

fiaf bulletin online

12.2020



Editorial by Christophe Dupin



As we were looking for an image to illustrate a relevant and current topic on the cover of this 20th issue of the *FIAF Bulletin Online*, we couldn't help but think about the many FIAF affiliates around the world whose cinemas have been closed for weeks – for some of them, ever since the start of the pandemic in the spring. So we decided to publish recent photos of a few of those sadly empty film theatres, at this incredibly difficult time for our sector. The core missions of the 172 institutions of our global network are not only to preserve, but also to provide access to the world's film heritage. With their premises closed to the public for large parts of 2020, many of our affiliates have reacted promptly and made every effort to make parts of their film collections freely available online, as [documented by this webpage](#) developed by our Programming and Access to Collections Commission. These projects will also be discussed in the next issue of the *Journal of Film Preservation* (April 2021), and during the forthcoming [FIAF Programming Winter School](#). However, such worthy initiatives can't, and shouldn't, replace film archives and cinémathèques' key mission to preserve, as well as films and non-film collections, the *cinema-going experience* – that irreplaceable cultural practice of watching films collectively in a dedicated space, in the dark and on a big screen. At a time when the film exhibition sector is under great threat while online streaming platforms are becoming more powerful than ever, FIAF affiliates will have to play a crucial role in ensuring the survival of cinema as a spectacle, via their carefully curated year-round programmes, their unique retrospectives, and their film heritage festivals, as soon as they can welcome audiences into their theatres without restraint again.

Despite this year's difficult circumstances, the FIAF Secretariat and all the many people who give FIAF some (or a lot) of their free time, have continued to work hard to offer our affiliates the services they can expect. Two issues of the *Journal of Film Preservation* and the *FIAF Bulletin Online* have been published as usual, we finally released the long-awaited new edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification*, which is already becoming a best-seller after a only few weeks. More than ever, the FIAF website has become the key place to access a wealth of resources, and learn about new developments and key events in our field.

In this adverse context, we are glad to have attracted three new affiliates this year – the Cinémathèque Afrique (Paris), Stadtkino Basel & Kinemathek Le Bon Film (Basel), and the Film Development Council of the Philippines – Philippine Film Archive (Manila), taking the total number of our affiliates to the new all-time record of 172 in 80 different countries. This shows how relevant our old but very much alive solidarity network remains, perhaps more so even in these times of crisis.

Let's all hope 2021 is the year when our affiliates' cinemas, libraries, museums, and other public spaces can fully reopen and continue to fulfil their noble missions, as well as a year when professionals of our sector can again meet in person to connect with friends and colleagues, discuss collaborative projects, and celebrate accomplishments other than through a videoconference screen.

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01 New FIAF Affiliates



> **MANILA** **FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES - PHILIPPINE FILM ARCHIVE**

The Philippine Film Archive (PFA) is a division of the Film Development Council of the Philippines (FDCP) created to protect and uphold the nation's historical, cultural, and artistic legacy and heritage by conserving and preserving the audiovisual materials connected to our history and culture. It ultimately endeavors to develop a culture, nation, and public that fully appreciates and is enriched by our country's audiovisual heritage.

With this vision, the PFA has taken charge of the collecting, archiving, conservation, preservation, management, restoration, and access provision of Filipino films and audiovisual materials produced here or abroad. It has grown its collections to over 29,000 elements to date, ranging from cinematic masterpieces to documentary footage, television shows to sound recordings, and studio productions to independent, orphan, and even experimental films.

The PFA aims to make the nation's history and culture known and accessible through the medium of film, not only by conserving and preserving, but by introducing the moving image of the past into contemporary life.

FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES
- PHILIPPINE FILM ARCHIVE
855 T.M. Kalaw Street
Ermita, Manila
PHILIPPINES
Tel: +63-2 256 9948 / +63-2 8256 9958
Fax: +63-2 708 7920
<https://www.philippinefilmarchive.fdcph.ph>
philippinefilmarchive@fdcp.ph

Correspondence:
Ms. Mary Liza Diño, Chairperson and CEO, FDCP
Mr. Don Gervin Talay Arawan, Head, PFA Division

02 News from the Affiliates



Eye films playing at Amsterdam Central Station, during a test run in November 2019.

> AMSTERDAM EYE FILMMUSEUM

Eye's 75th Birthday Celebrations

To celebrate its 75th birthday in 2021, Eye has two large projects that will be launched in coming months. Starting in January and running for the next 2 years, more than 50 giant digital screens in town squares, train stations, and shopping centres will show clips from the Eye Collection. Thanks to funding from the BankGiro-Loterij, carefully selected 10-second clips from the collection will be shown every 3 minutes on urban screens throughout the Netherlands.

Online Platform

Also in January 2021, Eye is launching its own online film platform: the *Eye Film Player*. This video-on-demand platform contains a cross-section of the Eye collection, and is available to stream in EMEA and North America. In addition to paid content, numerous free films can be watched immediately without creating an account. New films will be added regularly to the platform:

<https://player.eyefilm.nl>

Anne Gant

> ATHENS GREEK FILM ARCHIVE SUCCESS FOR ONLINE SCREENINGS

The pandemic led the Greek Film Archive to redesign its strategy focusing on online screenings. Despite the disadvantages of the distancing from physical venues, there were advantages: the GFA's audience increased significantly, not only in numbers but also by qualitative metrics, attracting visitors far from its physical theatre in Athens (about 22% of visitors of the 11th AAGFF), and even outside Greece (about 20% of visitors of the series "GFA at Home"), as well as younger ages (27% of the audience is under 35). These young people, accustomed to digital entertainment, got in touch with the treasures of our collection along with our distinct cine-ophile programmes. We will keep going in 2021 with new online programming. In the meantime, preparations for the opening of our Museum are moving forward.

online.tainiothiki.gr/
online.tainiothiki.gr/page/11aagff-about-the-aagff/

Phaedra Papadopoulou



Mr. Luca Ferrari, Italian Ambassador to China delivers the opening address in the art theatre of the CFA.

> BEIJING CHINA FILM ARCHIVE

The 10th Beijing International Film Festival

Because of Covid-19, the 10th BIFF planned for 21-30 August had to be postponed. In co-operation with the BTV streaming website and art institutions, this edition of the film festival operated in multiple forms, including restricted theatre screening, TV broadcasting, online streaming, and outdoor film projection. As core co-organizer, the China Film Archive presented 106 foreign and domestic films via 405 screenings in 19 cinemas in Beijing during the festival, gaining a total box office of 0.68 million \$. In addition, 16 exchange activities were arranged, and scholars from our archive also made a series of 12 professional lectures on films to share online.

Ciao! Federico Fellini: A Retrospective

2020 is the centenary of the birth of Italian film master Federico Fellini, as well as the 50th anniversary of the establishment of China-Italy diplomatic relations. Given enough reasons to celebrate, this October and November in Beijing the China Film Archive welcomed a splendid programme entitled *Ciao! Federico Fellini: A Retrospective*. With the firm support of the Italian Embassy, the Italian Institute of Culture, the Cineteca Nazionale, etc., the abundant programming list included 19 of Fellini's most important films, representing different periods of his career, and 3 shorts. The retrospective started on 16 October with the new 4K restoration of *8½* as its opening, and the first part lasted until 29 November. For the second part, 8 representative works

selected from the 19 films will continue to tour 5 other cities of China this December.



From left: Zhang Yimou, Sun Xianghui, Zhang Yi

One Second and Zhang Yimou Visit the CFA

Zhang Yimou's latest film, *One Second*, had its domestic premiere on the afternoon of 26 November in the art theatre of the China Film Archive. Director Yimou and his actors Liu Haocun and Zhang Yi came and talked with the audience. The theme song of the film was performed live by singer Shan Yichun. At the end, in a small special ceremony, Zhang Yimou and the CFA's director Sun Xianghui exchanged gifts: Zhang gave a digital copy of *One Second* to the CFA to preserve, while Sun brought him a reel can containing the print of his first and best film, *Red Sorghum*, as a souvenir. It was a magic moment, when old and new leapt through time and met.

Wenny LIU



> BERLIN ARSENAL – INSTITUT FÜR FILM UND VIDEOKUNST

New DVD Publications

In 2020, two DVDs have been published by Arsenal Edition: one is dedicated to *Shaihu Umar*, directed by Adamu Halilu (Nigeria, 1976). Long believed to be lost, elements of the film were rediscovered and digitally restored by Arsenal in collaboration with the National Film, Video and Sound Archive (Jos). Based on a novel by the first Prime Minister of Nigeria, *Shaihu Umar* remains of importance for the country's cultural heritage until the present time.

The second DVD contains films by the Sudanese Film Group, founded by a group of filmmakers in April 1989 with the aim of acting more independently from the state and being involved in all aspects of film production, screening, and teaching. After the coup in 1989 all endeavours of the SFG came to a halt until they were able to re-register in 2005. Eight films produced between 1964 and 1989 are included in the DVD, accompanied by a 72-page bilingual booklet in English and Arabic.

Nathalie Knoll

> BERLIN DEUTSCHE KINEMATHEK

Report on *Film Restored 2020*

The fifth edition of the Film Heritage Festival "Film Restored" was a very unusual one, having to meet exceptional conditions in view of the Corona pandemic, and we are grateful for the support of FIAF in these difficult times. Set out with a European focus, the programme, with 21 films and 42 guest speakers from over 15 countries, was dedicated to European collaboration projects in preserving, restoring, and accessing the common film heritage. World premieres of new restorations were screened alongside restored classics and relatively unknown masterworks. Unfortunately, most of the guests from all over Europe had to cancel their visits due to the travel restrictions. On the other hand, all speakers joined the festival virtually, either by Zoom meetings or with video lectures presented on the screen of the festival venue Kino Arsenal, which was accessible to a reduced number of festival-goers. All talks and presentations, including the workshop reports on restoration processes, were streamed live on the website of the Deutsche Kinemathek. Moreover, we were able to create an online platform where a number of films and additional bonus features were streamed for free for registered festival guests. Geo-blocking, required by many rights-owners, certainly is an inconvenient limitation when aiming at an international community, as in this case, and will be an issue to follow up on when working with these valuable streaming opportunities in the future.

The festival booklet and a large number of talks are still available online:

<https://www.deutsche-kinemathek.de/de/besuch/festivals-symposien/filmrestored05>

Anke Hahn



Die Kurbel, Giesebrechtstraße 4 (Berlin-Charlottenburg), during the post-war period. Source: Deutsche Kinemathek

Digital Collections – Photographs on Movie Theatre History in Berlin

“Of course, Berlin is terrific. You’ll think you’re sitting in a movie theatre.” With these words the city transformed into a cinema in Erich Kästner’s novel *Emil und die Detektive* – when it got dark on Nollendorfplatz and movie theatres everywhere opened their doors. Cinema reveals worlds full of adventure and attractions in movie theatres, which are sites of encounters, entertainment, and places for reflection. They play a part in our personal memories, social lives, and the urban architecture. Berlin’s cityscape was (and continues to be) shaped by its movie theatres. Many of them, both great and small, have disappeared, been torn down, or have been redesigned. Very few have survived across the decades. Our archives contain numerous photographs of Berlin movie theatres, which we are presenting together for the first time. The seven chronological photo galleries available here allow you to browse through our collection on the history of these cinemas and immerse yourself in historic views of Berlin.

<https://www.deutsche-kinemathek.de/en/collections-archives/photographs-on-movie-theater-history-in-berlin>



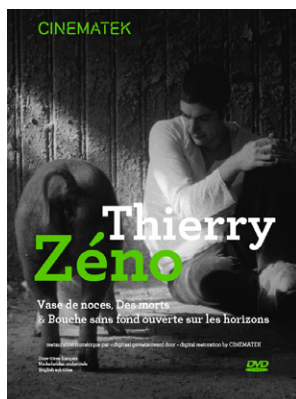
> BRATISLAVA SLOVAK FILM INSTITUTE

Slovak Film Institute Issues *The Elo Havetta Collection* on Blu-ray

The Slovak Film Institute has issued a new Blu-ray, *The Elo Havetta Collection*, featuring films by the Slovak filmmaker Elo Havetta (1938–1975). Havetta is a major figure among the directors of the Czechoslovak New Wave. He made only two full-length feature films, but these, thanks to their artistic quality and originality, stand out in the context of Slovak cinema. This 2-Blu-ray set contains the two feature films *Celebration in the Botanical Garden* (*Slávnosť v botanickej záhrade*, 1969) and *Wild Lilies* (*Ľalie poľné*, 1972), which have been digitally restored as part of the collection of the National Film Archive of the Slovak Film Institute.

These Blu-ray discs also contain Elo Havetta’s short student films and a documentary film about his work and life. *The Elo Havetta Collection* includes a booklet (in English and Slovak) containing a text by director Eduard Grečner about his colleague. Both Blu-ray discs have optional subtitles – English subtitles, or Slovak subtitles for the hearing-impaired – as well as Slovak audio-commentary for the sight-impaired.

Richard Šteinhübel



> **BRUSSELS**
ROYAL FILM ARCHIVE OF BELGIUM

New DVD Release

The CINEMATEK (Royal Film Archive of Belgium), in collaboration with the Cinémathèque de la Fédération Wallonie-Bruxelles, is publishing three flagship films by Belgian director Thierry Zéno (1950–2017) on DVD, in a restored version: *Vase de nocces*, *Des morts*, and *Bouche sans fond ouverte sur les horizons*. Zéno's cinema work is unclassifiable and unique in many ways. Admired by some, condemned by others, this work marked a renewal of cinematic expression in the 1970s. The DVD edition will be available in 2021. The films are subtitled in French, Dutch, and English. The texts accompanying the edition are by Muriel Andrin (ULB).

[fr]

Nouvelle sortie DVD

La CINEMATEK (Cinémathèque royale de Belgique), en collaboration avec la Cinémathèque de la Fédération Wallonie-Bruxelles, publie trois films phares du réalisateur belge Thierry Zéno (1950–2017) en DVD, en version restaurée: *Vase de nocces*, *Des morts* et *Bouche sans fond ouverte sur les horizons*. L'œuvre cinématographique de Zéno est inclassable et unique à maints égards. Admirée par certains, condamnée par d'autres, cette œuvre a marqué un renouvellement de l'expression cinématographique dans les années 70. L'édition DVD sera disponible en 2021. Les films sont sous-titrés en français, néerlandais et anglais. Les textes accompagnant l'édition sont de Muriel Andrin (ULB).

Arnaud van Cutsem



> **BUDAPEST**
HUNGARIAN NATIONAL FILM ARCHIVE

István Szabó DVD Collection

In 2020 the National Film Institute Hungary – Film Archive issued a DVD box-set featuring six restored films by Oscar-winner István Szabó, personally selected by the director himself. All are outstanding works of European and world film history that have won numerous international awards. Twelve extras, both old and new, plus a biographical booklet, are also included in the Hungarian-English language gift box publication.

These most significant works in the Szabó oeuvre are connected by a very characteristic authorial signature: the experience of the history of Central Europe. The title of the superb film *Taking Sides* could be the motto for all his films, as his characters face up to the historical age in which they were born – whether it's the playful, Modernist flashback of the 1960s (*Father*), or gloomy historical tableaux written in phases, like the Oscar-nominated *Confidence*, *Mephisto*, *Colonel Redl*, or *Hanuszen*.

Tamara Nagy



> **DUBLIN**
IFI IRISH FILM ARCHIVE

Restoration of *Blarney*

The IFI Irish Film Archive is in the final stages of a restoration project funded by the MEDIA sub-programme of Creative Europe as part of the follow-up initiatives to the European Year of Cultural Heritage. The project is to restore the film *Blarney* (1938), also known as *Ireland's Borderline*, a light-hearted tale with a serious political message at its core, starring Irish comedian Jimmy O'Dea. The film tells a story of love and larceny, as well as depicting the personal and professional rivalry between people living on both sides of the Irish border. The latter is a subject of particular relevance as the UK's departure from the European Union approaches, with the issue of the Irish border receiving special attention. The IFI has sourced original elements from the UCLA Film & Television Archive and the BFI, and is working with R3store Studios on the digital preservation work, which will result in new prints for exhibition and preservation purposes.

Kassandra O'Connell



> **ISTANBUL**
SINEMA-TV ENSTITÜSÜ / TURKISH FILM
& TV INSTITUTE

New Director

Başak Ürkmez, an animator, lecturer, and curator who lives and works in Istanbul, started his tenure as the Turkish Film & TV Institute's new Director in November.

Mr. Ürkmez graduated from Anadolu University's Department of Animation in 1999, and obtained a Master's degree there in 2002, and worked as lecturer for that same Department between 2002-2004. He completed his doctorate at the Mimar Sinan Fine Arts University in 2011. He also led various animation education projects in Turkey, England, Peru and Cuba. He was granted in Turkish Graphic Design Society Award as the Best Exhibition Design in 2011 and 2012, and has been a member of Grafist – the Organisation Committee of Istanbul's Graphic Design Week – since 2004. He was also one of the founders of the Mimar Sinan University Graphic Design Information Document Center, where he worked on the archiving of over 3000 posters and animation film materials. He is a contributor to the book *Animation in the Middle East: Practice and Aesthetics From Baghdad to Casablanca* published by IB Tauris (2017). He has worked as assistant professor in Mimar Sinan University's Graphic Design Department since 2004.



Recent and Current Activities

The Mimar Sinan Fine Arts University Turkish Film & TV Institute Archive contains more than 30,000 pieces of material. Besides movies, our archive holds a large number of printed materials. These consist of posters, photographs, lobby cards, scripts, publications, and directors' and actors' personal papers.

Our institution has recently welcomed a new director (see the news item above), who is developing a new management approach. We are determined to bring the archive back to international standards. We have made certain plans for this purpose, starting in November and December 2020, which are now being implemented and realized.

The Ministry of Culture of the Turkish Republic's "Istanbul Film Museum" will be opened in 2021. Our institute has signed a protocol with the Ministry. We will organize exhibitions at certain intervals incorporating the materials in our archive at the Museum.

The "Cinema Lanterns" Project was created. "Cinema Lanterns" were large, hand-painted publicity posters placed at the entrance of cinemas in Turkey, in use from 1930 to 1990. A total of 13 historic "cinema lanterns" were found in our archive. The budget was applied for in December, and restoration has begun. Researchers in our country only knew "cinema lanterns"

from photos, but until recently were unaware of the actual current existence of these surviving examples. We will publish a book on this subject in February 2021. We invite FIAF colleagues to share information on how what we call "Cinema Lanterns" (Cinema Cutouts, Movie Marquees, etc.) are/were used in other countries.

Basak Ürkmez



> KYIV OLEKSANDR DOVZHENKO NATIONAL CENTRE

Exhibition of 1920s Poster Art

This July the Dovzhenko Centre opened an exhibition of Soviet Ukrainian poster art of the VUFKU era, entitled "To Scream! To Call! To Burn!" Among the vivid, vibrant, expressively coloured works by local artists kindly provided by the Vernadsky National Library are those drawn by Oleksandr Dovzhenko himself.

Odessa's Forgotten "New Wave"

For the XI Odessa International Film Festival, the Dovzhenko Centre submitted a programme focused on *auteurs* of the Odessa Studios of the early 1990s, who were bravely pushing formal boundaries. Five features, by Yurii Belianskyi, Yurii Sadomskyi, Mykhailo Kats, and Serhiy Rakhmanin, were newly scanned from original prints.

Arsenii Kniazkov



> LAUSANNE CINEMATHEQUE SUISSE

Renovation of the Capitole

To enable the start of the renovation and restoration work on the Capitole cinema in Lausanne – the future «Maison du cinéma» of the Cinémathèque suisse – its 869 red seats were put up for sale at the end of November. They all went in a few hours, more than 360 buyers having acquired them. Introduced in 1981, they had served their time and needed to be changed. This is part of a project that will restore the lustre of this historic theatre, which was inaugurated in 1928.

[fr]

Rénovation du Capitole

Pour permettre le début du chantier de rénovation et de restauration du cinéma Capitole à Lausanne, future «Maison du cinéma» de la Cinémathèque suisse, ses 869 fauteuils rouges ont été mis en vente fin novembre. Ils sont partis en quelques heures. Plus de 360 acheteurs ont acquis ces sièges datant de 1981 et qu'il fallait de toute manière changer pour redonner son lustre à cette salle historique, inaugurée en 1928.

> LIMA FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)

Latest Accomplishments

- Strengthening visibility by re-launching [the website](#), creating a [social network](#) (on Facebook), and opening a virtual platform for paid and free events.
- Four film cycles (streaming): Czech Cinema in Peru, Fellini 100 years, 32nd European Film Festival, and Chinese Film Cycle.
- Five exhibitions of restored Peruvian films, documentaries, and short films from the Filmocorto Festival.
- Five virtual talks, on audiovisual and photographic archives, film restoration in Colombia and Peru, audiovisual heritage, and the work of Fellini.
- Start of the *Luis Pardo* restoration project (Peru, 1927).
- Podcast and participation in 2nd Exhibition of Restored Cinema.

[es]

Últimos logros

- Fortalecimiento de la visibilidad al relanzar la [página web](#), crear una [red social](#) (Facebook) e inaugurar una plataformas virtual para eventos pagados y otra de acceso libre.
- Cuatro ciclos de cine (streaming): Cine Checo en el Perú, Fellini 100 años, 32° Festival de Cine Europeo y Ciclo de Cine Chino.
- Cinco exhibiciones de películas peruanas restauradas, documentales, y cortos del Festival Filmocorto.
- Cinco conversatorios virtuales sobre archivos audiovisuales y fotográficos, restauración filmica en Colombia y Perú, patrimonio audiovisual y obra de Fellini.
- Inicio del proyecto de restauración *Luis Pardo* (Perú, 1927).
- Podcast y participación en 2da Muestra de Cine Restaurado”.

Carlos Alberto Chavez Rodriguez



O Movimento das Coisas (Manuela Serra, 1985)

> LISBON CINEMATECA PORTUGUESA

Recognizing Portuguese Film Heritage

In the most recent edition of the Lumière Festival, Portugal was the invited country of the [Marché International du Film Classique](#) (MIFC), a platform for discussing the opportunities and challenges of audiovisual heritage today. Lyon also witnessed the world premiere of the recent 4K digitization and restoration of [O Movimento das Coisas](#) (Manuela Serra, 1985), a beautifully crafted example of Portuguese heritage cinema in line with the work of António Reis and Margarida Cordeiro.

In the USA, Grasshopper Films recently started the theatrical and online distribution of three Portuguese classics: [Francisca](#) (Manoel de Oliveira, 1981), [Os Verdes Anos](#) (1963), and [Mudar de Vida](#) (1964), by Paulo Rocha.

Finally, new DVD editions by the Cinemateca Portuguesa include the first Portuguese feature, [A Rosa do Adro](#) (1919), with a reconstitution of its original musical score, as well as [As Armas e o Povo](#) (1975), the collective documentary that best depicts the events following the 1974 revolution.

Tiago Baptista



> LONDON BFI NATIONAL ARCHIVE

BFI London Film Festival World Premiere of BFI National Archive's 4K Remastering of Peter Wollen's *Friendship's Death* (1987)

The BFI National Archive's recent 4K remastering of Peter Wollen's *Friendship's Death* (1987) received its world premiere at the BFI London Film Festival in October, playing as part of the Treasures strand, made available for free on BFI Player. The remastering was undertaken by the BFI's Film Conservation team in collaboration with the film's producer, Rebecca O'Brien and cinematographer, Witold Stok.

Written and directed by renowned film theorist and filmmaker Peter Wollen, *Friendship's Death* was the first feature film produced by Rebecca O'Brien. Starring Tilda Swinton in one of her early feature roles and Bill Paterson, Wollen's impassioned film deftly weaves elements of science-fiction with powerful political commentary.

The BFI National Archive also preserves Wollen's extensive collection of papers, archive curators arranged a series of online events celebrating Wollen's life, career and legacy, with Tilda Swinton, Bill Paterson, Rebecca O'Brien, Witold Stok, Laura Mulvey and Kodwo Eshun. These are available to watch for free on the BFI's YouTube channel.

Sarah Bemand

UNIVERSITY
OF
CALIFORNIA

Systemwide ILS Project



> **LOS ANGELES**
UCLA FILM & TELEVISION ARCHIVE

UC Library SILS Project

UCLA Film & Television Archive cataloguers are key players on teams charged by the University of California's Council of University Librarian to implement a "Systemwide Integrated Library System," commonly known as SILS. SILS will transform all University of California Library services, operations, and related services to improve collaboration between all 10 UC campuses, two regional library facilities and the California Digital Library. UC Libraries are enabling an enhanced and user-centered level of integration in the following core functional areas: circulation, management, and sharing of print, media, and electronic collections. The UC SILS project is currently in its implementation phase, and will go live in the summer of 2021.

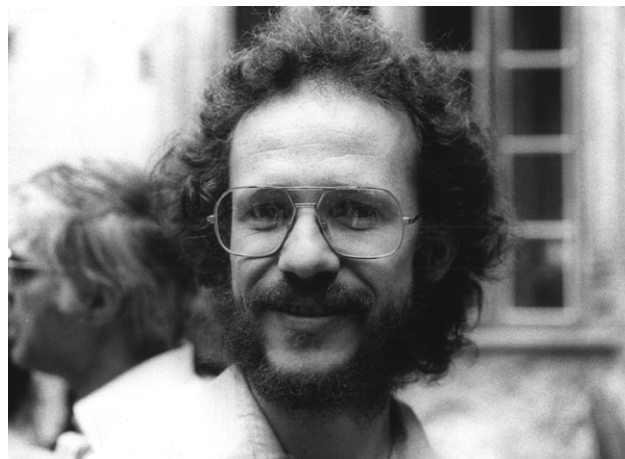


"Roots" author Alex Haley with host Tom Reed.

Historic Local Television Digitization Project

Working with Los Angeles-based preservation experts at DC Video, John H. Mitchell Television Archivist Mark Quigley has facilitated the digitization of over 120 hours of the local news and information program *Tom Reed's For Members Only* (ca. 1980–2002). Airing in Los Angeles on KSCI UHF Channel 18, the unique program offered viewers Black perspectives on a wide range of topics, including social issues and explorations of African American history. These rare broadcasts previously existed only on obsolete and aging tape formats. The Archive and UCLA Library hope to prepare an online access component to selections from the collection in the coming year.

Todd Wiener



Pierre Véronneau at the 1979 FIAF Congress in Lausanne.

> **MONTRÉAL**
CINÉMATHÈQUE QUÉBÉCOISE

Film Historian Pierre Véronneau Has Died

It is with great sadness that we inform you of the passing of Québec film historian and author Pierre Véronneau following a long illness. He was 74 years old. Working at the Cinémathèque québécoise from 1973 to 2010, Pierre Véronneau wrote numerous texts on the history of cinema, in addition to conducting research and overseeing the development of the collections. His contribution to the development of the institution is considerable. Pierre Véronneau is one of the few individuals who has shaped the Cinémathèque québécoise

by imposing rigour and professionalism in an undertaking that was at the outset essentially a gesture of passion and love for cinema. He has contributed more than anyone else to writing the history of cinema in Québec. We are all grateful to him for leaving us such a rich and fertile intellectual legacy.

[fr]

Décès de l'historien du cinéma Pierre Véronneau

C'est avec regret que nous avons appris le décès de l'historien du cinéma québécois et auteur Pierre Véronneau des suites d'une longue maladie. Il avait 74 ans. À l'emploi de la Cinémathèque québécoise de 1973 à 2010, Pierre Véronneau a signé de nombreux textes sur l'histoire du cinéma, en plus d'y mener des recherches et de veiller au développement des collections. Son apport au développement de l'institution est considérable. Pierre Véronneau fait partie des quelques individus qui ont façonné la Cinémathèque québécoise en imposant la rigueur et le professionnalisme dans une entreprise qui était au départ essentiellement un geste de passion et d'amour du cinéma. Il a contribué plus que quiconque à l'écriture de l'histoire du cinéma au Québec. Nous lui sommes collectivement reconnaissants de nous laisser un héritage intellectuel aussi riche et fécond.

Josianne Ricci



> MUMBAI FILM HERITAGE FOUNDATION

Report on the Latest Online Edition of the Film Preservation & Restoration Workshop India 2020

With film archives the world over struggling to survive the pandemic, the Film Heritage Foundation, in association with FIAF, conducted its first-ever online edition of the Film Preservation & Restoration Workshop India, in September 2020. Running from 2 to 19 September, the workshop comprised 9 one-hour sessions inclusive of a 15-minute Q & A with experts from around the world.

The sessions covered a wide range of topics, with a focus on the impact of the pandemic on film heritage and its preservation, and included film digitization, digital preservation during a global emergency, advocacy for struggling archives, the protocols for resuming work in archives post-lockdown, moving-image cataloguing, film restoration workflow, film repair, and for the first time, the preservation of 3D film collections.

We are thankful to our superb roster of speakers, including David Walsh, Reto Kromer, Mick Newnham, Natasha Fairbairn, Davide Pozzi, Marianna De Sanctis, Sophie Hunter, Renee Kiefer, and our director Shivendra Singh Dungarpur, who took the time and effort to share their knowledge on dealing with the challenges of the pandemic.

We had an overwhelming response, with over 200 applications, from India, Sri Lanka, Bangladesh, Nepal, Afghanistan, and other countries, and received excellent feedback. While virtual training can fill the gap temporarily, it cannot replace hands-on training and interaction, and we hope to return to “real” workshops next year.

Jayant Patel

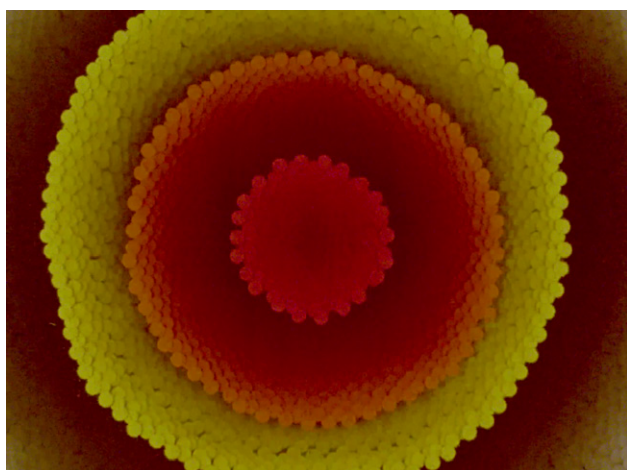


Image from *IMPASSE* by Frank and Caroline Mouris, 1978.

> NEW HAVEN YALE FILM STUDY CENTER

Impasse Preservation

The Yale Film Study Center, in collaboration with the Academy Film Archive, has completed the preservation of *Impasse*, a short film made by Frank and Caroline Mouris in 1978. The film, made while Frank Mouris was studying at the American Film Institute in Los Angeles, was created using millions of Avery adhesive labels. With original elements provided by both archives, the preservation project has resulted in new preservation negatives and prints, as well as digital elements, for the film. *Impasse*, along with other recently preserved films, can be watched on the Yale Film Archive Vimeo channel at vimeo.com/yalefilmarchive.

Brian Meacham



An audience at Anthology Film Archives' Invisible Cinema at the Public Theater. (Photo by Gretchen Berg)

> NEW YORK ANTHOLOGY FILM ARCHIVES

Celebrating 50 Years of Anthology Film Archives

Beginning November 30, 2020, Anthology Film Archives celebrates our 50th anniversary as a cinema, archive, library – and community – devoted to experimental filmmaking. As we reach the milestone of 50 years, and look ahead to our next half-century, Anthology's next great ambition is to realize co-founder Jonas Mekas's dream of a substantial renovation resulting in a new library, new and greatly expanded film vaults, a new elevator, and more. This project – which is on the verge of becoming a reality – will improve conditions for film preservation, study, and exhibition, and broaden access for students, researchers, filmmakers, and the general public.

Wendy Dorsett

> PARIS LA CINÉMATHÈQUE FRANÇAISE

Opening of the Méliès Museum on Wednesday 13 January 2021

Through a unique collection of machines, costumes, drawings, models, and photos, the Museum invites you to explore the phantasmagorical world of the magician of the 7th Art and inventor of special effects, and to travel in his company through the history of cinema from its birth to the present day.

Its Curators are Laurent Mannoni, Scientific Director of Heritage, Matthieu Orléan, Artistic Advisor to Exhibitions, and Gabrielle Sébire, Director of Educational Action at the Cinémathèque française.



New Edition: *Georges Méliès, La Magie du Cinéma*

A beautiful book of 400 pages and 500 illustrations on the life, work, and posterity of Méliès. 224*308 mm, 45 €. Author and editor, Laurent Mannoni. Published on 18 November 2020.

Preface by Martin Scorsese, and numerous testimonies and quotations by D. W. Griffith, Sergei Eisenstein, Charles Pathé, Luis Buñuel, Jean Renoir, René Clair, Marcel L'Herbier, Jean Epstein, Man Ray, Jean Cocteau, Henri Langlois, Georges Franju, Jean-Luc Godard, Norman McLaren, Edgar Morin, George Lucas, Guillermo del Toro, Alfonso Cuarón, Christopher Nolan, Abel & Gordon, Jean-Pierre Jeunet, Olivier Assayas, Tim Burton, Rob Legato, Luc Besson, and Bruno Podalydès.

With a complete filmography of the work of Georges Méliès.

Museum Catalogue

Méliès Museum – the catalogue which mirrors the museum path, in 96 pages and 80 images. 154*224 mm, 14.90 €. In French and English.

To be published 13 January 2021.

Festival "Toute la mémoire du monde"

The 9th edition of the International Festival of Restored Film will take place from 3 to 7 March 2021 at the Cinémathèque française with the support of Gaumont and Warner Bros. As every year, the festival will offer a selection of the latest prestigious restorations. Through a cinephile and eclectic programme, the event will pay tribute to the work of archives, rights-holders, studios, and laboratories to save the works of the past. The programme will consist of several thematic sections, and will include an intense programme of meetings, workshops, and film concerts.

FIAF Winter School 2021

FIAF, the Cinémathèque française and the Fondation Jérôme Seydoux-Pathé are joining forces to organize the sixth edition of this training course aimed above all at FIAF archive professionals.

Sylvie Vallon

[fr]

Ouverture du Musée Méliès, nouveau parcours permanent de la Cinémathèque française mercredi 13 janvier 2021.

Au fil d'une collection unique au monde de machines, costumes, dessins, maquettes, photos, le Musée invite à explorer l'univers fantasmagorique du magicien du 7e art et l'inventeur des effets spéciaux, et à parcourir, en sa compagnie, l'histoire du cinéma de sa naissance à nos jours.

Commissaires: Laurent Mannoni, directeur scientifique du patrimoine, Matthieu Orléan, conseiller artistique aux expositions et Gabrielle Sébire, directrice de l'action éducative à la Cinémathèque française.

Ouvrage Georges Méliès, *La Magie Du Cinéma*

Un beau livre de 400 pages et 500 illustrations sur la vie, l'œuvre, et la postérité de Méliès. 224*308 mm, 45 €. Auteur et directeur d'ouvrage, Laurent Mannoni. Paru le 18 novembre 2020.

Préface de Martin Scorsese et nombreux témoignages et citations : David Wark Griffith, Sergueï Eisenstein, Charles Pathé, Luis Buñuel, Jean Renoir, René Clair, Marcel L'Herbier, Jean Epstein, Man Ray, Jean Cocteau, Henri Langlois, Georges Franju, Jean-Luc Godard, Norman McLaren, Edgar Morin, George Lucas, Guillermo del Toro, Alfonso Cuarón, Christopher Nolan, Abel & Gordon, Jean-Pierre Jeunet, Olivier Assayas, Tim Burton, Rob Legato, Luc Besson, Bruno Podalydès.

Avec une filmographie complète de Georges Méliès.

Catalogue

Musée Méliès - L'album catalogue qui reprend le parcours du musée en 96 pages et 80 images, 154*224 mm, 14.90 €. En français et en anglais.

A paraître le 13 janvier 2021.

Toute la mémoire du monde

La 9^e édition du Festival international du film restauré se déroulera du 3 au 7 mars 2021 à la Cinémathèque française avec le soutien de Gaumont et Warner Bros. Comme chaque année, le festival proposera une sélection des dernières restaurations de prestige. À travers un programme cinéphile et éclectique, la manifestation rendra hommage au travail des archives, des ayants droit, des studios et des laboratoires pour sauver les œuvres du passé. La programmation se composera de plusieurs sections thématiques et donnera lieu à un intense programme de rencontres, d'ateliers et de ciné-concerts.

FIAF Winter School 2021

La FIAF, la Cinémathèque française et la Fondation Jérôme Seydoux-Pathé s'associent pour organiser la sixième édition de cette formation destinée avant tout aux professionnels des archives FIAF.

Sylvie Vallon



> PERPIGNAN INSTITUT JEAN VIGO / CINÉMATHEQUE EURO-RÉGIONALE

Publication of a Book: *Histoire d'une passion: Yves Thos affichiste de cinéma*

As part of the «Yves Thos, cinema poster designer» exhibition, which will take place in 4 locations (Couvent des Minimes / Perpignan, Bibliothèque du Carré d'art / Nîmes, Fondation Pathé / Paris, and Cinémathèque de Toulouse), the Institut Jean Vigo has published *Histoire d'une passion: Yves Thos affichiste de cinéma*, by Christian Rolot and Guillaume Boulangé.

The aim of this book is to show what the profession of cinema poster artist really consisted of before the double economic and technical revolution of the 1980s, which, through the massive use of photography, put an end to the great line of illustrative painters. An iconographic approach, made up of 57 posters by Yves Thos, will enable the reader to better highlight the main themes of the films he was asked to illustrate, the dominant aesthetic choices he made, and the tricks of the trade of an artist who was forced to work in a hurry by his clients.

Editions Deuxième époque; 124 pages, 25 €.

Frédéric Borgia

[fr]

Sortie du livre:

Histoire d'une passion: Yves Thos affichiste de cinéma

Dans le cadre de l'Exposition «Yves Thos, affichiste de cinéma» qui se déroulera dans 4 lieux (Couvent des Minimes / Perpignan, Bibliothèque du Carré d'art / Nîmes, Fondation Pathé / Paris et Cinémathèque de Toulouse), l'Institut Jean Vigo édite un livre de Christian Rolot et Guillaume Boulangé, «Histoire d'une passion : Yves Thos affichiste de cinéma».

Ce livre a pour ambition de montrer en quoi consistait véritablement le métier d'affichiste de cinéma avant que n'intervienne la double révolution économique et technique des années 80 qui, par l'utilisation massive de la photographie mit pratiquement fin à la grande lignée des peintres illustrateurs. Une approche iconographique, constituée de 57 affiches signées Yves Thos permettra de mieux mettre en évidence les grandes thématiques des films dont on lui confiait l'illustration, les choix esthétiques dominants qui étaient les siens et les trucs de métier d'un artiste que les commanditaires obligeaient à travailler dans l'urgence.

Éditions Deuxième époque; 124 pages, 25 €

Frédéric Borgia



> PODGORICA CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE

Opening Ceremony for New Premises

The Montenegrin Cinematheque and Music Centre of Montenegro officially moved to their new building after two decades, with an opening ceremony taking place on 3 November 2020. Due to the COVID-19 crisis, the event was attended by a few select invitees, which included the President of Montenegro, the Mayor of Podgorica, and the Minister of Culture.

After two decades of waiting, the Cinematheque can finally conduct all its activities in conditions that were long considered necessary. In this new upgraded space, the Cinematheque is equipped with adequate depots for preserving film negatives and positive film prints, as well as editing rooms for work with both digital and analogue materials. For the first time, we will have an optimal system for viewing, restoration, preservation, and transfers of film materials into digital formats of images and sound, as well as for the long-term storage of films.

The Cinematheque now has three spaces for film projections: a small cinema, a big concert hall to be equipped with DCP for film screenings, and a summer stage to be used as an open-air cinema. Cinephiles and film professionals will have access to a mediatheque, with the opportunity to conduct research in the archives. There is also a nice space for organizing presentations, discussions, and lectures as well as social club.

Aleksandra Cerović



> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

New Director of Cinemateca do Museu de Arte Moderna do Rio de Janeiro

Hernani Heffner was appointed in August 2020 as the new director of the Cinemateca do Museu de Arte Moderna do Rio de Janeiro. He succeeds Ricardo Cota, after five years at the Cinemateca.

Heffner joined the Cinemateca in 1996, starting as Co-ordinator of the Documentation and Research Center. In 1999 he became Head of the Film Collection. Heffner is a great reference in the film heritage field nationwide. He has participated in many film restorations, such as *O Ébrio* (Gilda de Abreu, 1946), *Alô! Alô! Carnaval!* (Adhemar Gonzaga, 1936), and *Bonequinha de Seda* (Oduvaldo Vianna, 1936).

José Quental

[fr]

Nouveau directeur de la Cinemateca do Museu de Arte Moderna

Hernani Heffner a été nommé en août dernier Directeur de la Cinemateca do Museu de Arte Moderna do Rio de Janeiro. Il substitue à Ricardo Cota, après cinq ans à la Cinemateca.

Heffner a rejoint le Cinemateca en 1996, en tant que coordinateur du Centre de documentation et recherche. En 1999, il devient Chef de collections film. Heffner est une grande référence dans le domaine du

patrimoine cinématographique à l'échelle nationale. Il a participé à de nombreuses restaurations cinématographiques, comme *O Ébrio* (Gilda de Abreu, 1946), *Alô! Alô! Carnaval!* (Adhemar Gonzaga, 1936) et *Bonequinha de Seda* (Oduvaldo Vianna, 1936).

José Quental



> ROCHESTER GEORGE EASTMAN MUSEUM

In Memoriam: Edward E. Stratmann (1953-2020)

Ed Stratmann, a major figure in film preservation, and a long-time staff member of the George Eastman Museum, has passed away. He leaves behind his loving family and the many friends he made during his 42 year career in the museum's Moving Image Department. Ed joined the museum in 1974 and retired in 2016 as Curator Emeritus. Ed was a founding member of AMIA, served on FIAF's North American Sub-committee on Preservation, and was a member of SMPTE. In 1998 he received the *Pordenone Film Festival Preservation Award* and AMIA's *The Dan and Kathy Leab Award*.

Ed's legacy resides in the dozens of films he preserved for the museum, including *The Lost World* (Harry O. Hoyt, US 1925), and in the graduates of The L. Jeffrey Selznick School of Film Preservation, many of whom work in archives worldwide. Ed was an institution within an institution and he will be sorely missed. But we have stories to tell about the legendary Ed Stratmann. He was one of a kind.

Caroline Yeager



Italian version of Orson Welles' *Othello*, which he found out to be the longest and oldest edition of the film. This copy was preserved in the Cineteca Nazionale, and was recently restored and screened in 2015, at the 72nd Mostra di Venezia.

Cosetta Del Faro

> ROME CINETECA NAZIONALE

Changes in Directorship

We are pleased to inform you that effective from 1 January 2021, Alberto Anile has been appointed as new Head Curator of the Cineteca Nazionale.

He succeeds Paolo Cherchi Usai, who has resigned for strictly personal reasons. The Cineteca and the Centro Sperimentale di Cinematografia are deeply grateful for his contribution to the Cineteca Nazionale.

Alberto Anile is a film historian, journalist, and film critic. He is the author of several books about important artists of Italian cinema (Roberto Rossellini, Luchino Visconti, Totò, and Alberto Sordi). He is well-known abroad for his books about Orson Welles, translated into English and adopted by many American universities. He has been a member of the Selection Committee of the International Critic's Week of the Mostra del Cinema di Venezia. He has researched the cuts of *Il Gattopardo* by Visconti, a pre-censorship copy of the film *Guardie e ladri* by Steno & Mario Monicelli, and the



> SAN FRANCISCO SAN FRANCISCO SILENT FILM FESTIVAL

Calendar Update

As seems all so inevitable in these times, the annual San Francisco Silent Film Festival is being rescheduled to autumn 2021. Exact dates are to be announced. SFSFF looks forward to celebrating its 25th annual festival in spectacular fashion as soon as conditions permit.

Online Activities

The festival organization has been working to keep the silent film community interested and engaged during the lockdown. Since spring, the festival has maintained a regular online schedule of online "screenings" from the SFSFF Collection, hosted live masterclasses with musicians, and streamed "Amazing Tales" presentations. The masterclasses are streamed live and then saved on the festival website for viewing, along with a variety of SFSFF-restored films.

II Cinema Ritrovato DVD Awards

In August the DVD publication of *Fragment of an Empire* (Soviet Union, 1929) received the prestigious Peter von Bagh Award at the 2020 II Cinema Ritrovato DVD Awards. Quoting from the award text: *This is an exceptional presentation of a silent film, a fruitful collaboration between Eye Filmmuseum, Gosfilmofond of Russia, The San Francisco Silent Film Festival and Flicker Alley. Fridrikh Ermler's fascinating film, his last silent feature and his fourth with the actor Fiodor Nikitin, benefits here from a revelatory restoration and is accompanied by texts and commentary that further illuminate its history.*

Publication

The San Francisco Silent Film Festival is pleased to announce the publication of *Discovering Lost Films of Georges Méliès in fin-de-siècle Flip Books (1896-1901)*, by Thierry Lecointe, Pascal Fouché, Robert Byrne, and Pamela Hutchinson. The book details the research and reveals the marvels discovered within a series of flip books published in the years 1896-1901 by Léon Beaulieu, which were based on images appropriated from early films by Méliès, Gaumont, Skladanowsky, and Pathé. Publication of the English/French dual-language edition was sponsored by SFSFF and published by John Libbey Publishing through Indiana University Press.

Rob Byrne



> SANTIAGO CINETECA NACIONAL DE CHILE

Cineteca Nacional de Chile Presents the Restoration of *El Húsar de la muerte* (1925)

The Cineteca Nacional de Chile has just released a restored version by its laboratory of *El Húsar de la muerte* (1925), directed by and starring Pedro Sienna, which narrates the adventures of the national hero Manuel Rodríguez. The digital restoration was made from a 35mm copy scanned in 4K. It is the only Chilean film declared as a historical monument by the National Monuments Council, and has had three previous interventions (1941, 1962, and 1996). It was set to music by the band La Patogallina, and will be available online from the end of December at <https://www.cclm.cl/cineteca-nacional-de-chile/>

[es]

Cineteca Nacional de Chile presenta restauración de *El Húsar de la muerte* (1925)

La Cineteca Nacional de Chile acaba de estrenar una versión restaurada en su laboratorio de *El Húsar de la muerte* (1925), dirigida y protagonizada por Pedro Sienna, que narra las aventuras del héroe patrio Manuel Rodríguez. La restauración digital fue realizada a partir de una copia en 35mm escaneada en 4K. Es la única película chilena declarada Monumento histórico por el Consejo de Monumentos Nacionales y tuvo tres intervenciones previas (1941, 1962 y 1996). Fue musicalizada por la banda La patogallina y estará disponible on line desde fines de diciembre en <https://www.cclm.cl/cineteca-nacional-de-chile/>

Mónica Villarroel Márquez

> STOCKHOLM SVENSKA FILMINSTITUTET

The Swedish Film Institute Reaches Donation Agreement with Major Rights-Holder

AB Svensk Filmindustri is the single biggest rights-holder of the Swedish film heritage, having been the major producer of films in Sweden since the company's foundation in 1919. Through their own production, and by acquisition of other studios, AB Svensk Filmindustri has over the years deposited numerous original, preservation, and screening elements with the Swedish Film Institute, and our predecessors Svenska Filmsamfundet and Filmhistoriska samlingarna.

In July 2020, the Swedish Film Institute and AB Svensk Filmindustri signed an agreement whereby all former deposits were retroactively transformed into donations. This will ensure the safekeeping of those elements, disregarding any future change in ownership of the immaterial rights. A similar agreement regarding former deposits of non-film material was struck in 2018.

Jon Wengström



> TALLINN FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA

The Core of the Newsreel Collection to be Digitized at the National Archives of Estonia

According to the Action Plan of the Ministry of Culture, the Film Archive of the NAE is carrying out two film-related digitization projects. The first comprises 120 hours of 35mm newsreels made between 1940 and

1967. The selection covers the peak of the production of Soviet Estonian newsreels, when the Tallinnfilm studio produced around 50 newsreels per year. The 4K digitization workflow is outsourced to Ratus OÜ/Prasad Corporation Private Limited, and will be completed by May 2021. As a result, 50% of the NAE's newsreel collection will be digitized, catalogued, and made accessible online.

Eva Näripea



> TIRANA FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA

Premiere of *Tomka and his Friends* on Turner Classic Movies

On 20 October, the Turner Classic Movies (TCM) channel premiered the restored 1977 Albanian film *Tomka and his Friends* as part of its 'Women Make Films' series, inspired by Mark Cousins epic and ground-breaking documentary. Hosted by Dr. Jacqueline Stewart and acclaimed filmmaker Kimberly Pierce, millions of viewers were introduced to the fantastic and nuanced work of the beloved Albanian director Xhanfise Keko (1928-2007), whom TCM honored as its 'Director of the Week'. The restoration of this key work in our country's cinema was made possible by a collaboration of the Albanian Cinema Project (ACP) with the Library of Congress and the Albanian National Film Archive (AQSHF).

Iris Elezi



La Vestale (1910), photogramme restauré. Collections La Cinémathèque de Toulouse et Museo Nazionale del Cinema.

> TOULOUSE LA CINÉMATÈQUE DE TOULOUSE

Peplum restoration

La Cinémathèque de Toulouse and the Museo Nazionale del Cinema have completed the restoration of *La Vestale* (Itala Film, 1910) from a nitrate tinted print held by La Cinémathèque de Toulouse in its French version.

La Vestale is a "peplum" film with spectacular sets and numerous extras, starring Adriana Costamagna as Julie, Alexandre Bernard as Cinna, and Emilio Ghione playing the role of a soldier bearing "fake news". The print has been scanned in 4K and digitally restored in 2K by L'Immagine Ritrovata in Bologna. 35mm copies have also been printed in addition to the digital ones.

This collaboration between La Cinémathèque de Toulouse and the Museo Nazionale del Cinema has helped in developing the knowledge of silent Italian films, and follows on from two other shared projects: the restoration of *Nozze d'oro* (Luigi Maggi, Ambrosio, 1911), and the restoration of several Pathé-KOK films carried out with the help of the Cinémathèque de Nouvelle-Aquitaine.

[fr]

Restauration du péplum

La Cinémathèque de Toulouse et le Museo Nazionale del Cinema viennent de terminer la restauration du

film *La Vestale* (Itala Film, 1910), dont la Cinémathèque de Toulouse conservait une copie nitrate teintée de la version française.

La Vestale est un péplum aux décors grandioses et à la riche figuration, avec Adriana Costamagna dans le rôle de Julie, Alexandre Bernard dans le rôle de Cinna et Emilio Ghione interprétant un soldat porteur de « fake news ». La copie a été numérisée en 4K et restaurée numériquement en 2K par le laboratoire L'Immagine Ritrovata de Bologne. Outre les copies numériques, ont été tirées des copies en 35 mm.

Cette collaboration entre la Cinémathèque de Toulouse et le Museo Nazionale del Cinema ajoute une petite pièce à la connaissance du cinéma muet italien et fait suite à deux autres projets communs : l'un autour du film *Nozze d'oro* (Luigi Maggi, Ambrosio, 1911); l'autre, mené avec le concours de la Cinémathèque de Nouvelle-Aquitaine, sur plusieurs films édités par Pathé Kok.

[es]

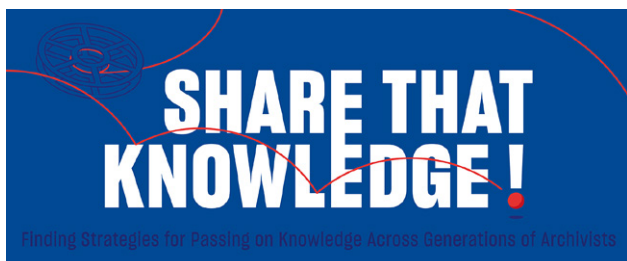
Restauración del peplum

La Cinémathèque de Toulouse y el Museo Nazionale del Cinema acaban de finalizar la restauración de la película *La Vestale* (Itala Film, 1910), de la cual la Cinémathèque de Toulouse conservaba una copia nitrate teñida de la versión francesa.

La Vestale es un peplum con decorados grandiosos y un considerable reparto: Adriana Costamagna en el papel de Julie, Alexandre Bernard en el papel de Cinna y Emilio Ghione en el soldado que transporta « fake news ». La copia fue escaneada en 4K y restaurada digitalmente en 2K por el laboratorio L'Immagine Ritrovata en Bolonia. Además de las copias digitales, se tiraron copias en 35 mm.

Esta colaboración entre la Cinémathèque de Toulouse y el Museo Nazionale del Cinema aporta una pequeña pieza al conocimiento del cine mudo italiano, después de dos proyectos conjuntos: uno en torno a la película *Nozze d'oro* (Luigi Maggi, Ambrosio, 1911); el otro, realizado con la ayuda de la Cinémathèque de Nouvelle-Aquitaine, sobre varias películas editadas por Pathé Kok.

Clarisse Rapp



Guy Debord's *Complete Cinematic Works* are gathered in a single volume for the first time in German, complemented by a list of sources for the quotes, Debord's notes on his films, drafts of unrealized film projects, and the text of the TV documentary he co-authored, *Guy Debord, son art et son temps*, as well as essays by Alexander Horwath and editor Werner Rapp.

Eszter Kondor

> VIENNA ÖSTERREICHISCHES FILMMUSEUM

Knowledge-Sharing within Audiovisual Archives

As a part of the project "Share that Knowledge!", we distributed an online survey in the wider audiovisual archiving community. The intention was to get a global idea of the concerns and methods of knowledge-sharing within audiovisual archives. The findings unveil the existing knowledge-sharing methods, challenges of knowledge transfer, and possible techniques for improving knowledge-sharing within audiovisual archives. The data collected in the survey will be combined with qualitative research conducted in the field to write a conclusive report on the methods of knowledge-sharing in audiovisual archives. For more details about the survey findings, see <https://sharethatknowledge.com/>.

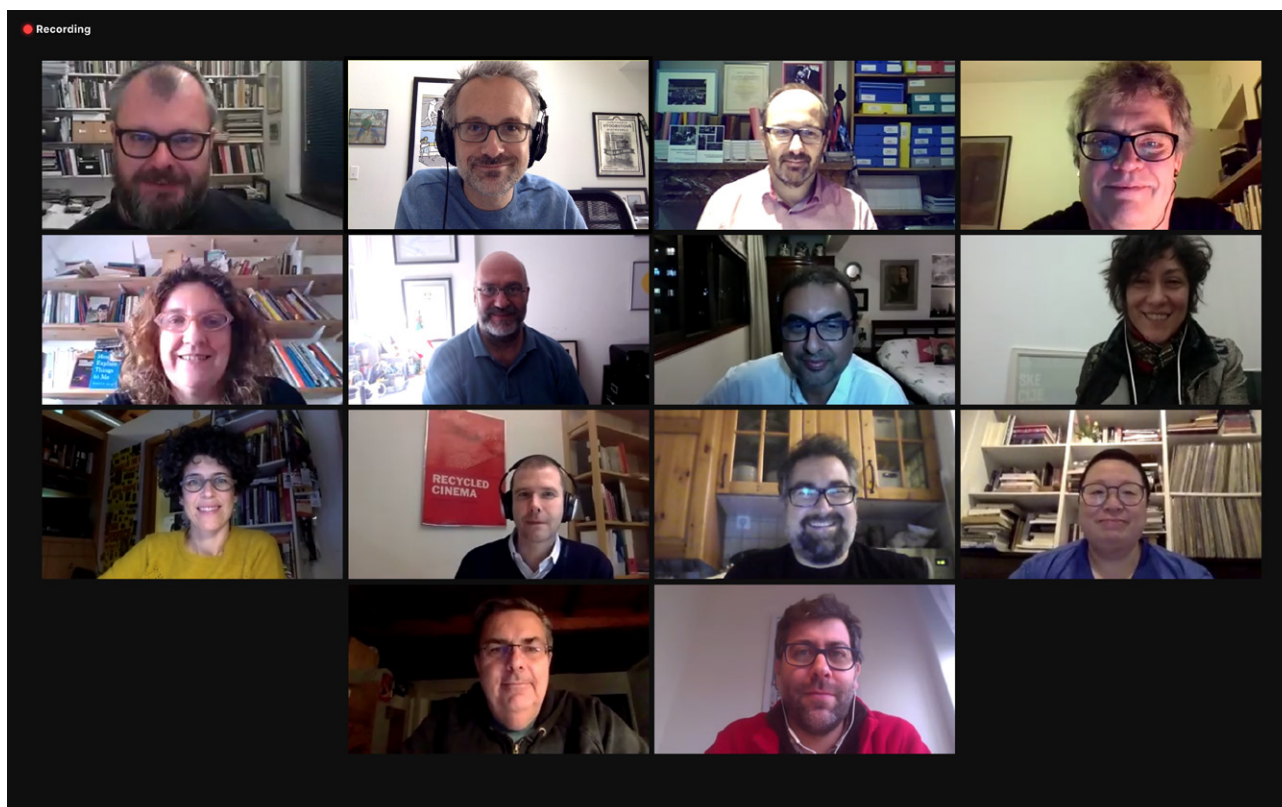
Janneke van Dalen, Nadja Šičarov



Two New Publications

The second edition of *Film Curatorship. Archives, Museums, and the Digital Marketplace*, by authors Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Loebenstein makes this long out-of-print title available to a new generation of film archivists and curators.

03 News from the FIAF Executive Committee



> Virtual EC Meeting on 24-25 November 2020

The autumn 2020 meeting of the FIAF Executive Committee (EC) took place virtually over two consecutive half-days, on 24 and 25 November. Here is a brief report on some of the key discussions and decisions made during these two very productive sessions.

The meeting started off with a discussion about the significant human, cultural, and financial impact of the COVID-19 pandemic on the film heritage sector, and more particularly on the film archives of the FIAF network and their staff. One of the conclusions reached was that the current pandemic shows us how important it is for FIAF community to start discussing ways of ensuring the future sustainability of our field.

However, the EC also noted with satisfaction the

vitality of the global FIAF network and the great solidarity between its affiliates, and praised the dedication of the people and groups actively involved in the work of the Federation in 2020 despite this year's very challenging circumstances. It discussed the many FIAF projects and publications currently in development or recently completed, and looked forward to new exciting projects and events in 2021.

The Executive Committee unanimously approved the Film Development Council of the Philippines – Philippine Film Archive's application for FIAF Associate membership (see the "new affiliates" section of this issue). The admission of this new Associate brings the new number of FIAF affiliates to a new record, 172 in 80 countries.

The FIAF Treasurer provided an update on the Federation's finances for 2020. He noted in particular that

because of lower expenses than anticipated in the COVID-19 context, and thanks to the efforts of the vast majority of FIAF Affiliates and Supporters to pay their dues, FIAF's financial situation should remain very strong at the end of 2020. He presented a slightly revised budget for 2021, which was unanimously approved by the EC.

On the basis of the nominations received from the FIAF community, the EC unanimously selected the film personality who will receive the 2021 FIAF Award, after Walter Salles in 2020 and Jean-Luc Godard in 2019. We have now approached that personality and are discussing an appropriate moment, venue, and occasion for the 2021 FIAF Award presentation next year. An official announcement will be made about it early in the new year.

The Executive Committee acknowledged with gratitude the [Report on the 2017 FIAF Statistical Survey](#) compiled by Rachael Stoeltje, and approved the launch of a new survey in January 2021, based on data for the year 2020. The EC appointed an EC working group led by Tiago Baptista, to update and improve the online statistical questionnaire in time for the launch of the new campaign in the new year.

After having unanimously decided in October, in consultation with the Bangladesh Film Archive, that it would unfortunately not be possible to hold an in-person Congress in Dhaka at the end of March 2021 as initially planned, the FIAF Executive Committee discussed alternative ways to conduct the formal business of the Federation next spring. It came to the conclusion that the General Assembly (including the Executive Committee elections) should be held via videoconference over two half-days, **on Thursday 22 and Friday 23 April 2021**, in the afternoon (European time). The EC also suggested that the three FIAF Commissions' annual workshops should take place consecutively on Wednesday 21 April. As for the other usual events of a FIAF Congress, such as the Symposium and the Second Century Forum, the EC decided to postpone such meetings until the latter half of the year, to give ourselves the time to assess whether it is possible to hold in-person (or at last hybrid) events.

> Next EC Meeting

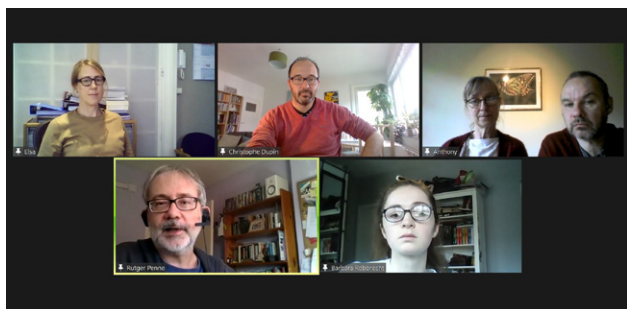
The spring 2021 meeting of the Executive Committee will take place via Zoom on Thursday 15 and Friday 16 April 2021.

FIAF EC membership (2019-21)

The FIAF Executive Committee is composed of Frédéric Maire (Cinémathèque suisse, Lausanne), President; Michael Loebenstein (Österreichisches Filmmuseum, Vienna), Secretary General; Jon Wengström (Swedish Film Institute, Stockholm), Treasurer; Cecilia Cenciarelli (Fondazione Cineteca di Bologna, Bologna), Vice-President; Michal Bregant (Národní Filmový Archiv, Prague), Vice-Treasurer; Iris Elezi (Arkivi Qendror Shteteror i Filmit, Tirana), Vice-Secretary General; Tiago Baptista (Cinemateca Portuguesa, Lisbon); György Raduly (Hungarian National Film Archive, Budapest); Chalda Uabumrungjit (Film Archive – Public Organization, Bangkok); Hugo Villa Smythe (Filmoteca de la UNAM, Mexico City); Paula Félix-Didier (Museo del Cine Pablo Ducrós Hicken, Buenos Aires); Brian Meacham (Yale Film Study Center, New Haven); Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai).

The next Executive Committee elections will take place during the 2021 General Assembly, to be held virtually on Thursday 22 and Friday 23 April 2021. Candidates will be invited to submit their candidate statements online in the new year.

04 News from the Secretariat



A videoconference meeting of the FIAF Secretariat team.

> FIAF Staff and Brussels Office

The COVID-19 pandemic, which has hit Belgium particularly hard, has had a significant impact on the way the FIAF Secretariat in Brussels has worked throughout 2020. The whole team has not met physically since March; we have been taking turns in the FIAF office, and have kept in contact only via regular virtual meetings and by e-mail.

However, it has been very important for the Secretariat and P.I.P. staff to ensure that despite these difficulties, the global community can rely on us to provide the usual services and support to our affiliates around the world, and continue to implement FIAF's projects and publications as normally and on time as possible.

In this difficult context, we have welcomed a new colleague to our team – Barbara Robbrecht, a student from the Université Libre de Bruxelles, who had carried out an internship in the FIAF office at the beginning of the year. Barbara has been working for us on a student contract 1 ½ days a week since July, while continuing her studies. She had so far mainly helped us with the FIAF Historical Archive (cataloguing, digitizing, and giving access to hundreds of documents on the FIAF website, and cleaning/adding information to our various historical databases). Her initial contract runs out at the end of December, but we have already agreed to renew it until she finishes her Master's degree next summer.

We have also been able to rely on our small but efficient network of freelance specialists. Our graphic designer Lara Denil, JFP Editor Elaine Burrows, copy-editor Cathy Surowiec, our web programmer Jean-Pascal Cauchon, and our two translators, Aymeric Leroy and Itziar

Gomez Carrasco, have all been fully available to help us deliver our new publications and resources for the FIAF community, despite the adverse circumstances.



> Support for the Cinemateca Brasileira

As you know, the situation of the **Cinemateca Brasileira** has been a huge cause for concern for our network over the last year. The FIAF Secretariat has been monitoring the situation closely via weekly communication with the senior staff of the Cinemateca in São Paulo. We also organized the recording of video messages from FIAF colleagues around the world celebrating the Cinemateca, which were streamed throughout the online São Paulo International Film Festival, screened during a demonstration outside the Cinemateca building, (see photo above) and made available [on the FIAF website](#).

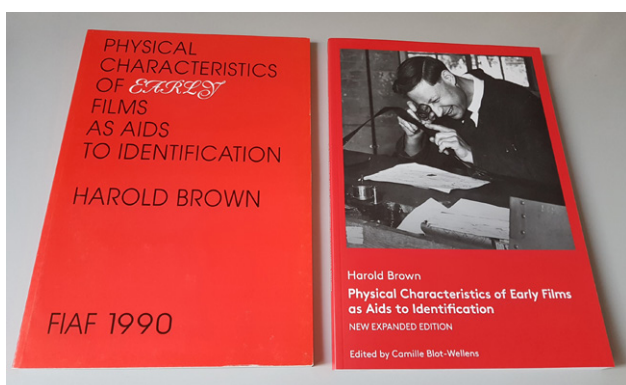
At the request of the staff of the Cinemateca Brasileira, a letter signed by our President was sent to Mr. Mario Luis Frias, the Culture Secretary of the Ministry of Tourism of Brazil, to express FIAF's deep concern about the Cinemateca's situation. At FIAF's initiative, the CCAAA also published a [Declaration](#). Finally, the Brazilian filmmaker Walter Salles was [presented with the 2020 FIAF Award](#) during the closing ceremony of the São Paulo International Film Festival (22 October – 4 November), and the Cinemateca and its staff were warmly celebrated on that occasion.

We will continue to monitor the situation of the Cinemateca Brasileira in the new year, and will keep our membership informed of any new developments.



1000 copies of *Physical Characteristics of Early Films as Aids to Identification* delivered to the FIAF Secretariat in early December.

> FIAF Publications



Physical Characteristics of Early Films as Aids to Identification

As you know, the beautiful new expanded edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification* is finally out. The book's editor Camille Blot-Wellens, our graphic designer Lara Denil, our copy-editor Cathy Surowiec, and the FIAF Secretariat worked particularly hard over the last few months to make this happen. Three weeks after its official release,

the book is already proving very popular, and the Secretariat has been very busy managing the orders and the shipment of complimentary and purchased copies (we have sold almost 200 copies already). We had 1500 copies printed, 1000 of which have now been delivered to the FIAF office (see photo above).

The COVID-19 crisis is depriving us of a proper launching event, but Camille was able to introduce it during the online edition of the [Giornate del Cinema Muto](#), at the 5th edition of the [Film:ReStored](#) festival in Berlin, and the [2020 Domitor Conference](#).

FIAF Affiliates' 2019 Annual Reports

A total of 91 Members (out of 92) and 60 Associates (out of 79) submitted their Annual Report in 2020, i.e., a total of 151 out of 171 affiliates, which is an excellent number. All the Annual Reports received have been added in real time to the [FIAF website](#) (restricted-access area) as usual. You can also consult all editions since 2011. Note that we are also progressively digitizing old annual reports of affiliates and adding them to the [historical section](#) of the FIAF website.

The FIAF Secretariat will send a call for the 2020 An-

nual Report to all FIAF affiliates in mid-January (the submission deadline is 28 February, as usual, and remember that this is a statutory obligation for all affiliates).



The State of the Global Film Archiving Community in 2016: A Report on the 2017 Statistical Survey

In early 2017, FIAF carried out one of its regular online surveys to gather statistical information from its affiliates about the holdings, practices, and activities of the global FIAF community during the year 2016. The [report that we are publishing this month on the FIAF website](#) provides a brief analysis of some of the key data collected and serves as a snapshot of the film archiving field in 2016, as reported by 130 FIAF affiliates in 2017. We are fully aware that this report is reaching you nearly four years after the survey was conducted. This is due to a number of factors beyond our control. We thought that it was nevertheless important to publish our conclusions before a new statistical survey is launched in early 2021. We hope you find it useful.

Since the mid-1980s, the Federation has periodically conducted surveys and questionnaires with an objective to collect statistical data about its affiliated archives, their collections, and key activities. These numbers have allowed us to capture, at regular intervals, essential information about the size, scope, and geographical distribution of FIAF affiliates' film and non-film holdings, and key figures about their work to preserve films and make them accessible. Previous FIAF statistical reports can be found [HERE](#).

Ideally, we would have liked to compare the findings of the 2017 survey with those of the previous ones.

However, a proper comparative analysis proved almost impossible for several reasons. First, the questions asked varied significantly from one survey to the next. Secondly, not all FIAF affiliates took part in all the surveys. The pool of responding affiliates has therefore been different for each survey, thus making it very difficult to make accurate comparisons. Issues such as these emphasize the need for consistency in the information that these surveys ask for, and every effort must be made to convince the largest number of affiliates to respond to the survey in the future, in order to provide the most complete global picture of the film archiving network.

Rachael Stoeltje



Tales from the Vault: An Illustrated History & Geography of Film Technology

We are pleased to inform the FIAF community that our new publication project, *Tales from the Vault: An Illustrated History & Geography of Film Technology*, a collaboration between FIAF and [TECHNÈS](#) (International Research Partnership on Cinema Technology) is well under way.

This past spring, we launched a campaign for the call for contributions for the book and we received 153 proposals. Throughout the summer, we reviewed all of the proposals, and due to the exceptionally high number of fantastic proposals, we have expanded the book's concept and have now accepted 101 proposals from 37 countries. The map above geographically represents the book contributors to date.

At this time (December 2020), 80% of the final essays and images have been delivered and we have be-

gun working on editing the submissions. As the remaining authors finish their pieces and the editorial work is complete, all essays will also be translated into French or English, depending on the original submission language.

Following the editorial and translation work, we will work with the FIAF publication team on design and layout and will move towards publishing.

This project will result in a beautifully crafted bilingual (English and French) publication, featuring images and stories of our cinematic technological history as told through the objects from our archival vaults, to be aimed at a broad audience. This unique publication, with contributions by archives from around the world, will tell an enhanced history of cinema, one that includes the archival and technological perspective.

Enormous thanks to all contributors for their enthusiasm for this project, and for overcoming the challenges involved in photographing objects from your collections during the pandemic, when many of us have limited access to our vaults.

Rachael Stoeltje,
on behalf of the editorial team

Publication of the proceedings of the 2020 FIAF Symposium

Our colleagues at Filmoteca UNAM, who organized the [2020 FIAF Online International Symposium](#) on "Prevention and Management of Natural and Human Disasters in Film Archives" last September, are now working on the publication of the proceedings of that event, with some funding from FIAF. More details will be available soon.

> FIAF Website and Social Networks

In the current context, the FIAF Secretariat continues to see the [FIAF website](#) as a key platform to ensure the continuity of service to the FIAF community, so we have made every effort to maintain it as regularly as possible, add new information and resources, and improve and update those already there. The area of the website that has most expanded is the [history section](#), which has delighted many film historians, at a time when visits to the FIAF office in Brussels are impossible.

Our Facebook account keeps attracting more followers, with a total of almost 6,000 as of December 2020, which gives great visibility to FIAF news and projects well beyond our community.

The reorganization of our account on the [Calameo publishing platform](#) and posting the last two issues of the *Journal of Film Preservation* for free on that platform have dramatically increased the readership of our publications. The last two *JFP* issues have together been consulted over 11,000 times so far, and this has also had a beneficial impact on the figures of the *FIAF Bulletin Online* (its readership has trebled).



Cinema programmes of FIAF affiliates being boxed up at the Deutsche Kinemathek to be shipped to the FIAF Secretariat.

> FIAF Historical Archive, FIAF History Project, and FIAF Oral History Project

As already mentioned above, we have continued to [catalogue](#) and [digitize](#) more documents as part of our work on the FIAF Historical Archive, and created new thematic sections (Affiliates' annual reports, FIAF union catalogues). We'll soon add archival documents documenting the history of the P.I.P. and that of the FIAF Commissions. Our digital archive now contains over 25,000 single files of written documents and 17,000 photographs.

There will soon be a significant addition to the FIAF Historical Archive, thanks to the donation by the Deutsche Kinemathek of 18 boxes of programme brochures of a number of FIAF affiliates collected over several decades. This great new collection will be preserved with the rest of the FIAF Historical Archive in the

Brussels office, and progressively catalogued by our team for the benefit of researchers.

We have also improved, corrected, and updated the [FIAF affiliation history database and map](#). An article about it was written by the co-leaders of that project and published in issue No. 91 of the French film history journal *1895*.

Rutger Penne has made significant progress with the project of a book to celebrate the 50th anniversary of the P.I.P. in 2022 (see the P.I.P. section of this Bulletin), and our new colleague Barbara Robbrecht has helped him catalogue and digitize many relevant documents.

As far as the FIAF History Project is concerned, there has been a new development in the last few weeks. The two co-leaders of the project of a book on the history of FIAF, Christophe Dupin and André Stufkens, have drafted a call for chapter contributions which will officially be launched on the FIAF website by the end of December, to try and identify serious film scholars interested in taking part in this publication. The FIAF History Project's scientific committee, which consists of EC member Tiago Baptista, FIAF Honorary members Robert Daudelin and Eva Orbanz, as well as José Manuel Costa, André Stufkens, Tineke de Vaal, Laurent Le Forestier, and Donata Pesenti, will be regularly consulted throughout this research. The Project is generously funded by the Jan de Vaal Fund, which was founded on 12 November 2018 by Tineke de Vaal to help fulfil the aim of facilitating the exchange and production of knowledge about the history of FIAF, and honour her late husband's memory. So far the Fund has donated 30,000€ to FIAF for the purpose of the FIAF History Project.

Christophe Dupin

05 Journal of Film Preservation



> JFP No. 103

We are pleased to say that the *Journal of Film Preservation* issue No. 103 is ready, and like its predecessor, [available online free of charge](#) on our publishing platform Calameo. Distribution of the paper copies has been held up by COVID-19 restraints, but our distributor in Luxembourg was finally able to send out all copies on 14 December.

As you may have seen, we started with a COVID-19 dossier – building on [contributions to the FIAF website page](#) – which gathers together the thoughts and experiences of some of our colleagues during the past year on topics such as lockdowns and staff working from home. Several of them also noted new procedures, many put in place to maintain some sort of public

contact during the pandemic, which might now become a regular part of their future activities.

There were a number of theoretical and technical articles, beginning with Alfonso de Ama Garcia's argument that the purpose of archives is the preservation and transmission of knowledge of not only the content of productions, but also the characteristics and qualities of the materials and systems. Complementary to this were contributions on digitizing Agfacolor and restoring two-colour Technicolor, the restoration of three silent Hungarian newsreel series, and an overview of the first five years of training workshops organized by India's Film Heritage Foundation.

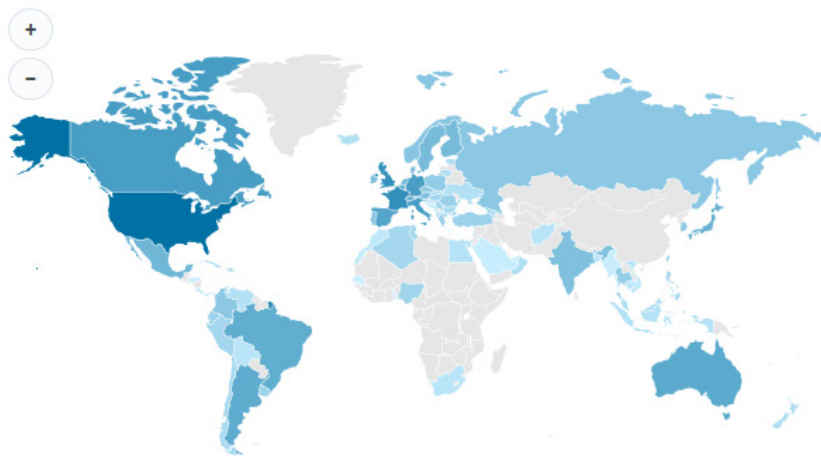
This year's recipient of the FIAF Award was [Walter Salles](#), who reworked for us the tribute to the late Saulo Pereira de Mello that he originally wrote for *Globo*. Pereira de Mello devoted his life to the restoration of *Limite* (1931), a film which would have disappeared entirely but for his devotion to it. Sadly, we found ourselves also publishing appreciations of two former colleagues, Jörn Donner and Michael Moulds, who died this year.

> JFP No. 104

Our next issue, No. 104, is threatening to outweigh – quite literally – the massive 172 pages of No. 102, and we have already had to postpone some submissions to the subsequent edition. Among other subjects, we will be printing the second part of the long interview for the Oral History Project conducted with Robert Daudelin, we will have proposals for economic storage in the Global South, and thoughts on Linked Open Data and Wikibase. We will also devote a section of the issue to the free online streaming services offered by FIAF affiliates to provide convenient access to their audio-visual collections. Finally, our review section will include at least eight books and half a dozen DVDs.

Countries

Where your publication's readers are located around the world



	United States	1,966
	France	662
	United Kingdom	631
	Italy	383
	Canada	378
	Germany	362
	Spain	261
	Australia	210
	Argentina	195
	Brazil	180
	Belgium	173
	Switzerland	161
	Japan	144
	Mexico	113
	The Netherlands	105
	Finland	88
	Sweden	82
	Ireland	66
	Denmark	65
	India	62

> Statistics about online consultations of *JFP* No. 102

Our decision to make the last two issues of the *Journal of Film Preservation* available free of charge on the [online platform Calameo](#) has vastly increased its readership. Issue No. 102, for instance, has already been consulted over 7,000 times since April. Here is the geographical breakdown of the readers for that issue (only the first 20 countries are listed).

Elaine Burrows & Christophe Dupin

06 News from the P.I.P.

> Working and Publishing in Coronavirus Times

We are now in the middle of our third “corona-batch” (and our second lockdown!) so the P.I.P. staff continues to work from home, just like the majority of P.I.P. contributors. The postal services, which were heavily disturbed during the first lockdown, are operating normally now, so once again we are receiving periodicals regularly at the office in Brussels. Meanwhile, we have access to additional online content which was set up by publishers during the beginning of the pandemic, and we continue to benefit from that. Certain film journals are struggling to survive (*Film Comment* is still “in indefinite hiatus”); other titles have reduced their publication frequency (*Sight & Sound* only published ten issues this year) or have switched to an online-only format (*Caiman*). But there are also plenty of magazines which continued as if nothing happened (*Positif* is a good example). And surprisingly enough we also saw the birth of new film journals during the pandemic (*Apaches*, *Blink Blank*, *Studies of World Cinema*).



Videoconference meeting with the new ProQuest team in October.

> ProQuest: New US team

In September ProQuest informed us that their product areas were being reorganized, and that it had been decided that the content/technical operations of film products would move from Cambridge, in the UK, to the Alexander Street Press division of the company,

based in Alexandria, Virginia, USA. This is of course a big change, because the Cambridge team has been building the *FIAF Databases* ever since we signed our first contract with Chadwyck-Healey, which was later acquired by ProQuest.

> The 50th Anniversary of the P.I.P.

On the occasion of the upcoming 50th anniversary of the P.I.P. in 2022, we plan to publish a special celebration book within the framework of the FIAF History Project, and to organize a celebratory event that will bring together P.I.P. contributors and key persons from the past. More details will follow in the next edition of the FBO.

> Tributes to Michael Moulds

As announced in issue 19 of the FBO, two personal tributes honouring former P.I.P. Editor Michael Moulds (written by P.I.P. Editor Rutger Penne and Associate Editor Anthony Blampied) were published in the October 2020 issue of the *Journal of Film Preservation* (no. 103).

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

07 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

The CDC's projects are organized under two rubrics, with a task force and *rapporteur* assigned to each: (1) cataloguing of moving images, and (2) cataloguing, preservation, and access needs of documentation.

The **Treasures Task Force**, co-led by Rutger Penne and Adelheid Heftberger, is developing a plan for migrating metadata from *Treasures* to an open-access system, based on the findings of a consultancy report created by Peter Bubestinger (CEO of AV-RD). The scope of the project includes an examination of exchange formats and an evaluation of the ways in which the quality of the existing metadata can be improved at relatively low costs.

The **International Directory of Film-related Collections and Libraries 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. Developments continue on the search interface and online tool, which are tentatively scheduled for completion by Spring 2021. Once finalized, existing participants will be invited to update their information, and new archives will be contacted for contributions.

The members of the **Preservation/Restoration Report Task Force**, led by Laurent Bismuth in collaboration with TC members Anne Gant and Caroline Fournier, are working together on the continued development of a "user-friendly" report based on CWS (Cinematographic Works Standards, aka EN15907) and *The FIAF Moving Image Cataloguing Manual*. The draft of the first part, which has received contributions and feedback from different film archives and cinematheques, and has been successfully tested by Národní filmový archiv, is nearing completion.

The **Moving Image Cataloguing Manual Task Force**, led by Natasha Fairbairn, launched a Survey and Open Forum [HERE](#) to gather feedback about the manual and proposed improvements. A final call for feedback has

gone out, with a deadline of 3 January 2021. All is on track to publish a revised edition in 2021 online and in book form. A Spanish translation of the *Manual* is in progress and information about its publication should be forthcoming.

The **Linked Open Data Task Force and Working Group**, led by Adelheid Heftberger, is focused on two main topics: (1) a FIAF CDC-approved ontology; (2) the possible advantages of using Wikidata (and Wikibase) for film archives. In order to engage the broader community, a series of workshops are being planned with invited film archives who will share their metadata for the purposes of exploration and discussion. The first workshop is tentatively scheduled for early February 2021.

The **Cataloguing of Film-related Documentation Task Force**, led by Mats Skärstrand, aims to produce a list of best practices for cataloguing film-related materials as well as identify gaps and create resources where appropriate. The Task Force has started to compile existing resources for evaluation. Output(s) will be discussed and developed as gaps are identified.

The newly formed **Preservation of Film-related Documentation Task Force**, led by Siobhan Piekarek, is exploring several possible outputs, including the publication of a White Paper on the preservation of film-related documentation, and the establishment of a digital library for restoration documentation from institutions with film and film-related documentation collections.

If you are interested in being involved with the CDC, please do not hesitate to contact

Thelma Ross at 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, Siobhan Piekarek, Mats Skärstrand

> Technical Commission (TC)

In the last months we have had a mix of productivity levels in the Commission. For some members, the various lockdowns have given them more time to think about and work on TC projects, while others have faced increased political or financial challenges, complicated by the pandemic. Commission members' availability has ebbed and flowed in unpredictable ways, but as I look back on it for this report, I am surprised that we managed to get quite a bit done.

Projects:

Digital Statement Part II – image reconstruction: Some TC correspondents are being called upon to review this chapter. It is close to completion.

Digital Statement Part III – digital restoration ethics: This is in its final stages. It is being led by Rob Bryne, Uli Ruedel, and Caroline Fournier.

Digital Statement Part 4: Sound Now has a committee consisting of Céline Ruivo with Leon Rousseau, Jean-Pierre Verscheure, and Andréa Seligmann Silva.

In the summer months, along with David Walsh, we submitted a proposal to the EC for the **Minimum Viable Archiving** project, which included a proposal for prototypes of a scanner and vault. Further research into storage vaults continues, with Tiago Ganhão and Rodrigo Mercês leading that part of the project.

The TC contributed to the **Covid-19 stories**, on the FIAF website, and to the support videos for the **Cinemateca Brasileira**. Our TC member Rodrigo Mercês, formerly of the Cinemateca, who has been largely absent due to the unstable situation there, has generously renewed his commitment to the TC, and intends to be working in the coming months on research for the Minimum Archiving project.

The TC also contributed to the article on **Handling Materials during Covid**, also on the site.

Anne Gant presented the FIAF TC projects at the **AMIA conference** in early November, to call attention to our work, and make a connection between the communities. The announcement that Camille Blot-Wellens' new edition of **Harold Brown's book** is avail-

able was met with a lot of enthusiasm by the AMIA attendees.

Davide Pozzi will change roles and become a correspondent, after many years of strong work in the TC, and generous support of the FIAF activities. **Kieron Webb** will return as a TC member. Thank you to Davide and Kieron.

November 26, 2020

Anne Gant, Amsterdam

Members of the TC:

Anne Gant, Eye Filmmuseum, Amsterdam (Head); Camille Blot-Wellens, independent film archivist and historian, Stockholm; Caroline Fournier, Cinémathèque suisse, Lausanne; Tiago Ganhão, Cinemateca Portuguesa / Museu do Cinema, Lisbon; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Bologna; Ulrich Ruedel, HTW / University of Applied Sciences, Berlin; Céline Ruivo, independent consultant, Paris; Kieron Webb, BFI National Archive, London/Berkhamsted.

> Programming and Access to Collections Commission (PACC)

In the second half of 2020, PACC members continued to work mostly from home, many of them tending to the online presentations of their respective institutions and other activities substituting for limited or non-existent theatre programming. For obvious reasons, many of the originally foreseen tasks were therefore put on hold, especially those dependent on the festival circuit. Among these we should list the originally planned continuation of our discussions with the representatives of major classical films distributors or rights-holders, and the originally planned establishment of new connections in this respect. Yet we call on our colleagues in the FIAF community to continue providing us with their experience with licensing and obtaining services from the major partners in this field, be it with those FIAF has already established an official connection, or those where this liaison is yet to be set up.

Not only have the cycles of closing and opening our cinemas had a great impact upon these relationships, but the turbulent development within what used to be known as the US Studio System will indeed further add to the dynamics of how we secure screening rights and

screening elements. PACC members have monitored the said situation, which among other things led to a number of job cuts and restructurings also in the “back catalogue” or preservation sections.

The recent announcement of Warner Media (part of the AT&T telecom conglomerate) cancelling the theatre windows for Warner Brothers titles in 2021 is of course to be seen as yet another chapter in this story. And as even the top representative of this corporation claimed conscious ignorance of any outlook beyond 2021, it remains to be seen how far the push for streaming will affect our activities as film archives. Nevertheless, it is important to acknowledge that the dynamics of the industry will not only affect the status of screening rights and screening elements we might try to obtain, but also the value of the screening and preservation elements we keep and take care of.

Additional topics are of course being followed and developed by PACC, and we hope to present these at the upcoming online PACC workshop (part of the 2021 FIAF Congress), as the format of the FBO does not allow for lengthy and detailed reports. Yet what deserves a final mention are – again – the [PACC online resources](#). They have, together with the FIAF Programming Game, received good coverage in the press, and the Commission remains very grateful to its members Oliver Hanley and May Haduong who together with Christophe Dupin secure their continuous upkeep. Please don't forget to send us updates regarding your institution to any of the sections (online catalogues, AV collections online, or collection policies) or any other feedback and suggestions. This of course relates to the whole of our Commission's work.

Matěj Strnad

Members of PACC:

Matěj Strnad, Národní filmový archiv, Prague (Head); Chicca Bergonzi, Cinémathèque suisse, Lausanne (Deputy Head); Peter Bagrov, George Eastman Museum, Rochester; Elaine Burrows, Consultant, London; Oliver Hanley, Filmuniversität Babelsberg, Potsdam; David Kehr, The Museum of Modern Art – Department of Film, New York; Brian Meacham, Yale Film Study Center, New Haven.

08 Training & Outreach



> Recent Events

Film Preservation & Restoration Workshop India, 2-19 September 2020

Organized by the Film Heritage Foundation in India under Shivendra Singh Dungarpur, this was a first for FIAF: a wholly online event consisting of nine one-hour sessions with presentations from experts from around the world followed by 15 minutes for questions and answers. Topics covered a wide range, from digitization to advocacy, including cataloguing and the care of physical objects. There was also a session on film repair, something which at first sight might seem to demand physical presence, but which proved to be a very useful introduction in a virtual learning space. Judging by the feedback the workshop was a great success, and was an experience which will be of great value in the planning of future online events (see below). (See also the text by the Film Heritage Foundation in the "News from the Affiliates" section of this issue.)



> IASA - FIAT/IFTA Joint Conference 2020

David Walsh, alongside Will Prentice of the British Library and Delphine Wibaux of INA, was invited to take part in a virtual workshop organized under FRAME, the English training programme run by INA of France, to discuss the topic "How can international collaborations initiate more relevant and efficient training programmes?"

> Future Activities

We are currently working on a set of principles and practicalities for staging online training events. This will cover matters such as format, session lengths, and spacing, controlling registration, ensuring that participants are fully engaged, what topics are most suited to an online event, and so on. This will draw on the experiences from the Film Heritage Foundation event and that of other training providers, and also on the FIAF online symposium successfully run by Filmoteca de la UNAM. This is intended to lead to a proposal for **BA-VASS Online**, the second Biennial AudioVisual Archive Summer School, to be held sometime in 2021.

We also intend to be running (or collaborating on) smaller events, particularly workshops devoted to single topics, such as cataloguing.

We have also been discussing the project of an online training event for several countries in Latin America in the spring of 2021, in partnership with INA and the French institutes in the region, and aimed at archives of the CLAIM network.

As disasters are very much the topic of the moment, we are also making some tentative (at this stage) plans to gather together information from experts and those with first-hand experience on planning, preventing, and dealing with disasters, potentially to be made available as a companion to the proceedings of the FIAF/UNAM online symposium.

The preparations for the – online – edition of the **6th FIAF Programming Winter School** are well under way. For this next edition, FIAF (represented as usual by Christophe Dupin) will partner with the Cinémathèque française (represented by Bernard Benoliel and Elise Giraud of the programming department), and for the first time with the Fondation Seydoux-Pathé (represented

by our long-time Winter School partner Samantha LeRoy). Several online meetings have already taken place to elaborate the programme of the School and discuss the practical aspects of this online edition, which will take place over four half-days, 25-26 February and 1-2 March 2021, and will be open to a limited number of highly motivated participants. There will be no registration fee, but applicants will have to submit various exercises ahead of the School if they want to qualify. Among the topics chosen for this new edition are "programming at times of crisis", "archival film montage as a programming act"; "programming projects born out of previous Winter Schools"; "reaching out to 'unusual' audiences and in unusual venues"; "programming amateur films"; and, finally, two recurring strands: histories of programming, and portraits of experienced programmers. Registrations will open in mid-January.

> Assistance to Archives

Kolkata

We have provided some assistance to R.N. Dash of the West Bengal Film Archive in Kolkata, India, having been asked to comment on their plans for new film storage. It is heartening that Mr. Dash, who has participated at several of the Film Heritage Foundation workshops, has taken FIAF's advice on film storage very seriously, and is planning an upgrade to storage which is already in some measure better than most in the region.

Nepal

The film archive of the Film Development Board (FDB) of Nepal is proceeding with plans to upgrade the rudimentary film storage in their building in Kathmandu. In September David Walsh took part in a productive online meeting which was arranged by the British Council office in Kathmandu, between representatives of the FDB, the British Council, and two contractors dealing in environmentally controlled storage to discuss the practicalities of this upgrade. It is hoped that the funding will be in place and the project will reach a successful outcome.

Guidance on Film Storage

As reported previously, we offered film store design as a topic for the master's degree course for engineering students at Bath University in the last academic year.

The MSc student, Harrison King, worked on this topic and received a first-class grade for his dissertation "Evaluating the Performance of Archive Film Stores in Developing Countries Using Building Simulation". He and his colleagues have submitted an article based on this to *Energy and Buildings*, a peer-reviewed journal. As both the MSC dissertation and the article are both highly technical and specialized, we are working with the *JFP* editorial team to publish a less-technical version of the article in a future issue of the *JFP*.

David Walsh & Christophe Dupin

> FIAF Internship Fund

Rather unsurprisingly, the FIAF Internship Fund has been badly hit by the COVID-19 crisis this year. After we had to cancel the spring 2020 round of funding, the autumn round only attracted one applicant from South Korea, who eventually had to postpone her internship at the Cinemateca Portuguesa, due to take place in December, until next year. Let's hope that 2021 will allow our colleagues in film archives to travel again and apply for internships as part of this worthy programme.

We also intend to create an online form that will allow potential hosting affiliates to register their interest in welcoming interns for specific training according to their expertise and resources, as very few FIAF affiliates have so far come forward to offer internships to colleagues from other FIAF archives.

09 FIAF Award



Hernani Heffner introduces the 2020 FIAF Award.



Walter Salles during his 2020 FIAF Award acceptance speech.

> 2020 FIAF Award

After [Jean-Luc Godard](#), who received the 2019 FIAF Award in Lausanne during our last in-person congress last year, it was Brazilian filmmaker Walter Salles' turn to be presented with our annual accolade this year. The presentation ceremony took place on 4 November 2020, during the closing night of the 44th São Paulo International Film Festival. The trophy was presented to Walter Salles by Hernani Heffner, Head of the Cinemateca do Museu de Arte Moderna in Rio de Janeiro, on behalf of the FIAF community, during a very emotional evening during which Walter Salles also presented the festival's "Prêmio Humanidade" (Humanity Award) to the staff of the Cinemateca Brasileira.

The event, which was streamed live on YouTube, is [still accessible](#) (in Portuguese only).

We publish the text of Walter Salles' acceptance speech below in the three official languages of FIAF (please note that Walter Salles slightly revised the text prior to its publication).

[en]

Good evening, my friends.

It's a pleasure to be back at the Mostra de São Paulo, which I consider my second home.

My heartfelt thanks to Hernani Heffner and the Cinemateca do MAM (Museum of Modern Art), who supported me for the FIAF Award. It was at the Cinemateca do MAM that I discovered *Cabra Marcado para Morrer* (*Twenty Years Later*), when Eduardo Coutinho presented a version that was still being edited. This screening, along with many others that occurred at the Cinemateca — such as *October: Ten Days that Shook the World* and *Battleship Potemkin* by Sergei Eisenstein — made indelible lifelong impressions on me.

I am grateful to FIAF and to its director Frédéric Maire; not only for this award — which I never imagined I would receive, and which has distinguished Masters deeply influential to me — but also for the tireless support FIAF has given to Brazil in the struggle for the Cinemateca Brasileira, and thus for the preservation of our collective memory.

I'm particularly grateful to Martin Scorsese. More than 10 years ago, Marty had the generosity to invite me to collaborate with the World Cinema Foundation, now the Film Foundation — an institution dedicated to the restoration of films from different countries' filmographies. I wouldn't be here if it weren't for Martin Scorsese and the Film Foundation.



I would like to share this Award with Saulo Pereira de Mello, who opened my eyes to the importance of preserving and restoring the audiovisual image. At the Mário Peixoto Archive, Saulo preserved all documents related to *Limite* and to Mário's work. It didn't matter to him whether the articles were favorable to *Limite* or not. For Saulo, it was vital that these articles be accessible to researchers or cinephiles, of this generation or subsequent ones.

It was an invaluable lesson to follow the 10 years in which Saulo Pereira de Mello dedicated himself to the digital restoration of *Limite*. During these years, he worked tirelessly with Patrícia de Filippi of the Cinemateca Brasileira, with the crucial support of the Film Foundation and the Cineteca di Bologna.

I have rarely witnessed so much dedication, rigor, and consistency in an endeavor. Saulo only rested after the last image of the last film roll had been restored and approved by him.

Thank you, Master Saulo, for everything you have

taught me. This award is yours.

Receiving an Award dedicated to the preservation of memory in a country where memory is being attacked in a systematic and obscurantist manner by its federal government — or is being muzzled by compulsory silence — should be understood as an incentive to the Resistance.

As Martin Scorsese said: "The arts are not a luxury — they are a necessity, as their overwhelming role in the history of humanity demonstrates. I sincerely hope that Brazil's federal authorities do what needs to be done to protect the Cinemateca's collection and its devoted staff."

Thank you once again to FIAF. Long live Cinema, which records the full polyphony of the society in which we live, instead of the binary and simplistic view of those currently in power. Long live the struggle for its memory — long live the Cinemateca Brasileira!

Walter Salles

[fr]

Bonsoir à tous.

C'est un plaisir d'être de retour à la Mostra de São Paulo, que je considère comme ma deuxième maison.

Un grand merci à Hernani Heffner et à la Cinémathèque du Musée d'art moderne de Rio, qui ont soumis ma candidature au Prix FIAF. C'est à la Cinémathèque du MAM que j'ai découvert *Cabra Marcado para Morrer* (Un homme marqué par la mort) dans une version en cours de montage présentée par Eduardo Coutinho. Cette projection et bien d'autres à la Cinémathèque, comme celles d'*Octobre* et du *Cuirassé Potemkine* de Sergueï Eisenstein, m'ont marqué à jamais.

Je remercie infiniment la FIAF et son directeur Frédéric Maire, non seulement pour ce prix que je n'avais jamais imaginé recevoir et qui a déjà distingué des maîtres qui m'ont profondément influencé, mais aussi pour le soutien inlassable que la FIAF apporte à notre lutte pour la survie de la Cinemateca Brasileira - et donc pour la préservation de notre mémoire collective.

Je suis particulièrement reconnaissant à Martin Scorsese.

Il y a plus de dix ans, Marty a eu la générosité de m'inviter à faire partie de la World Cinema Foundation, aujourd'hui Film Foundation - une institution dédiée à la restauration de films de cinématographies de différents pays. Je ne serais pas ici sans Scorsese et la Film Foundation.

Je voudrais partager ce prix avec Saulo Pereira de Mello, qui m'a ouvert les yeux sur l'importance de préserver et de restaurer l'image audiovisuelle. Dans les archives Mário Peixoto, Saulo conservait tous les documents relatifs à *Limite* et à l'œuvre de Mário. Peu importe que les articles fussent favorables ou non au film. Pour Saulo, il était vital qu'ils puissent être consultés par tous les chercheurs ou cinéphiles, de cette génération ou des prochaines.

Suivre les dix années que Saulo Pereira de Mello a consacrées à la restauration numérique de *Limite*, accompagné de Patrícia de Filippi, de la Cinemateca Brasileira, et le soutien décisif de la Cineteca di Bologna et de la Film Foundation, a été une leçon.

J'ai rarement vu autant de dévouement, de rigueur et de cohérence dans un combat. Saulo ne s'est reposé qu'une fois la dernière image du dernier rouleau restaurée et approuvée.

Merci, Maître Saulo, pour tout ce que tu m'as appris. Ce prix est le tien.

Recevoir un prix dédié à la préservation de la mémoire dans un pays où elle est attaquée de manière systématique et obscurantiste par le gouvernement fédéral, quand elle n'est pas muselée par un silence forcé, doit être compris comme une incitation à la résistance.

Comme l'a dit Martin Scorsese, "les arts ne sont pas un luxe - ils sont une nécessité, comme le montre leur rôle prépondérant dans l'histoire de l'humanité. J'espère sincèrement que les autorités fédérales du Brésil feront le nécessaire pour protéger les archives et l'équipe dévouée de la Cinemateca Brasileira."

Merci encore à la FIAF. Vive le cinéma, qui reflète la polyphonie de la société dans laquelle nous vivons, et non la vision binaire et simpliste de ceux qui sont au pouvoir. Vive le combat pour notre mémoire, vive la Cinemateca Brasileira !"



[es]

Buenas noches a todos.

Es un placer estar de vuelta en la Mostra de São Paulo, que considero mi segunda casa.

Mi más sincero agradecimiento a Hernani Heffner y a la Cinemateca do MAM (Museo de Arte Moderno), que me apoyaron para el Premio FIAF. Fue en la Cinemateca do MAM donde descubrí *Cabra Marcado para Morrer* (*Cabra, marcado para morir*), cuando Eduardo Coutinho presentó una versión que aún se estaba montando. Esta proyección, junto con muchas otras que tuvieron lugar en la Cinemateca - como la de Octubre y El acorazado Potemkin, de Sergei Eisenstein - me marcaron para toda la vida.

Estoy agradecido a la FIAF y a su director Frédéric Maire; no sólo por este premio - que nunca imaginé que recibiría, y que ha distinguido a maestros que han tenido una profunda influencia sobre mí - sino también por el incansable apoyo que la FIAF ha dado a Brasil en la lucha por la Cinemateca Brasileira, y por lo tanto por la preservación de nuestra memoria colectiva.

Estoy particularmente agradecido a Martin Scorsese. Hace más de 10 años, Marty tuvo la generosidad de invitarme a colaborar con la World Cinema Foundation, ahora la Film Foundation - una institución dedicada

a la restauración de películas de filmografías de diferentes países. No estaría aquí si no fuera por Martin Scorsese y la Film Foundation.

Me gustaría compartir este premio con Saulo Pereira de Mello, que me abrió los ojos sobre la importancia de preservar y restaurar la imagen audiovisual. En el Archivo Mário Peixoto, Saulo preservó todos los documentos relacionados con *Limite* y con el trabajo de Mário. No le importaba si los artículos eran favorables a *Limite* o no. Para Saulo era vital que estos artículos estuvieran accesibles para los investigadores o cinéfilos, de esta generación o de las siguientes.

Fue una lección inestimable seguir los 10 años en los que Saulo Pereira de Mello se dedicó a la restauración digital de *Limite*. Durante estos años, trabajó incansablemente con Patrícia de Filippi de la Cinemateca Brasileira, con el apoyo crucial de la Film Foundation y la Cineteca di Bologna.

Rara vez he sido testigo de tanta dedicación, rigor y consistencia en un esfuerzo. Saulo sólo descansó cuando la última imagen del último rollo de película estuvo restaurada y aprobada por él.

Gracias, Maestro Saulo, por todo lo que me has enseñado. Este premio es tuyo.

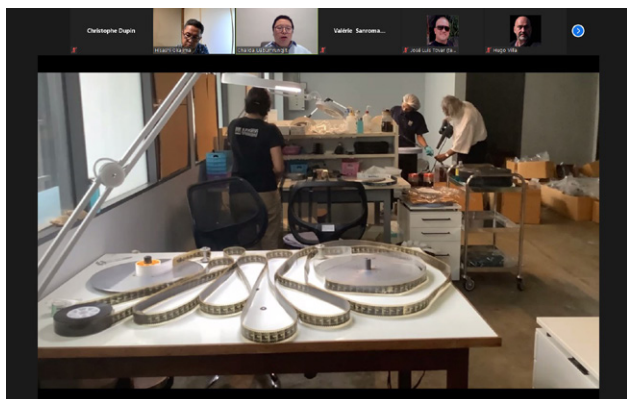
Recibir un premio dedicado a la preservación de la memoria en un país donde la memoria está siendo atacada de manera sistemática y oscurantista por su gobierno federal - o está siendo amordazada por un silencio forzoso - debe ser entendido como un incentivo a la Resistencia.

Como dijo Martin Scorsese: "Las artes no son un lujo - son una necesidad, como lo demuestra su abrumador papel en la historia de la humanidad. Espero sinceramente que las autoridades federales de Brasil hagan lo necesario para proteger la colección de la Cinemateca y a su dedicado equipo".

Gracias una vez más a la FIAF. Larga vida al cine, que registra toda la polifonía de la sociedad en la que vivimos, en lugar de la visión binaria y simplista de los que están actualmente en el poder. Viva la lucha por su memoria - ¡viva la Cinemateca Brasileira!"

Walter Salles

10 FIAF Congresses



Screenshots of the 2020 Online Symposium.

> 2020 Online Symposium

Following the informal virtual General Assembly that took place on 22 June, it was decided that the 2020 FIAF Online International Symposium on "Prevention and Management of Natural and Human Disasters in Film Archives", initially due to take in Mexico City during the Congress in April, would be held online. Our colleagues at Filmoteca UNAM worked hard to make this possible, and the symposium was held over four consecutive days, from Monday 28 September to Thursday 1 October. It involved many of the speakers who had been selected for the in-person symposium. Paolo Cherchi Usai opened the discussions with his presentation "Extinction Rebellion to Film Preservation", which was reproduced in the latest issue of the *Journal of Film Preservation* (no. 103, 10/2020). The full programme of the event in all three FIAF languages and the recorded videos of the presentations can still be accessed [via the FIAF website](#). Filmoteca UNAM is

now working on the publication of the proceedings of the Symposium, with financial help from FIAF.

> 2021 FIAF Congress

On 7 October, the FIAF Executive Committee met virtually to discuss the difficult matter of whether the 2021 FIAF Congress due to take place in Dhaka, Bangladesh, in late March 2021 should be maintained or called off. After exchanging thoughts with our colleagues at the Bangladesh Film Archive, the FIAF Executive Committee came to the unanimous conclusion that **it would not be possible to hold an in-person Congress in Dhaka next spring as initially planned**, because of the ongoing uncertainties of the current pandemic, the likelihood of strict travel restrictions still imposed by many countries, and health and safety concerns for Congress delegates.

At its regular meeting on 24-25 November, the EC further decided that the 2021 General Assembly, which will include the Executive Committee elections, should be held via videoconference over two half-days, **on Thursday 22 and Friday 23 April 2021**. The GA will be preceded by the FIAF Commissions' annual workshops on Wednesday 21 April. As for the other usual events of a FIAF Congress, such as the Symposium and the Second Century Forum, the EC decided to postpone its decision about whether alternative events should be organized, perhaps in the latter half of 2021, taking into account the evolution of the COVID-19 crisis by then.

> Future FIAF Congresses

The 2022 Congress will be hosted in Budapest by the National Film Institute Hungary – Film Archive at the end of April 2022 (exact dates to be confirmed), while the 2023 Congress will take place in Mexico City, following the unfortunate cancellation of the 2020 Congress a month before it was due to take place, and the decision of the Executive Committee to allocate the 2023 Congress to our colleagues at Filmoteca UNAM.

The next General Assembly will have to decide where the 2024 FIAF Congress is to be held.

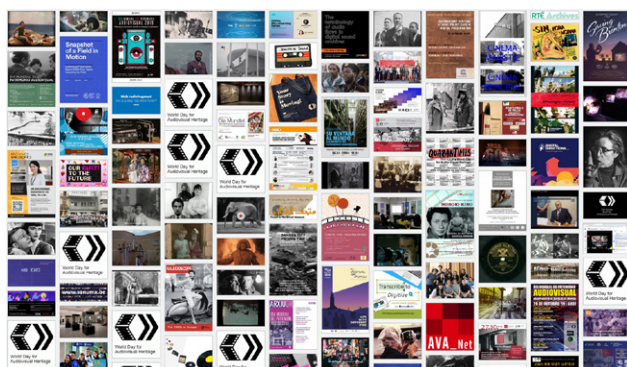
11 CCAA & Audiovisual Archives Associations

> CCAA CO-ORDINATING COUNCIL OF AUDIOVISUAL ARCHIVES ASSOCIATIONS



Recent Activities

The Board of the CCAA has not met in person since March 2019, because of the COVID-19 pandemic. It held a Zoom meeting on 16 September. Its next meeting is due to take place in March 2021.



The CCAA website once again hosted the [online platform](#) documenting all celebrations held around the world for the **World Day for Audiovisual Heritage**. So far, 91 audiovisual heritage institutions worldwide have posted notices about their celebrations. We also introduced a new interesting tool to [visualize all World Day for Audiovisual Heritage celebrations since 2016](#) in a more playful way.

FIAF President and CCAA Board member Frédéric Maire represented the CCAA at an [online event](#) called “Documentary Heritage at Risk: Policy Gaps in Digital Preservation”, organized by UNESCO in Paris on World Day for Audiovisual Heritage.

In October, the CCAA also published a [Declaration in support of the Cinemateca Brasileira](#).



George Boston (1942-2020)

It is with great sadness that we inform you of the passing of George Boston, who made a significant contribution to the international audiovisual archiving field from the mid-1980s onwards, through his active involvement in IASA, UNESCO, and the collective work of the audiovisual archives associations.

George Boston started his professional career as an audio engineer at the BBC. In the 1980s he became studio manager of the BBC Open University Production Unit in Milton Keynes. Helen Harrison, librarian at the Open University and then Secretary General of [IASA](#), invited him to IASA in 1985 where he joined its Technical Committee. He was actively involved in the organisation of the second [Joint Technical Symposium](#) in Berlin 1987, a systematic cooperation of audiovisual archives associations to explore audiovisual preservation across all audiovisual carriers: audio, video, and film. This led to the formation of the Technical Coordinating Com-

mittee (TCC), which systematically coordinated audiovisual preservation between the archive associations IASA, FIAF and FIAT, and UNESCO.

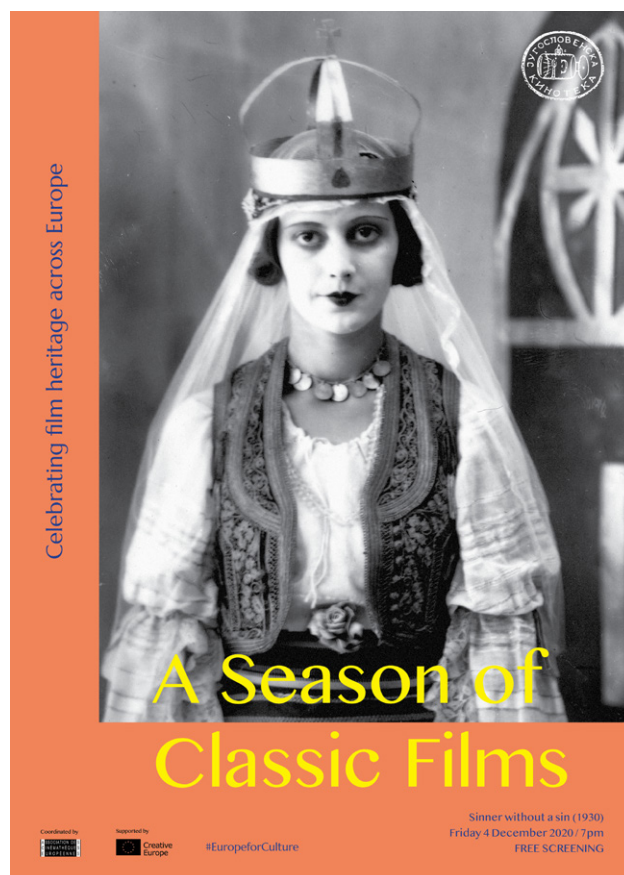
In 1992, representing IASA, George became engaged in the foundation of the Memory of the World Programme. He successfully argued that the programme should embrace all kinds of documents, not only documents of outstanding historical importance, but also include contemporary, as well as audiovisual and electronic documents.

George was with the Technical Sub-Committee (SCoT, now the Preservation Sub-Committee PSC) from its beginnings in 1994 and served as its Rapporteur until the Conference "The Memory of the Word in the Digital Age" in Vancouver 2012. He was also Member and Rapporteur for the International Advisory Committee (IAC) from 1995-2000 and of the Register Sub-Committee from 2001-2005.

During the 1990s, he chaired the TCC which took responsibility for the organisation of the Joint Technical Symposia: 1990 (Ottawa), 1995 (London), and 2000 (Paris), which became the hallmark in audiovisual preservation since. George also worked as an editor for the proceedings of these events (he was still credited as one of the co-editors of the published papers of the 2016 JTS). He was a key figure in the support of cooperation between the audiovisual archives associations and UNESCO, which ultimately led to the foundation of CAAA.

In the 1990s, he also undertook a number of missions for UNESCO to advise various organizations on ways to improve their library and archive operations. These include trips to Bhutan (1992), Yemen (1992), India (1995), Kenya (1998) and the Bahamas and Jamaica (1999). He was also asked to examine and report on the condition of the AV archives at UNESCO headquarters.

Text adapted from a tribute to George Boston by the Memory of the World Preservation Sub-Committee.



> ACE ASSOCIATION DES CINÉMATHÈQUES EUROPÉENNES

A Season of Classic Films 2020-2021

The second edition of *A Season of Classic Films* celebrated its opening on 4 December 2020 with a free online worldwide streaming of the newly restored 1930 film *Grešnica bez greha* (*Sinner without a sin*). The Yugoslovenska Kinoteka provided the online streaming service via its YouTube channel, while the screening at its premises in Belgrade, Serbia, will take place at a later date, based on the latest COVID-19 measures.

Sinner without a sin, directed by Kosta Novaković, is one of the earliest surviving feature films from the former Yugoslavia. The scanning and digital restoration, based on the original nitrate tinted film elements, were carried out at the Yugoslovenska Kinoteka with the support of *A Season of Classic Films*. This initiative is co-ordinated by the Association of European Cinematheques (ACE) and is supported financially by the European Commission.

A Season of Classic Films consists of a series of free screenings planned between December 2020 and June 2021 across Europe. The films are presented by 22 members of ACE with the aim of increasing the visibility of the richness of their collections and attracting a larger, younger audience. Most of the films are new digital restorations, and some screenings will include exciting elements such as live performances and experimental electronic music. The selected titles are presented in a catalogue, which provides a colourful palette of European cinema history, aiming to be inspirational for film festival programmers around the world.

Programme catalogue: <https://ace-film.eu/a-season-of-classic-films-programme-catalogue/>

For updates on the upcoming events: <https://ace-film.eu/projects/season-of-classics/>

Paulina Reizi (Eye Filmmuseum),
Coordinator of *A Season of Classic Films*

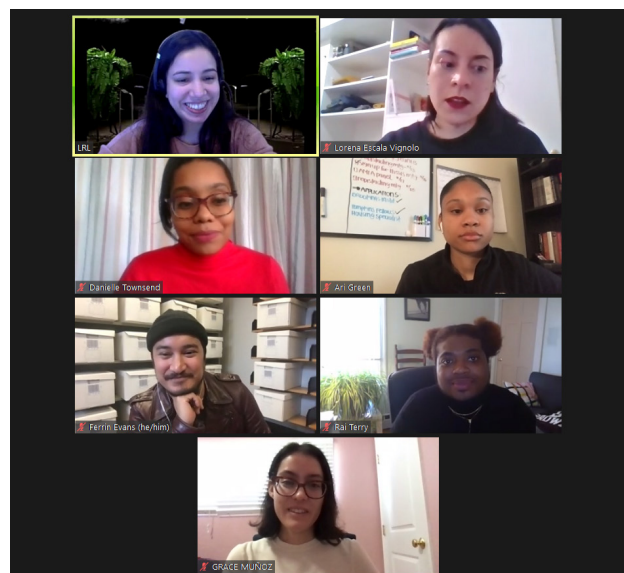
[fr]

A Season of Classic Films 2020-2021

La deuxième édition de l'initiative d'ACE *A Season of Classic Films* a célébré sa première le 4 décembre 2020 avec une projection en ligne par l'Archive nationale de Serbie (Yugosloveska Kinoteka) d'une nouvelle restauration du long métrage *Grešnica bez greha* (1930, reg: Kosta Novaković). La restauration a été réalisée avec le soutien de cette initiative coordonnée par l'Association des Cinémathèques Européennes – ACE, antenne régionale de la FIAF, et financée par la Commission Européenne. *A Season of Classic Films* consiste en une série de projections gratuites prévues entre décembre 2020 et juin 2021 à travers l'Europe. Les films sont présentés par 22 membres de l'ACE pour promouvoir la richesse de leurs collections, en particulier auprès des jeunes adultes.

Plus d'infos: <https://ace-film.eu/a-season-of-classic-films-programme-catalogue/> et <https://ace-film.eu/projects/season-of-classics/>

Paulina Reizi (Eye Filmmuseum),
Coordinatrice de *A Season of Classic Films*



The «Building Fellowship in times of Remote Engagement» panel at the 2020 AMIA Conference.

> AMIA ASSOCIATION OF MOVING IMAGE ARCHIVISTS

The Association of Moving Image Archivists (AMIA) was originally scheduled to hold its conference in El Paso, Texas, in November. As an in-person conference became impossible in the face of a pandemic, AMIA, like most conferences in 2020, pivoted to an online version of its annual event.

The conference, held November 17-20, engaged hundreds of archivists, preservationists, educators, librarians, preservationists, students, and technicians, who shared time on screens with colleagues from around the world. Programming stretched over four days, with workshops the week before and two weeks after the conference. This was in addition to sessions that covered topics from fair use to engaging with audiences online, to a discussion on the places and perspectives of archivists with a disability, to a program stream on Content as Data – Archival Perspectives. In the stream, speakers spoke to topics such as Deepfake Detection, storage on DNA, AI techniques, and machine learning for captioning workflows.

Each day of the conference was anchored by a keynote address. The keynote speakers included The Film Foundation's Margaret Bodde in conversation with the FIAF Executive Committee's Cecilia Cenciarelli; filmma-

ker Alison Anders in conversation with **Maya Montañez Smukler** (head of the UCLA Film & Television Archive Research and Study Center); **Erica Titkemeyer**, Project Director and AV Conservator for the Southern Folklife Collection at the University of North Carolina at Chapel Hill; and **Zackary Drucker**, an independent artist, cultural producer, and a producer on *Transparent*.

But along with these keynotes, sessions, and workshops, the conference offered karaoke, roundtable discussions, poster sessions, morning yoga, virtual tours, trivia, a dance party, and screenings. AMIA's traditional Archival Screening Night went virtual, with a watch party that allowed attendees to chat with each other throughout the screening – and while it wasn't the same as being together in a theatre, the fun of seeing archival work on screen and the audience participation was almost like being there.

Each year, the conference is an opportunity to recognize those who have contributed significantly to our field. AMIA presented the Keystone Award to The Film Foundation in recognition of its 30th anniversary and the role it has played in support of film preservation around the world. It is only the second time the award has been presented.

Also honored were Silver Light recipient **Mona Jimenez**, William S. O'Farrell Volunteer Award recipient **Wendy Shay**, Ray Edmondson Advocacy Award recipient **Dwight Swanson**, and Alan Stark Award recipient **Alison Reppert Gerber**.

Recognizing that everyone is in differing (and often changing) stages of returning to the workplace, and that new challenges appear every day, the ability to learn from and communicate with colleagues is paramount. With that in mind, AMIA has scheduled its first (virtual) Spring event, to be held 13-16 April 2021. It will be similar to the annual conference, with sessions, workshops, and screenings. Hope to see you in April!

Laura Rooney
Managing Director of AMIA
lrooney@amianet.org

> CLAIM COORDINADORA LATINOAMERICANA DE ARCHIVOS DE IMÁGENES EN MOVIMIENTO

New CLAIM Board

The *Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento* (CLAIM) elected its new board for a period of three years. The *Coordinadora*, which brings together 35 archives, 21 of which belong to FIAF, will be led by **Mónica Villarroel**, Director of the Cineteca Nacional de Chile, as Executive Coordinator; **José Quental**, Film Coordinator of the Film Library of the Museum of Modern Art (MAM) in Rio de Janeiro as Technical Coordinator; and **Diego Coral López**, Director of the Cineteca Nacional de Ecuador, and **Idania Castillo**, Co-Director of the Cineteca Nacional de Nicaragua, as Communications Coordinators.

The election process was conducted at the General Assembly held on 16 November 2020, using electronic voting through the FIAF system. The main objective of the new board is to contribute to the development and strengthening of CLAIM, a group which has existed since 1985, through a programme that emphasizes participation and activities in the areas of dissemination, training, associative work, and the promotion of strategic alliances, among other lines of action.

Mónica Villarroel has a PhD in Latin American Studies from the University of Chile. She has a Master's degree in Communication from UFRGS, Brazil, and is a journalist. She has directed the Cineteca Nacional de Chile since 2015. She is a researcher in Chilean and Latin American cinema and has written several books on the subject. She also teaches in the Film Studies Master's Degree at the Pontificia Universidad Católica de Chile.

José Quental holds a university degree in History (UFF) and a Master's degree in Communication and Film (UFF), and is a Doctoral Candidate in Film (Université Paris 8) and an associate doctoral candidate at the Institut d'histoire du Temps Présent (IHTP/CNRS). He is also a member of the Study Group on Digital Culture, Representation and Information (CRIDI, UFBA), and has been Coordinator of Cinema at the MAM Film Library since 2019.

Diego Coral López has a Master's degree in Screenwriting from the International University of La Rioja and ESCAC (Spain), a degree in Film and Audio-



Diego Coral López



José Quental

visuals from the University of Cuenca and INCINE, and a Master's degree in Drama, and is the director, actor, and screenwriter of several feature films. He has been a university lecturer since 2009, and the Director of the Cinemateca Nacional 'Ulises Estrella' de la Casa del Cultura Ecuatoriana since 2017.

Idania Castillo is a Social Communicator, Journalist, Photographer, and Executive Producer. Since 2014 she has been Co-Director of the Cinemateca Nacional de Nicaragua.



Mónica Villarroel

[es]

Nueva Directiva de la CLAIM

Una nueva directiva eligió la *Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM)*, por un periodo de tres años. La agrupación que reúne 35 archivos, de los cuales 21 pertenecen a la FIAF, quedó encabezada por Mónica Villarroel, Directora de la Cinemateca Nacional de Chile, como Coordinadora ejecutiva; José Quental, Coordinador de Cine de la Cinemateca del Museo de Arte Moderna (MAM) de Río de Janeiro como Coordinador técnico, y Diego Coral López, Director de la Cinemateca Nacional de Ecuador e Idania Castillo, Co-directora de la Cinemateca Nacional de Nicaragua como Coordinadores de comunicación.

El proceso se realizó en la Asamblea General del 16 de noviembre de 2020, mediante voto electrónico a través del sistema de la FIAF. La nueva coordinación general tiene como objetivo prioritario contribuir al desarrollo y fortalecimiento de la CLAIM, agrupación que existe desde el año 1985, con una propuesta que enfatice la participación y la realización de actividades en áreas de difusión, capacitación y trabajo asociativo, promoviendo alianzas estratégicas, entre otras líneas de acción.

Mónica Villarroel es Doctora en Estudios Latinoamericanos por la Universidad de Chile. Magíster en

Comunicación por la UFRGS, Brasil, y Periodista. Dirige la Cineteca Nacional de Chile desde 2015. Investigadora en cine chileno y latinoamericano, ha escrito varios libros sobre el tema y ejerce la docencia en el Magister en Estudios de Cine de la Pontificia Universidad Católica de Chile.

José Quental posee grado universitario en Historia (UFF), Maestría en Comunicación y Cine (UFF) y es Doctorando en Cine (Université Paris 8) y doctorando asociado al Institut d'Histoire du Temps Présent (IHTP/CNRS). Miembro del Grupo de Estudios sobre Cultura, Representação e Informação Digitais (CRIDI, UFBA), es Coordinador de Cine de la Cinemateca del MAM desde 2019.

Diego Coral López es Máster en Creación de Guiones por la Universidad Internacional de La Rioja y la ESCAC (España), Licenciado en Cine y Audiovisuales por la Universidad de Cuenca e INCINE, posee maestría en Dramaturgia y es director, actor y guionista de varios largometrajes. Docente universitario desde 2009. Director de la Cinemateca Nacional 'Ulises Estrella' de la Casa del Cultura Ecuatoriana desde 2017.

Idania Castillo es Comunicadora Social, Periodista, Fotógrafa y Productora Ejecutiva. Desde el año 2014 es Co-Directora de la Cinemateca Nacional de Nicaragua.

CLAIM Archivos Fílmicos Latinoamérica
claim.coordinacion@gmail.com



> FIAT-IFTA FÉDÉRATION INTERNATIONALE DES ARCHIVES DE TÉLÉVISION / INTERNATIONAL FEDERATION OF TELEVISION ARCHIVES

FIAT/IFTA *Outsourced Migration Guide v1.0*: a new resource to compose tendering specifications for the outsourced migration of audiovisual content

On 11 November FIAT/IFTA published a new resource for audiovisual archives considering to migrate their audio, video, or film holdings by calling upon the services of an external partner. *The Guide to Compose Tendering Specifications for the Outsourced Migration of Audiovisual Content* (abbreviated title, *Outsourced Migration Guide*) was composed by a core group of members of the FIAT/IFTA Preservation and Migration Commission, and consists of three documents:

- The Introduction provides a general description answering a few key questions about the Guide as a whole.
- The Overview Document provides detail on the tendering procedure. Although legal constraints differ from country to country, the guide lists elements that may help in organizing a transparent, effective, and fair procedure.
- The Background Document is the core document, describing the organizational and technical aspects of the migration project itself.

The Guide does not describe how the migration *in se* should be executed. For this it refers abundantly to

other authoritative documents, such as IASA TC04 (for audio), IASA TC06 (for video), and DIN 15587 (for film). Rather, it aims to list the key elements which should be specified and agreed upon with an external service provider before the start of the project, in order to achieve a migration process which aligns with international preservation standards as well as with the scope, timing, and budget of the tendering organization.

The documents work as a step-by-step guide to write a tender. As every project is different, it is not necessary to copy every step in its entirety. The tenderer is free to add any other aspect fitting their needs, but the authors believe that following the Guide will result in a comprehensive specifications statement for projects that follow a regular, typical migration process path.

Last but not least, the guide is not intended to influence or sway an organization as to whether or not it should call upon the services of an external company. Such decisions are entirely a matter for each organization, with regard to their own particular circumstances.

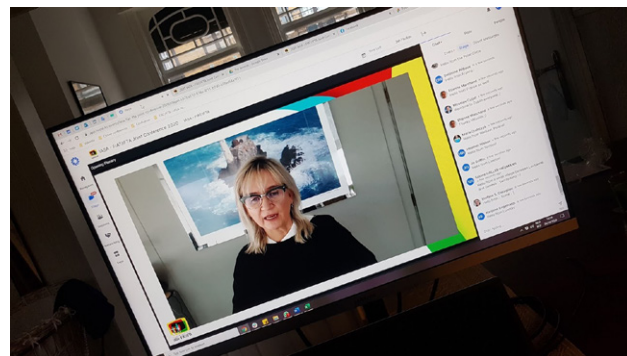
The FIAT/IFTA Preservation and Migration Commission welcomes feedback on these documents via pmc@fiatifta.org.



> IASA – FIAT / IFTA

Joint Conference 2020 – online

The 51st IASA Conference and the 44th FIAT/IFTA World Conference were organized together this year from 26 to 29 October. Originally this joint conference (a first in 25 years) was to take place in Dublin, but under pressure of circumstances both organizations together with



the host RTÉ decided to move the conference online. In order to give as many interested parties as possible the opportunity to participate, registration was made free of charge. Sessions were spread out in time as much as possible, so that participants from all over the world could attend at least a few sessions during daytime.

Titled *Collaborate, Connect, Transform*, the conference attracted more than 1,600 participants from 80 countries. 240 speakers from 60 countries took the floor, making it probably one of the largest audiovisual archiving meetings ever, albeit online. Highlights included the keynotes by producer Allison McGourty (*American Epic*) and Prof. Deborah Jaramillo (Boston University), and a whole series of workshops, discussion panels, and technical- and content-related presentations. FIAT/IFTA also bestowed their annual Archive Achievement Awards: RAI's "XClope Project" received the award for Excellence in Media Preservation, and the Netherlands Institute for Sound and Vision the Excellence in Media Management Award for their "DAAN Tenancy" project with for the audiovisual collection of the Dutch Parliament; and among particularly strong competition INA was the winner of the Excellence in Archival Use and Valorization Award, with their new OTT platform "Madelen". The Lifetime Honorary Award went to Annemieke de Jong of the Netherlands Institute of Sound and Vision.

It was an election year for both IASA and FIAT/IFTA, with their General Assemblies choosing a new president and a (partly) new board.

The IASA Executive Board looks as follows for the next three years:

President: Tre Berney (Cornell University)
Vice Presidents: Judith Opoku-Boateng (University of Ghana), Perla Olivia Rodríguez Reséndiz (UNAM), and

Margarida Ullate i Estanyol (Biblioteca de Catalunya)
Secretary General: Elisabeth Steinhäuser (ORF)
Editor: Jennifer Vaughn (Radio Free Europe / Radio Liberty)
Web Manager: Richard Ranft (former British Library)
Treasurer: Olaf Kosinsky (self-employed)
The previous IASA President, Toby Seay, remains on the Board as Past President.

The FIAT/IFTA Executive Council will be composed as follows for the next two years:

President: Brecht Declercq (meemoo)
Vice President: Delphine Wibaux (INA)
Secretary General: Virginia Bazán-Gil (RTVE)
Elected members: Herbert Hayduck (ORF), Laurent Boch (RAI), Brid Dooley (RTÉ), Theo Mäusli (SRG-SSR), Eva-Lis Green (Swedish National Library), Dorothy Donnan (Al Arabiya), Tom De Smet (Netherlands Institute for Sound and Vision), Patrick Monette (CBC-Radio Canada), and Paolo Pagliero (RAI)
Co-opted members: Vicky Plaine (BBC) and Maria Drabczyk (FINA)

Brecht Declercq
FIAT-IFTA President
brecht.declercq@meemoo.be

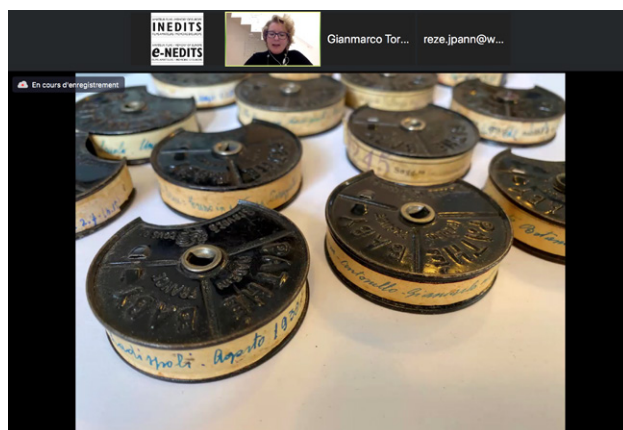
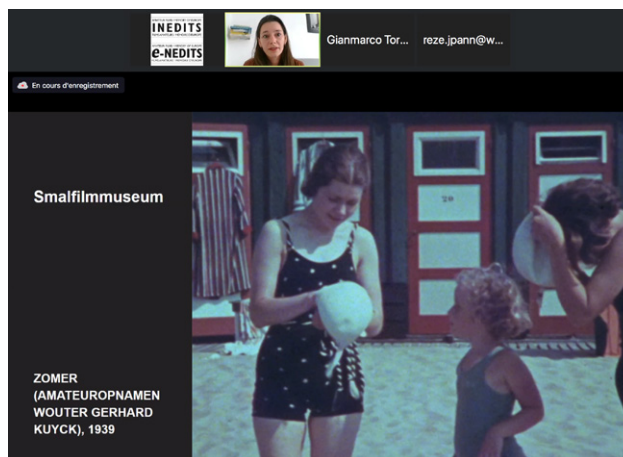
> INEDITS

INEDITS meetings 2020: the year of “e-NEDITS”

Faced with the COVID-19 pandemic, the INEDITS association is inventing new ways to keep its members network active with a cycle of online events: «e-nedits» meetings.

In April 2020, the pandemic forced the association's board of directors to cancel the 30th Annual *rencontres* INEDITS, which were due to take place in Monaco in November.

An alternative proposal was then developed: to schedule between September and November 2020 a series of online events under the «e-nedits» banner: lectures, roundtables, performances, and presentations of archive footage.



Three events were organized by the board of directors:

- an inaugural lecture by Susan Aasman on 29 September entitled «From Home Movies to TikTok: Redefining Amateur Media in the 21st Century»;

- a session for members of the association to discuss their current and future projects on 20 November;
- the general assembly of INEDITS on 27 November.

Other events were curated by members of the association:

- 6 October: Gianmarco Torri, «Re-Framing Home Movies: A (Possible) Handbook for the Creative Re-Use of Home Movies»
- 13 October: Valentine Kuypers - Netherlands Institute for Sound and Vision, «Amateurfilm Platform»
- 21 October: Jiří Horníček, Andrei Balbarau - Národní Filmový Archiv, «The Archiving of Amateur Films and Home Movies in the States of the Former Eastern bloc – Czech Republic and Romania»
- 27 October: Karianne Fiorini, «The Italian Home Movie Archives Survey»
- 3 November: Viviane Thill – Centre National de l’Audiovisuel, «Viens, je vais te filmer»
- 17 November: Amélie Grosjean – Cinémathèque de Bretagne, «Mémoire filmée: les résidences documentaires de la Cinémathèque de Bretagne»
- 24 November: Laure Sainte-Rose, Franck Litzler, François Magnol, ciné-concert produit par Ad libitum «Et la Terre dans le temps ...»
- 1 December: Ilaria Ferretti, Paolo Simoni, «Home Movies – Memoriscapes From Access to Re-Use. A Sound Performance Experience»
- 8 December: David Landolf – Lichtspiel, «The Noisy Amateur Film»
- 15 December: Olivier Meunier – Archives du Puy de Dôme, «Programme autour des films d’Amaury Laurentin»

Some of the content from these online meetings will be made publicly available soon.

To find updates about the activities of the INEDITS association and for information on the upcoming project *Happy Birthday Baby! A Century of 9.5mm Films (1922-2022)*, check [our website](#).

Mirco Santi
President of INEDITS
mirco.santi@gmail.com

> SEAPAVAA

SOUTHEAST ASIA-PACIFIC AUDIOVISUAL ARCHIVE ASSOCIATION

SEAPAVAA’s 25th Anniversary and Annual Conference in 2021

SEAPAVAA celebrates its 25th anniversary in 2021! Mark your calendar to join in the first virtual SEAPAVAA conference during the week of 19 April 2021. Based on the theme *AV Archiving in Changing Times: Successes, Failures, and Challenges*, the online event will include a keynote presentation, symposium sessions, an archival gems screening, and an e-General Assembly. More details will be available in due course.

Sanchai Chotirosseranee
Secretary General SEAPAVAA
secretarygeneral@seapavaa.net

12 Supporters

Since the last *FBO* we have welcomed one new Supporter. The total number of FIAF Supporters now stands at 52 (32 commercial companies, 14 non-profit organizations, and 6 individuals).

> NEW SUPPORTER



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www.locarnofestival.ch

Heritage Online

heritage@locarnofestival.ch
<https://heritage.locarnofestival.ch/>

Throughout its 73-year history, the Locarno Film Festival has occupied a unique position in the landscape of the major film festivals. Every August, for eleven days the Swiss-Italian town of Locarno, right in the heart of Europe, becomes the world capital of auteur cinema. Thousands of film fans and industry professionals meet here every summer to share their thirst for new discoveries and a passion for cinema in all its diversity. The 74th Locarno Film Festival will be held 4-14 August 2021.

In July 2020, Locarno Film Festival launched [Heritage Online](#), a digitally based service dedicated to extending the outreach and distribution of Heritage Films through Video on Demand, expanding the range of titles offered by such services.

Heritage Online offers film professionals a year-round database where streamers (and other buyers) are able to watch available titles, consult their detailed technical information, including availability of films in the various territories, and get in touch directly with rights holders.

Thanks to Heritage Online, rights holders (international sales agents, film libraries, archives, institutes, and restorers' associations among others) are able to share their catalogues with potential clients: VOD broadcasters from all over the world, ranging from generalist to niche offerings, from established names to emerging start-ups.

> NEWS FROM FIAF SUPPORTERS

AV Preservation by
reto.ch

AV PRESERVATION BY RETO.CH

Bash Scripts for Audio-Visual Preservation

Our conservation and restoration lab uses a set of Bash scripts daily for audio-visual preservation. These small programmes are designed to be used individually and jointly chained to each other, as required for different workflows. We are proud to announce that we have now released these scripts under a 3-Clause BSD License for the community: https://avpres.net/Bash_AVpres/

The set includes scripts for handling various checksum manifests, the *BagIt File Packaging Format*, as designed by the Library of Congress and standardized under RFC 8493, and audio-visual file generation. All the scripts come with a short embedded help message, and the more complex ones also have a manual page ("man"). They have been used successfully on modern x86_64 architectures under various Linux distributions, macOS and Windows 10 running Terminal or Subsystem for Linux.

This summer we also offered to the community free training on Bash scripting: <https://reto.ch/training/2020/202006/>

Reto Kromer
AV Preservation by reto.ch
zone industrielle Le Trési 3 | 1028 Prévèrenge | Switzerland
Web: <<https://reto.ch>> | Twitter: @retoch



Centro de Pesquisadores do Cinema Brasileiro

CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

A Deserved Celebration

In 2020, *O Homem que Virou Suco* by João Batista de Andrade, starring José Dumont, commemorated 40 years since its production by Raíz and 15 years since its restoration by the Center for Researches of Brazilian Cinema (CPCB), which celebrated the occasion by holding a session and panel at the Brasilia Film Festival.

The film is an innovative and avant-garde work in cinema language, bringing the dramaturgy of documentary intervention to fiction. In addition, it is a film loaded with political and social significance, portraying the struggle of the excluded in search of citizenship and their cultural identity.

Myrna McBrandone
mcbrandone@terra.com.br
www.cpcb.org.br



L'IMAGE RETROUVÉE

Éclair Classics

L'Image Retrouvée is proud to announce the acquisition at the beginning of 2020 of the historic company Éclair Cinéma, now renamed Éclair Classics.

This important operation is part of the Immagine Ritrovata group's constant desire to operate with both the crafts and the high-tech industry, and always at the service of the world's film heritage.

L'Immagine Ritrovata, based in Bologna, Italy, is a highly specialized laboratory for film restoration, created and developed with the support of the Fondazione Cineteca di Bologna.

Thanks to meticulous philological and technical research and the most modern equipment covering all the manufacturing processes (from photochemistry to 4K HDR technology), L'Immagine Ritrovata is today considered a reference point in the sector.

With three branches – L'Image Retrouvée and Éclair Classics in Paris, L'Immagine Ritrovata Asia in Hong Kong, and L'Immagine Ritrovata in Bologna – the group meets the ever-increasing demand for the preservation of the world's film heritage.

L'Immagine Ritrovata is also one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007.

This film restoration school has already organized several training sessions in other countries: Singapore (2013), Mumbai (2015), Buenos Aires (2017), and Mexico City (2019).

[fr]

Éclair Classics

L'Image Retrouvée est fière d'annoncer l'acquisition au début du 2020 d'Éclair Cinéma, société historique, désormais rebaptisée Éclair Classics.

Cette importante opération s'inscrit dans la volonté constante du groupe L'Imagine Ritrovata d'opérer à mi-chemin entre l'artisanat et l'industrie high-tech, et toujours au service du patrimoine cinématographique mondial.

L'Imagine Ritrovata, basé à Bologne (Italie), est un laboratoire hautement spécialisé dans la restauration des films, créé et développé avec le soutien de la Fondazione Cineteca di Bologna.

Grâce à une recherche philologique et technique minutieuse, et à l'équipement le plus moderne couvrant tous les processus de fabrication (de la photochimie à la technologie 4K HDR) L'Imagine Ritrovata est aujourd'hui considéré comme une référence du secteur.

Avec trois succursales - L'Image Retrouvée et Éclair Classics à Paris, L'Imagine Ritrovata Asia à Hong Kong et L'Imagine Ritrovata à Bologne - le groupe répond à la demande toujours croissante de préservation du patrimoine cinématographique dans le monde.

L'Imagine Ritrovata est, aussi, l'un des principaux organisateurs de la FIAF Film Restoration Summer School, qui se déroule, à Bologne, depuis 2007.

Cette école de la restauration des films a déjà organisé plusieurs sessions de formation, dans d'autres pays : à Singapour (2013), Mumbai (2015), Buenos Aires (2017) et Mexico (2019).

140 Boulevard de Clichy
75018 Paris - FRANCE
Tel : +33 01 45 22 08 89
info@imageretrouvee.fr
www.imageretrouvee.fr



PRASAD CORP.

Prasad Corp. To Digitize Precious Newsreel Footage for the National Archives of Estonia

Prasad Corp., which offers a comprehensive range of preservation, digitization, and restoration services worldwide, has signed a deal to digitize a considerable part of the newsreel collection of the Film Archive of the National Archives of Estonia (NAE). NAE's newsreel collection consists of 275 hours of audiovisual material and documents, a broad range of culturally significant Estonian history spanning over 70 years, only around 10% of which has thus far been digitized in HD or higher.

The NAE is currently carrying out two film-related digitization projects, one of which includes newsreels made between 1914 and 1991. As a result of this project, 120 hours of newsreels will be digitized and catalogued during the coming months. The material spans a period of 27 years - from the first Soviet Estonian newsreel, Nõukogude Eesti no. 1, released in 1940, until the late 1960s.

The project includes preparation work (i.e., inspection, repair, cleaning of reels); cataloguing, which is carried out by the Estonian Film Database (EFIS); and the digitization and post-processing of 35mm black & white newsreels in 4K resolution by a team consisting of Prasad and Estonian digitization specialists Ratus OÜ.

The workflow is divided between Estonia and India. Digitization is being carried out with Prasad-owned DFT's Scanity HDR film scanner onsite in Tallinn, while the post-processing and creation of deliverables will be



completed in India, following which preservation, access, and online copies (i.e., TIFF, WAV, and MOV files) will be delivered to the NAE.

The NAE's internal workflow normally sees around 50,000 metres of analog film digitized per year, but this is a much more intensive project. Scanity offers a great combination of film scanning applications specifically for archival films and mass digitization purposes. Its features offer gentle film transport and help to reach the objectives of the project within the limited time-frame.

The project will conclude in 2022, and is expected to meet the target of delivering more than 800 newsreels online via the online platform of NAE's Film Archive, alongside technical and descriptive metadata. As a result of the project, 50% of the newsreel collection of the NAE will be accessible online. See press release: https://bit.ly/NAE_PR

Prasad Contact:
Ravindran Viswanathan
GM – Marketing
Email: ravindran.



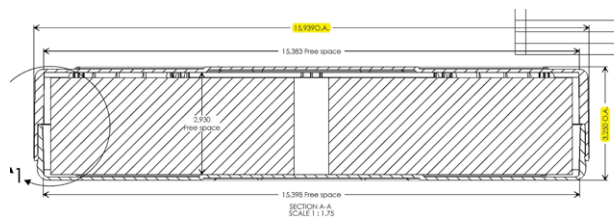
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www.gaumont-pathe-archives.com

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info@haghefilm-digitaal.nl
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benjamin.alimi@hiventy.com
thierry.delannoy@hiventy.com
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archiving@imagica.jp
http://www.imagica.com



info@immagineritrovata.it
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info@imageretrouvee.fr
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info@kem-studioteknik.de
www.kem-studioteknik.de



programm@xenix.ch
www.xenix.ch



Eastman kodak CY
christian.richter@kodak.com
www.kodak.com



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www.cpcb.org.br



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www.eidr.org



info@cinemamuseum.org.uk
www.cinemamuseum.org.uk



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und Wirtschaft Berlin
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ulrich.ruedel@htw-berlin.de
http://krg.htw-berlin.de/



Locarno
Film Festival

info@locarnofestival.ch
www.locarnofestival.ch

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and Preservation

tisch.preservation@nyu.edu
www.nyu.edu/tisch/preservation



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info@fassbinderfoundation.de
www.fassbinderfoundation.de



University of
Zurich^{UZH}

info@fiwi.uzh.ch
www.film.uzh.ch

INDIVIDUALS



JON GARTENBERG
jon@gartenbergmedia.com



RICHARD J. MEYER
meyerhar@aol.com



LAURENCE KARDISH
laurencekardish@verizon.net



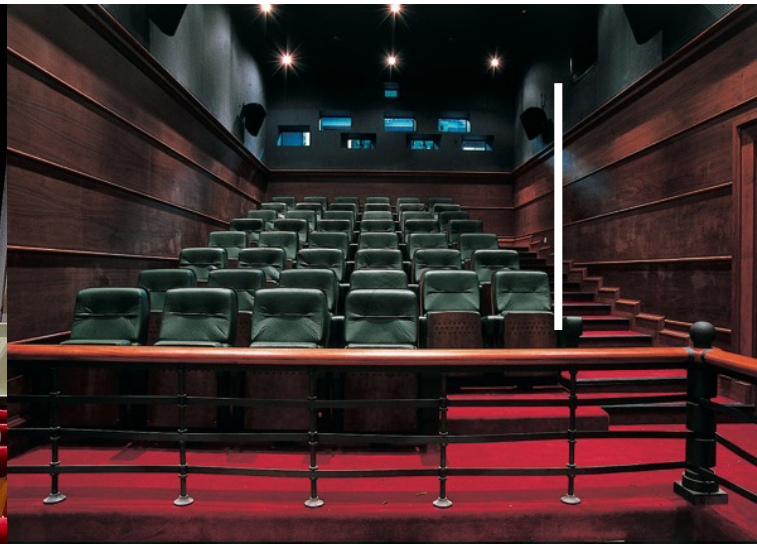
RAY EDMONDSON
ray@archival.com.au



ADRIAN WOOD
adrian@restorationasia.org



JORG HOUPERT
j.houpert@cube-tec.co



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Rue Blanche 42

1060 Brussels

Belgium

Send your news and comments to

info@fiafnet.org