018 CCAAA panels at many conferences and events, including the SEAPAVAA conference in Bangkok, the FIAT/ IFTA conference in Venice, thAMIA conference in Portland, and the UNESCO/Memory of the World conference in Panama City, in 2019 we held a session in Lausanne on CCAAA activities and efforts as part of the Second Century Forum of the annual FIAF Congress. Representatives from FIAT/IFTA, FOCAL, IASA, and FIAF discussed core efforts and events that CCAAA oversees, including the World Day for Audiovisual Heritage, the Joint Technical Symposium, the Training and Outreach Summit (led by FIAF), Establishing Technical Standards, and Archives and Risk and Disaster Preparedness.



### > 3rd International Audio Visual Archival Summit

On 20 March 2019, the day preceding the CCAAA meetings, we held our 3rd International Audio Visual Archival Summit, and were joined by all CCAAA organizations and four other international organizations also involved in training education. This was the most productive year yet. Discussions are currently underway about conti-

ning the meetings, and what form they may take with upcoming changes in FIAF representation at CCAAA.



## > Future project: Archives at Risk

At its last meeting, the CCAAA Board decided to hire a consultant, Josephine McRobbie, one day a week over the next six months, to help the CCAAA redefine and develop a plan for its "Archives at Risk" project. In a first stage, Josephine is meeting with the representatives of each of the CCAAA associations (by video conference), in order to gather information about how each group sees "Archives at Risk", where they would like it to go, and thoughts about the future. The main deliverable will be a written proposal, with "Archives at Risk" properly defined, and with identifiable services and a clear mission. This final report will include a proposed budget, and some possible funding opportunities. Additionally, the final proposal will state where our "Archives at Risk" would fit within the global scene, and within the CCAAA's structure and activities. This will allow the CCAAA Board to make a decision about moving forward with this as one of the core, defining activities and services that the CCAAA offers.

## > 2019 Joint Technical Symposium

The 10th Joint Technical Symposium will take place from 3-5 October in Hilversum (The Netherlands), and will be held jointly with IASA's 50th anniversary conference. FIAF is co-organizing JTS 2019 alongside AMIA and IASA, and local host Netherlands Institute for Sound and Vision. Rachael Stoeltje is chairing the planning committee, the programme committee, and the sponsorship committee. The programme committee has now selected

papers, and all those who submitted proposals have been informed. Holding the CCAAA meetings and the summit at Sound and Vision offered opportunities for tours of the conference rooms and for a JTS planning committee meeting. More information about the 2019 JTS is available on the dedicated website <http://jts2019.com/> and registrations will open soon.

## > Meeting at UNESCO

At the CCAAA Board's request, FIAF's Senior Administrator Christophe Dupin met Dr. Fackson Banda, Programme Specialist – Memory of the World Programme at UNESCO (and the CCAAA's main contact at UNESCO), to discuss how to improve communication and collaboration between UNESCO and the CCAAA in the future.

## > CCAAA Chair

Rachael Stoeltje has been chairing the CCAAA Board since January 2018 as the official FIAF representative on the Board. Her term ends on 31 December 2019, after which it will be IASA's turn to chair the Board for the next two years. The IASA Board has nominated its current President, Toby Seay, to occupy that position from 1 January.

## > Next CCAAA Board Meeting

The 2020 CCAAA Board meeting will take place at UNESCO Headquarters in Paris on 24-25 March.

## > Calendar of CCAAA Associations' Forthcoming Annual Conferences

25-30 June 2019: 23rd SEAPAVAA Conference and General Assembly, Nouméa, New Caledonia

30 September – 3 October 2019: 50th Annual IASA Conference, Hilversum, The Netherlands

21-25 October 2019, 2019 ICA Conference, Adelaide, Australia

22-25 October 2019, 2019 FIAT-IFTA World Conference, Dubrovnik, Croatia

13-16 November 2019, 2019 AMIA Conference, Baltimore, Maryland, USA

20-24 April 2020: 76th FIAF Congress, Mexico City, Mexico

## 11 Supporters

### > NEW FIAF SUPPORTERS

FIAF has welcomed two new Supporters (individuals) since the last FBO: **Jörg HOUPERT** and **Ray EDMONDSON**. This brings the total of FIAF Supporters to 55 (38 commercial companies, 11 non-profit organizations, and 6 individuals).



**Jörg HOUPERT**

I have been working for 20 years now in different archival organizations. As a professional member in the SMPTE, I am deeply involved in the work for the German standardization body DIN. As an editor, we have just finished the new "DIN SPEC 15587 – Recommendations for Digitization of Cinematographic Film".

In IASA I am a long-standing member of the Technical Committee. In FIAT/IFTA I am working as an active member of the Preservation and Migration Committee. I have also been working for a long time within the EBU technical communities.

The FIAF Technical Commission is currently in contact with the CEN standardization team working on TC457 – Digital Preservation of Cinematographic Works, to receive some insights into the scope of work during the FIAF Congress in Lausanne. As I am also working as the technical project team expert on the European Standards Technical Committee 457, I would like to strengthen the relationship within FIAF. That is my personal motivation to act as a FIAF Supporter.

Mr. Jörg Houpert  
CUBE - TEC INTERNATIONAL  
Anne-Conway strasse 1 - 28359 Bremen, Germany  
j.houpert@cube-tec.com



**Ray EDMONDSON**

After graduating in arts and librarianship at the University of New South Wales, Ray joined the Film Section of the National Library of Australia in 1968. In 1973 he established and led its new Film Archive Unit, later becoming overall head of the Film Section. In 1973 he also undertook a five-month study tour of FIAF archives in Britain, Europe and North America, including attendance at the first FIAF Summer School in the German Democratic Republic. His first FIAF Congress was Brighton, in 1978.

Described as the "moving spirit" behind the creation of the National Film and Sound Archive of Australia (NFSA) in 1984, he was its Deputy Director until 2001, when he retired and was named its first honorary Curator Emeritus, later serving on its Advisory Committee (2004-2008). During his public service career he devised and led corporate-funded film restorations and pioneering programmes like *The Last Film Search* and *Operation Newsreel*.

His work as chair or board member of various professional or community organizations has included The Federation Line Inc., Music Roll Australia, Archive Forum, and (currently) the Friends of the NFSA. Internationally, he was elected inaugural President of SEAPAVAA from 1996 to 2002, and was *ex officio* Council member to 2008. He was inaugural chair of AMIA's Advocacy Committee and inaugural co-chair of its International Outreach Committee. From 1996 onwards his wider work for UNESCO has included its Memory of the World programme. He authored its *General Guidelines (2002)* and *Companion*, and served in various roles on its Australian and international committees; from 2005 to 2014 he chaired its Asia Pacific Regional Committee



(MOWCAP). In 2016-2017 he co-ordinated the revision and updating of the *General Guidelines*.

Ray heads the consultancy Archive Associates Pty Ltd. He has conducted missions or lectured in over 40 developed and developing countries. He writes for professional journals, and his regular teaching commitments have included the audiovisual archiving courses at Charles Sturt University (Australia), University of East Anglia (UK), Universidad Jorge Tadeo Lozano (Colombia), and the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum (USA). UNESCO publishes his best-known monograph, *Audiovisual Archiving: Philosophy and Principles* (third edition, 2016). His major writings have been published in ten languages. His doctoral thesis was on the history of the NFSA (2011).

Awards:

1987 Medal of the Order of Australia (OAM) for AV archiving work

2003 AMIA (Association of Moving Image Archivists) Silver Light Award for outstanding career achievement

2008 Australian Society of Cinema Pioneers NSW Pioneer of the Year

2010 SEAPAVAA (South East Asia Pacific Audiovisual Archive Association) Life Achievement Award

Fellow Australian Society of Archivists Distinguished Achievement Award

2013 Brazilian Association for Audiovisual Preservation award for "a life dedicated to preserving the audiovisual heritage"

University of Canberra Distinguished Alumnus

2015 Universidad Nacional Autónoma de México *Reconocimiento* for audiovisual archiving philosophy

2018 AMIA Advocacy Award

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## > NEWS FROM FIAF SUPPORTERS

CPCB

### A Message for Preservation

Carlos Augusto Dauzacker Brandão, CPCB's director, passed away this May, aged 84. Engineer, journalist, and film critic, he was also FIPRESCI's director. As a preservationist, he co-ordinated the restoration of several films. Throughout his lectures in Brazilian and international festivals, he stressed that cinema is like a mirror in which we see ourselves on screen and look back on our history. "The worst type of colonialism is the cultural one," he would say, emphasizing the importance of preserving our films for future generations and for the cultural memory of each country. This is our tribute to his work in the Brazilian cinema.

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[www.cpcb.org.br](http://www.cpcb.org.br)



## ÉCLAIR

### Toute la Mémoire du Monde and Cannes Classics

The restoration division of ÉCLAIR's Paris team is the long-time partner of Pathé on films such as *Portrait of Innocence* (1941) and *125 rue Montmartre* (1959), screened in Paris and on the Croisette. Also shown and fully restored by our *savoir-faire* are *Rambo – First Blood*, from the OCN and the original sound, in 4K for STUDIOCANAL. Finally, *The Patriots* (1994) for Gaumont, at Cinéma de la Plage, Cannes. See you in Bologna or Lyon for more, or come to Paris for your next restoration experience.

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## Ray EDMONDSON

### Book release on The UNESCO Memory of the World Programme: Key Aspects and Recent Developments

Ray Edmondson, Anca Claudia Prodan, and Lothar Jordan are jointly editing *The UNESCO Memory of the World Programme: Key Aspects and Recent Developments*, a book of essays and academic articles which brings together 21 scholars from around the globe. It will be released in August. The book responds to the growing interest in the scientific study of the MoW Programme and its core concept of documentary heritage – including, of course, moving images and sound recordings – which has received little attention from scholarship so far. The book is a resource which examines MoW's development, relevance, and potential. The aim is to encourage academic research and to enhance the understanding of its potential and place within Heritage Studies and beyond. The book will be available in electronic and hard-copy formats.

ISBN 978-3-030-18440-7.

<https://www.springer.com/us/book/9783030184407>

Dr. Ray Edmondson  
[ray@archival.com.au](mailto:ray@archival.com.au)

## FILMFABRIEK

### Thinking about preserving your film archive?

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## JON GARTENBERG

### Library excavation and media archiving

Following his early career working as a film curator in MOMA's archive, Jon Gartenberg has since established his own company, Gartenberg Media Enterprises (GME). During the past twenty years, he has been actively engaged in a project to identify and recover significant celluloid film assets that have been abandoned by their prior owners, and that have been housed in commercial warehouse storage facilities. With the advent of the digital era, Gartenberg sees the importance for repatriating these 35mm film elements to film archives worldwide. Discoveries have included pristine nitrate elements for films that have been previously been thought to be lost, including: *Money For Speed* (a.k.a., *Daredevils of Earth*, UK, 1933, Bernard Vorhaus), *Gypsy Melody* (UK, 1936, dir. Edmond T. Gréville), and *L'Apocalypse* (Italy, 1947, dir. Giuseppe Maria Scotese).

A further description about this project may be found at: <https://www.gartenbergmedia.com/library-exca-vation-media-archiving>

For additional information, please contact: [jon@gartenbergmedia.com](mailto:jon@gartenbergmedia.com)



## HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW) BERLIN

### COLOUR IN FILM Continues in 2020

Once again, the International Conference, Colour in Film (February 2019, London; <http://colour-in-film.net/>), was warmly received and, as the Eastmancolor Revolution and British Cinema project's friends observed, "has been increasing in scope and scale since its initiation in 2016 with a truly global audience of academics, archivists, and specialists in film colour". The conference will return to BFI Southbank 10-12 March 2020. Co-organized by Colour Group GB (Dr. Elza Tantcheva-Burdge), HTW Berlin (Prof. Dr. Ulrich Ruedel), and University of Zurich (Prof. Dr. Barbara Flueckiger), the fifth edition will highlight the results of the latter's [ERC Advanced Grant FilmColors](#) project.

Dr. Ulrich Ruedel



Colour in Film conference, London, February 2019

## L'IMAGE RETROUVÉE

### Storage room for nitrates

The laboratory L'Image Retrouvée in Paris now has a storage room especially dedicated to nitrate films. Entirely flameproof and fireproofed, it is subject to constant temperature and humidity control. A high sensitivity Vesda detector provides continuous monitoring. If necessary, an Inergen extinguishing system is automatically activated: the injection of an inert gas into the storage spaces allows the fire to be quickly extinguished while preserving the films. Such devices are already in use not only in many archives, but also in most data centres.

### Local de stockage pour nitrates

Le laboratoire L'Image Retrouvée de Paris est désormais doté d'un local de stockage spécialement dédié aux films nitrate. Entièrement ignifugé et traité coupe-feu, il est soumis à un contrôle constant de la température et de l'hygrométrie. Un détecteur haute sensibilité Vesda assure une surveillance permanente. En cas de nécessité un système d'extinction Inergen se déclenche automatiquement : l'injection de gaz inerte dans les espaces de stockage permet d'étouffer rapidement l'incendie tout en préservant les films. Des dispositifs de ce type sont déjà utilisés dans de nombreuses archives mais aussi dans la plupart des data center.

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## LOBSTER FILMS

Lobster Films and Blackhawk Films® are opening a new high-end laboratory in Burbank, California, specializing in the digitization and restoration of archive films. It offers image scanning of all gauges (Arriscan 6K, wet gate, archive gate / Scanstation) supervised by Lucie Fourmont, and sound scanning/restoration (Laser Interface) supervised by Nicolas Ruau, both former head technicians at Lobster Films, Paris.

We are proud to announce that MoMA, UCLA, Paramount, the Library of Congress, and the Academy are among our first customers.

Emile Mahler will be supervising the operations.

He can be reached at [emile@fpa-blackhawk.com](mailto:emile@fpa-blackhawk.com)

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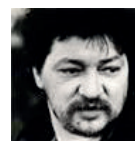
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