

fiaf bulletin online

06 2018



Editorial



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Over the last few weeks, the mood at FIAF has been rather celebratory – at the end of May we looked back to the famous Brighton Congress and its “mythical” [symposium “Cinema 1900-1906”](#) on the occasion of its 40th anniversary, and on 17 June we blew out FIAF’s 80 candles (although we had already eaten our gorgeous birthday cake in Prague in April!). Throughout 2018, we are celebrating our anniversary through a number of historical projects (digitization of, and access to more archival papers and all our audio-recordings; articles in the *JFP*; new online tools to explore our history). It is also the perfect year to remember and celebrate those who have made the history of FIAF and the film archive movement: the last General Assembly in Prague elected three of those personalities as FIAF Honorary Members. Many congratulations to Freddy Buache, Edith Kramer, and Roger Smither!

However, as the cover of this *Bulletin* shows, our community is as keen to look to the future as to celebrate our past. The theme of the 2019 Symposium in Lausanne, for which the call for papers is currently being drafted by a committee of experts, is, rather appropriately, “Past and Future of Film Archives”. Our growing training & outreach programme (with its latest addition – the FIAF internship fund) aims to disseminate all kinds of knowledge to the next generation of film archivists around the world. Many of our resources are now available in electronic form via the ever-expanding [FIAF website](#) (do look up the latest additions – the Madrid Project database, the revamped scanners forum, the Technical Commission’s Digital Statement, the FFV1 and Matroska Reading List, the affiliates’ 2017 Annual Reports, etc). Finally, our network, which started with four members eighty years ago, keeps attracting new affiliates – in Prague we welcomed two new Associates, the National Film Corporation of Sri Lanka (Colombo) and Filmske novosti (Belgrade), which brings the total of FIAF affiliates to a record 166. A number of other institutions have expressed an interest in joining FIAF, so our community is likely to grow further in the next few years.

Here’s to the next 80 years of FIAF!

01 New FIAF Affiliates



> BELGRADE FILMSKE NOVOSTI

**Admitted as a FIAF Associate by the FIAF
Executive Committee on 22 April 2018**

This newsreel and documentary archive functions under the auspices of the Ministry of Culture and Media of the Republic of Serbia, in the sector for cultural heritage protection. It all started in 1944, when Filmske novosti was founded as a film newsreel company on the day of the liberation of Belgrade by Yugoslav president Josip Broz Tito.

Filming national history and following Tito throughout the world, shooting everyday life in the countries

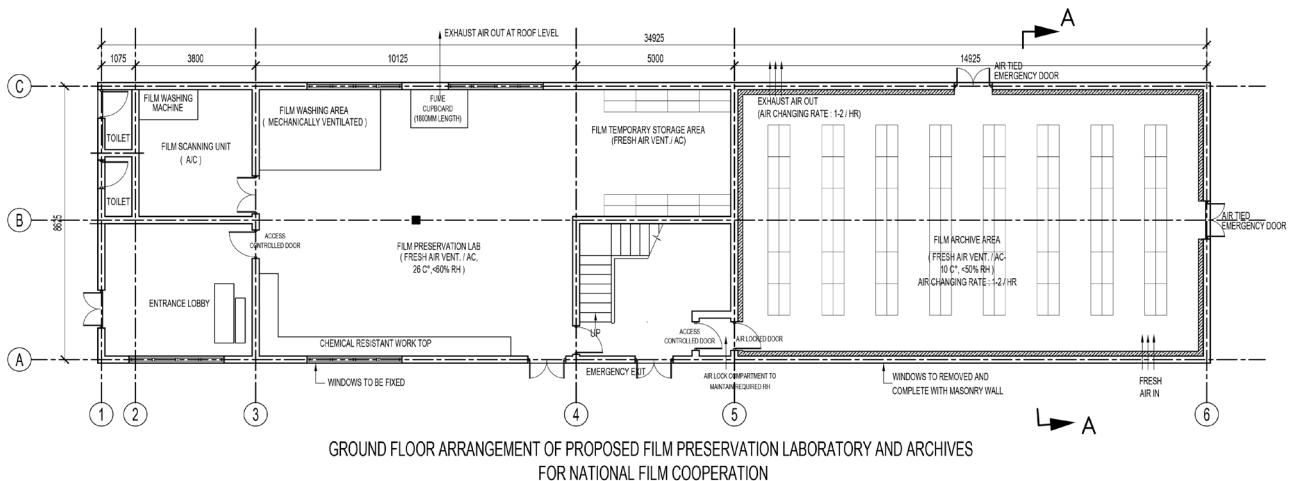
he visited, helped enrich the archive. Making newsreels and documentaries until the end of 1989, the foundation grew and accumulated over 15 million metres of mostly 35mm film. Afterwards, the archive expanded to include video carriers on which are safeguarded materials mostly pertaining to wars and the disintegration of Yugoslavia.

Films safeguarded in our archive represent not only the cultural heritage of the Republic of Serbia but also a picture of everyday life in the Balkan countries and the former Yugoslavia in that time. Besides that, there is also an opportunity to see cultures of other countries as they were filmed by Filmske novosti cameramen while following the president on his travels. Our foundation grew further with the start of a collaboration with African countries such as Algeria, Mozambique and Tanzania at the end of the 1950s.

Filmske novosti has surely helped these countries to develop their own film culture. For several years, courses for film workers were held and cameramen went on site to film important events such as the Algerian revolution. It should also be mentioned that, seeing as Yugoslavia was one of the founding countries of the Non-Aligned Movement, Filmske novosti filmed all of its summits and therefore has a great collection of related archive footage. Although we primarily safeguard the archive that we created, two important foundations are also to be found here: pre-war and World War II materials and foreign newsreels gained through the exchange between members of INNA (International Newsreels Association).

Today our activities are focused on preservation and digitization, on making the archive accessible to the public. One of the ways this is done is by creating new programmes from the existing archive materials.

Jovana Kesic
Head of Archive



> COLOMBO NATIONAL FILM CORPORATION OF SRI LANKA

**Admitted as a FIAF Associate by the FIAF
Executive Committee on 22 April 2018**

The National Film Corporation of Sri Lanka is honoured to be an Associate member of FIAF. We had been looking forward for this opportunity for a considerable length of time.

The National Film Corporation of Sri Lanka was established under the special parliamentary act of Sri Lankan government on 21 January 1972, to regulate, and uplift the Sri Lankan Film industry. A board of directors appointed by the Honourable minister of the relevant line ministry administrates the film corporation, and the chairman is the chief executive officer of the institution.

Vision of the National Film Corporation of Sri Lanka

We are committed to mobilize local creative talent to develop Sri Lanka's cinema industry to be in par with world standards.

Mission Statement

To take all measures to protect, safeguard, develop and promote Sri Lankan cinema as well as the national film industry as an integral part of social, economic and cultural life of our country.

It has been accomplished an invaluable service by the National Film Corporation towards the success of the Sri Lankan film industry as well as strengthening Sri Lankan film culture from 1972 to date.

Film production, distribution, regulating and monitoring film industry and film preservation are significant among the duties of the National Film Corporation. We have launched several programmes to promote the cinema literacy and appreciation of the young generation in our country. The NFC has introduced a special pension scheme for the senior film artists and the film technicians, ensuring the rest of their life.

The National Film Corporation has been engaging in film preservation for a considerable period. Indeed film preservation task is a challenge for us because Sri Lanka is a Torrid Zone country. The NFC is proud to mention that a number of negatives, release prints and show cards have been preserved well, nevertheless we have no sufficient facilities and knowledge. The NFC has already arranged to establish a film preservation and restoration laboratory in Sri Lanka in the near future.

The National Film Corporation assures that as an Associate member will obey to all rules, regulations and conditions laid by FIAF and look forward to the guidance from FIAF for the betterment of the film industry in Sri Lanka.

02 News from the Affiliates



> AMSTERDAM EYE FILMMUSEUM

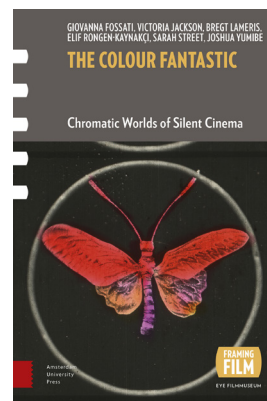
Looking back at the EYE International Conference 2018: Activating the Archive

Approximately 200 participants from diverse fields of audio-visual archiving came together at EYE Filmmuseum in Amsterdam between the 26th and 29th of May to discuss the topic *Activating the Archive: Audio-Visual Collections and Civic Engagement, Political Dissent and Societal Change*.

This 4-day conference included a number of screenings, performances, demonstrations and many presentations. A total of 68 international speakers presented in 11 different panels related to the theme, such as “Community Archiving and Non-Institutional Practices” and “Absences and Diversity in Archival Collections and the Profession”.

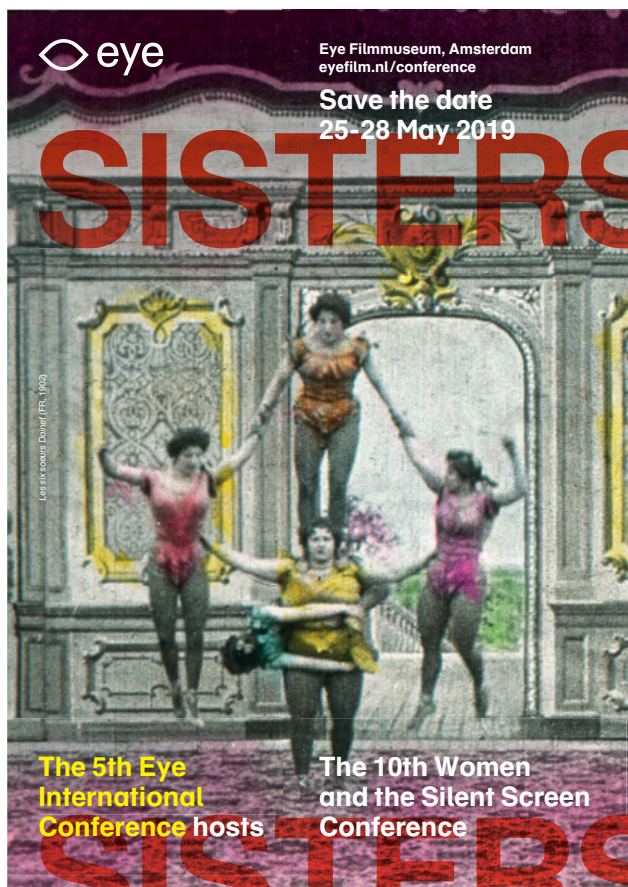
Also noteworthy is the “Pedagogy Against the Grain” panel which concluded with a fruitful round table discussion attended by representatives of university audio-visual archiving programmes from around the globe. Representatives from the University of Amsterdam, Ryerson University in Toronto, University of California - Los Angeles, the Elías Querejeta Zine Eskola, New York University, and the Goethe Universität in Frankfurt am Main all came together to discuss their individual programmes and how to create a more diverse, critical and engaging learning environment for future audio-visual archivists.

The EYE International Conference was also a reason to celebrate the 15th anniversary of the Master programme Preservation and Presentation of the Moving Image (P&P) at the University of Amsterdam. With over 170 alumni scattered around the globe, the conference was the perfect setting to bring many of them together, to catch up and to reminisce on the 15 years of P&P.



The Colour Fantastic: Chromatic Worlds of Silent Cinema

The volume *The Colour Fantastic: Chromatic Worlds of Silent Cinema*, edited by Giovanna Fossati et al., is published in April by the Amsterdam University Press [ISBN: 9789462983014]. The publication contains various contributions to the EYE International Conference of 2016 and brings together international experts to explore a diverse range of themes that they hope will inspire more research on colour in silent film. Taking an interdisciplinary approach, the book explores archival restoration, colour film technology, colour theory, and experimental film alongside beautifully saturated images of silent cinema, while also reflecting on the past decades of scholarly and archival work on the matter sparked by the ground-breaking 1996 Amsterdam Workshop dedicated to colour.



**5th EYE International Conference
hosts the 10th Women and the Silent Screen
Conference in 2019**

The annual EYE International Conference, held from 25-28 May 2019, will explore contemporary archival and academic debates, catering to film heritage professionals, scholars, archivists, curators, and restorers. The conference will include panels and special screenings of restored films.

Women and the Silent Screen, a biennial international conference, will bring together research focusing on all forms of women's presence in the earliest decades of motion picture history. After its first edition in Utrecht in 1999, the conference will come back to the Netherlands to celebrate its 20th anniversary. The theme is 'Sisters', taken both literally and figuratively within a wide range of theoretical and historical angles. Further information and Call for Papers will be announced in September 2018.

For any inquiries, please contact conference@eyefilm.nl

***Oblomok Imperii* (1929, F. Ermler) restored
by EYE Filmmuseum and San Francisco
Silent Film Festival**

The canonic Soviet film *Oblomok Imperii* a.k.a. *Fragment of an Empire* was restored and premiered by EYE Filmmuseum and San Francisco Silent Film Festival with the support of Gosfilmofond. The restoration was based primarily on the Dutch distribution nitrate print conserved at EYE, supplemented by an incomplete nitrate print with Russian intertitles held at the Cinémathèque suisse. The restoration was carried out according to the original montage list held in Russia.

The digital restoration work was completed in May 2018 by Rob Byrne and supervised by Peter Bagrov.

Elif Rongen
Curator



**> BARCELONA
FILMOTECA DE CATALUNYA**

**UNESCO selects Terrassa (home to the Conservation
and Restoration Centre of the Filmoteca
de Catalunya) as «City of Film»**

UNESCO's Creative Cities network was born in 2004 with the aim of promoting international cooperation between cities around the world to make creativity a driving force of sustainable urban development, social integration and the promotion of cultural life.

During UNESCO's evaluation of the candidature, the conservation of film heritage played a decisive role in the election, for its values of memory and culture. The proposal was promoted by the city council and supported by the Parc Audiovisual de Catalunya (film

production centre) and the internationally known Escuela Superior de Cine de Catalunya (ESCAC).

The designation of «City of Film» constituted an important recognition of the audiovisual and cultural sector as well as a commitment to new film research and innovation challenges, also in the field of conservation and restoration.

Mariona Bruzzo i Llaberia



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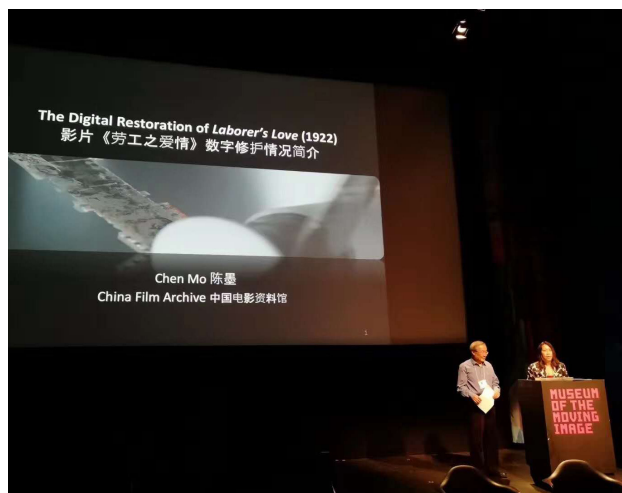
UNESCO selecciona Terrassa, ciudad donde está ubicado el Centro de Conservación y Restauración de la Fílmoteca de Catalunya, como "City of Film"

La red de Ciudades Creativas de la Unesco, nació en el 2004 con el objetivo de fomentar la cooperación internacional entre ciudades de todo el mundo para hacer de la creatividad un motor de desarrollo urbano sostenible, de integración social y de fomento de la vida cultural.

Durante la evaluación de la candidatura por parte de la UNESCO, la conservación del patrimonio fílmico jugó un papel determinante en esta elección, por sus valores de memoria y cultura. A esta propuesta, impulsada por el ayuntamiento, se sumó el Parc Audiovisual de Catalunya, centro de producción cinematográfica, y la Escuela Superior de Cine de Catalunya, ESCAC, reconocida internacionalmente.

La designación de "City of Film" significa un reconocimiento importante al sector audiovisual y cultural y una apuesta a nuevos retos de investigación e innovación fílmicos, también en el campo de la conservación y la restauración.

Mariona Bruzzo i Llaberia



Prof. Chen Mo and NYU's professor Zhang Zhen on stage.

> BEIJING CHINA FILM ARCHIVE

Beijing resolution

China Film Archive (China Film Art Research Center) has passed the review of the Academic Degrees Committee of the State Council to be qualified as the only authorization of MFA on cinema in Beijing this year.

Restoration of early Chinese comedy

In April, Chen Mo, research fellow of China Film Archive (CFA), has been invited to attend the NYU Orphan Film Symposium, taking place at the Museum of the Moving Image in New York. The 2K restoration of *Laborer's Love*, the earliest surviving comedy short in the CFA's collection, was shown during the conference. Chen gave details on digital restoration of this film as well as other recent restoration work of the archive.

8th Beijing International Film Festival

The 8th Beijing International Film Festival showed nearly 500 films selected from 56 countries and areas including 249 titles of foreign films in the unit of Panorama which the CFA organized and programmed. These films had over 1,200 screenings in 32 commercial theatres, art-house cinemas and colleges and attained box office takings of \$ 2.2 million, an increase of 27% compared to last year. During the Festival, our archive held retrospectives and film weeks of the Czech Republic, Canada, Poland, Japan and Serbia, screening 41 selected titles from the above countries on our premises.

Wenning Liu



TVTV: *The World's Largest TV Studio* (Willie Brown), 1972.

> BERKELEY BAMPFA

Preservation of the TVTV Archive

A collection of rare videotapes, papers, and photographs containing irreplaceable records of national historical significance will be preserved by BAMPFA, thanks to a prestigious grant from the National Endowment for the Humanities. BAMPFA will safeguard and enhance its holdings of more than 400 analog videos and related archival materials that were produced by Top Value Television (TVTV)—a Bay Area-based collective of experimental artists and political activists that produced ground-breaking public broadcast videos throughout the 1970s. Highlights of the TVTV archive at BAMPFA include three of the collective's most celebrated works: *The World's Largest TV Studio*, which examines the 1972 Democratic National Convention; its

Republican companion piece *Four More Years*; and *Gerald Ford's America*, which covers the first hundred days of the Ford presidency.

Susan Oxtoby



> BLOOMINGTON INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE / IU CINEMA

Mass digitization of the IU film collections

As part of the ongoing mass digitization of the IU film collections, we completed several full restorations, including a handful of women-directed, unique titles which are now screening at festivals and cinemas in 2018. Two worth noting are:

- *Year of the Woman*: a 1973 film directed by poet Sandra Hochman that uniquely captures the 1972 Democratic Convention with appearances by Gloria Steinem, Betty Friedan, Coretta Scott King, Warren Beatty, Gary Hart and Germaine Greer. The film is a mix of documentary, political commentary, dreamlike poetry sequences and 1972 feminism and a dose of Hochman's distinctive storytelling.
- *The Masters of Disaster*: a 1986 American short documentary film, made by Sonya Friedman and nominated for an Academy Award for Best Documentary Short. The film is the story of an inspired Indianapolis teacher and eight bright and spirited sixth graders who together challenged some skeptical observers by organizing a chess team, and with three years of hard work and perseverance went on to win a national championship.

Staff news

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We have created and filled six new positions in the past 12 months. We have welcomed Carmel Curtis (Film Digitization Specialist), Tim Wagner (Film Archivist), Alicia Hickman (Film Manager), Amber Bertin (Film Archivist), Rachel Behnke (Moving Image Cataloger) and Corinne Anderson (Moving Image Cataloger) to the IU Libraries Moving Image Archive team.

Rachael Stoeltje



> BOGOTA CINEMATECA DISTRITAL

The construction of the new Cinemateca of Bogotá in Colombia continues to advance

The construction of the new Cinemateca de Bogotá, Cultural Centre of Audiovisual Arts, is now 85% complete. With an estimated area of 8,500m², the centre includes four screening rooms, an exhibition hall, a media library specialized in film and audiovisual media, various spaces for children and young people, vaults for memory and creation through an audiovisual archive, as well as laboratories for the development of sound, image, post-production and digital contents, among others. This space which brings together different audiovisual forms and cultures will be inaugurated in 2019.

Avanza construcción de la nueva Cinemateca de Bogotá, Colombia

La construcción de la nueva Cinemateca de Bogotá, Centro Cultural de las Artes Audiovisuales alcanza un 85% de avance. Con un área aproximada de 8.500m², cuenta con cuatro salas de proyecciones, sala de exposiciones, mediateca especializada en cine y medios audiovisuales, espacios para la infancia y la adolescencia, bóvedas para la memoria y creación a través de archivo audiovisual, laboratorios de creación sonora, de imagen, posproducción, contenidos digitales, entre otros. Los invitamos a continuar al tanto de este espacio de encuentro entre las distintas formas y culturas del audiovisual que abrirá en 2019.

Angélica Reyes Hernández

> BRATISLAVA SLOVAK FILM INSTITUTE



Best of Viktor Kubal – 3 x Blu-ray

The Slovak Film Institute has issued a selection of the works of the most significant Slovak animated filmmaker Viktor Kubal (1923-1997). The selection entitled **Best of Viktor Kubal** contains digitally restored films on three Blu-ray discs. Two of the discs contain the first two Slovak feature-length animated films, *Brigand Jurko* (1976) and *The Bloody Lady* (1980). The third disc contains a selection of short animated films made by Kubal: a cross-section of the director's works from his beginnings in the 1940s the start of Slovak animated film, to his last works in the 1980s. The Blu-ray collection also contains a 70-page booklet, illustrated with photographs, with texts in Slovak and English. The Blu-ray discs have optional subtitles: Slovak, Slovak for the hearing-impaired, English, German, French, Spanish, Italian, Russian and a Slovak audio-commentary for the sight-impaired.



Centenary of Ján Kadár

A retrospective showcase on the occasion of the centenary of Slovak director Ján Kadár (1918-1979) was held in the Slovak Film Institute's Cinema Lumière (Bratislava). In 1966, *The Shop on Main Street* (1965), which he co-directed with Elmar Klos, became the first Czechoslovak film to win the Academy Award for Best Foreign Language Film. Cinema-goers were able to watch it, together with 14 other films, over the course of the showcase which took place in May 2018. It opened with *Lies My Father Told Me* (1975) made by Kadár after he emigrated to Canada; in 1976 it won the Golden Globe Award for Best Motion Picture - Foreign Language.

Film archive presentation in Oberhausen

The Slovak Film Institute, commemorating its 55th anniversary (and the 60th for its film archive) this year, prepared a special collection of short documentary and animation films for the Archives programme section at 64. Internationale Kurzfilmtage Oberhausen. This section was launched by the festival in 2013 to bring attention to the subject of archiving and restoring experimental films.

Selected shorts were mostly made during the "Golden Era" of the 1960s, when political interference and bureaucratic control of filmmaking was weakened. Six films, screened from new polyester 35mm prints, traced the most evident experimental tendencies in Slovak short film. The programme consisted of works by Martin Slivka (*Water and Work*, 1963), Dušan Hanák (*Old Shatterhand Came to See Us*, 1966), Dušan Traník (*Photographing the House Dwellers*, 1968), Juraj Bindzár (*Eye*, 1968) and Juraj Jakubisko (*The Red Cross Drummer*, 1977).

Richard Šteinhübel, Martin Kaňuch, Marián Hausner

> DHAKA BANGLADESH FILM ARCHIVE



New Director Appointed

Mr. Yeakub Ali has been appointed as Director of the Bangladesh Film Archive. He has replaced former director Mr. Nizamul Kabir.

Mr. Yeakub Ali is a career civil servant and belongs to BCS Information cadre. Prior to his new assignment, Mr. Ali worked in the capacity as Deputy Director at the Department of Films and Publications, as Senior Information Officer at the Press Information Department, as Senior Assistant Secretary at the Ministry of Foreign Affairs, as News Producer at the Bangladesh Television as well as Information Officer at the Department of Mass Communication. His diplomatic assignment included First Secretary (2009-2014) at the Bangladesh High Commission to Brunei Darussalam.



Photo lors du discours de l'inauguration du 2 mai

> DIJON CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET

New premises

The Cinémathèque régionale de Bourgogne Jean Douchet inaugurated its new premises on 2 May 2018 in Dijon, in the presence of Sylvie Morata, President of the Federation of Cinémathèques and Archives of Films of France (F.C.A.F.F.). The audience was able to discover the dedicated areas of the library, the exhibition spaces and the virtual reality space.

Subtitles for *Et crac!*

As part of its partnership with the Master of Multimedia Translation of the University of Burgundy, the film by Jean Douchet *Et crac!* produced in 1969, with Bulle Ogier, Claude Chabrol, François Moro-Giafferi, has been subtitled in English and Spanish by students. This film has been recently restored by the Archives françaises du Film.

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Nouveaux locaux

La Cinémathèque régionale de Bourgogne Jean Douchet a inauguré ses nouveaux locaux le 2 mai 2018 à Dijon, en présence de Sylvie Morata, Présidente de la Fédération des Cinémathèques et Archives de Films de France (F.C.A.F.F.). Le public présent a ainsi pu découvrir les espaces dédiés de la bibliothèque, les espaces d'exposition ainsi que l'espace de réalité virtuelle.

Sous-titres pour *Et crac!*

Dans le cadre de son partenariat avec le Master de Traduction multimédia de l'Université de Bourgogne, le film de Jean Douchet *Et crac!* réalisé en 1969, avec Bulle Ogier, Claude Chabrol, François Moro-Giafferi, a été sous-titré en anglais et en espagnol par les étudiants. Ce film a fait l'objet d'une restauration récente par les Archives françaises du Film.

Marine Hajduk
Directrice générale adjointe

> FRANKFURT DEUTSCHES FILMUSEUM - DIF

MiniFilmclub –Nationwide aesthetic film literacy project for pre-school children

To initiate a consciousness of film history and of film as a fine art is one of the core missions of the "Mini-Filmclub" for pre-school children. It was developed joining the expertise of film specialists and of pedagogues working in day care centres. First viewing experimental, artistic and historic short films from the archives, the very young spectators then practically explore an aesthetic approach to the film on their own. DIF now cooperates with Arsenal - Institut für Film und Videokunst and Filmmuseum Potsdam to extend the format nationwide and to make it accessible to a wider range of institutions (the photograph on the cover of this FBO illustrates this project).

Funded by German Federal Cultural Foundation and Robert Bosch Stiftung.

Susanne Brauer



Interactive approach to German film history

With RHIZOM FILMGESCHICHTE, the Deutsches Filminstitut has begun work on a digital education project that traces the development of German cinema across all epochs and cinematic genres. The project is based on the Institute's online platform «filmportal.de» which today offers information on more than 97,000 films and 200,000 people. RHIZOM FILMGESCHICHTE aims at contextualizing and making accessible online the opening minutes of at least 100 works from the silent film era to the present. In a carefully curated, low-threshold and sensually designed web environment, users will be able to both explore and analyze the film excerpts with the help of digital tools. The project will be launched in 2020 and is supported by the Art Mentor Foundation Lucerne and experimente#digital, a cultural initiative of the Aventis Foundation.

Frauke Haß

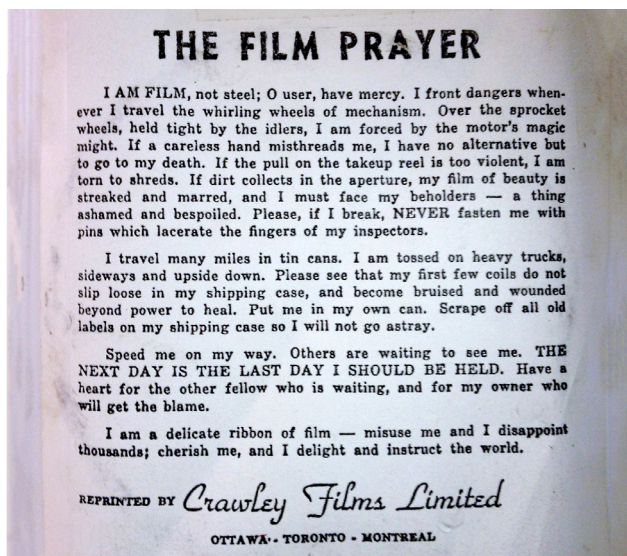


Exhibition on Kubrick's 2001. 50 Years A SPACE ODYSSEY

50 years after the premiere of Stanley Kubrick's film *2001: A Space Odyssey*, the Deutsches Filmmuseum in Frankfurt am Main is proud to present its exhibition **Kubrick's 2001. 50 years A SPACE ODYSSEY** from 21 March to 23 September 2018.

The exhibition, the only one of its kind in the world, offers visitors an in-depth insight into the origins of this science fiction classic and allows all film-lovers to immerse themselves in the cosmos of one of the greatest films of the twentieth century. It presents a wide range of exhibits from international collections and from the Stanley Kubrick Archive at the University of the Arts London.

Frauke Haß



> FREMONT
NILES ESSANAY SILENT FILM MUSEUM

Discovery of films previously thought lost

One of the pleasures of working in a film archive is the discovery of films that were previously thought to be lost. One never knows when or where or how this will happen.

Thanks to the knowledge of the Niles Essanay Silent Film Museum's historian, David Kiehn, and two generous museum members, Michael Aus and Dorothy Bradley, the museum was able to acquire eight rare 35mm film prints produced by the Essanay Film Manufacturing Company between 1911 and 1917. As with many discoveries, this collection was found in a garage where they had been kept for years. No-one in the family knew when or how they got there. Interestingly, the oldest of the films, *The Temptress* from 1911 was in the best condition. As far as we know, these are the only surviving copies of the films.

The museum is developing a plan to seek funding to restore the films. The museum will make 4K scans (using wet gate transfer) and perform digital cleanup in-house, and then will use outside sources for creating new negatives and exhibition prints.

We hope that you will enjoy *The Film Prayer* which we found recently when inspecting one of the new additions to our collection.

Dorothy Bradley



> KIEV
OLEKSANDR DOVZHENKO NATIONAL CENTRE

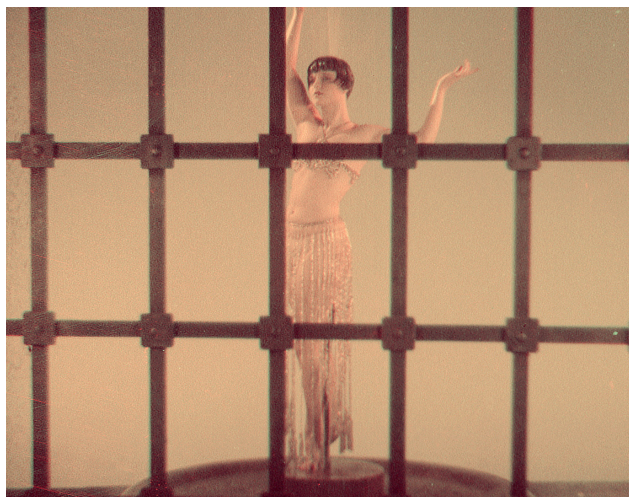
**Book/DVD release,
Mikhail Kaufman's Ukrainian Dilogy**

Oleksandr Dovzhenko National Centre has released a book on director and cinematographer Mikhail Kaufman, Dziga Vertov's brother and cameraman on nearly all his films shot in the 1920s. The anthology of articles is supplied with two exclusive DVDs of Kaufman's masterpieces *In Spring* (1929) and *Unprecedented Campaign* (1931), made in the Ukraine. Both films are accompanied by unique audio tracks, containing new soundtracks by Ukrainian musicians and commentaries from historians.

The 300-page anthology includes present-day analytical researches on Kaufman's life and films; an article by Kaufman himself, that explores his creative method of "film-analysis"; the records of discussions on his films held after first screenings at the film studio; his expedition notes about filming *The Eleventh Year* (1928) and *Unprecedented Campaign*; and notes by the famous poet Mykola Ushakov on Kaufman as cinematographer. The book is illustrated with 50 unique photos and posters gained from Ukrainian, Russian and Austrian archives.

A publication of Oleksandr Dovzhenko National Centre, 300 pages, 2 DVDs, language: English, Ukrainian.

Anna Onufriienko



Louise Brooks, *The American Venus*, BFI National Archive/Paramount Pictures

> LONDON BFI NATIONAL ARCHIVE

BFI discovers tantalising first glimpse of Louise Brooks in colour

The BFI announces the discovery of a cache of extremely rare Technicolor film fragments from the 1920s held by the BFI National Archive, including previously unseen footage of Louise Brooks dancing in colour. The very image of the modern woman, this tantalising glimpse of Louise Brooks comes from *The American Venus* (1926), her first credited film role and is one of the only images we have of her in colour.

Edited clips with contextual voiceover by BFI National Archive curator Bryony Dixon:

<https://www.youtube.com/watch?v=a46tD6sjD58>

Sarah Bemand

No Time To Wait 3

The third conference in the *No Time To Wait!* series will be hosted by the BFI on London's South Bank on 25 and 26 October 2018. The event is free to attend, and registration, call for proposals and sponsorship are now open, at the event website (<https://mediaarea.net/NoTimeToWait3>). The focus – as before – is on open formats and standards for digital audiovisual preservation, including the FFV1 and Matroska combination, open source development and the archive communi-

ty, developing consensus in audiovisual preservation strategy, validation and conformance checking of formats, skill sharing and related subjects. Archivists, developers, strategists, curious onlookers - all welcome!

Stephen McConnachie



New Head of Collections and Information

Angela Doane has joined the BFI as Head of Collections and Information. Angela will lead on developing the collections of the BFI National Archive and BFI Reuben Library, managing curation, conservation, information and library teams and leading on strategies to develop, interpret, care for and deliver access to the collections. She will oversee development of the BFI Filmography and the Heritage 2022 strategy, digitising 100,000 television and other works held on obsolete video formats. Angela has over two decades of collections and information experience at organisations including Central Saint Martins, Royal Museums Greenwich and the V&A.



Shiraz in India

The BFI's acclaimed restoration of *Shiraz: A Romance of India* (1928) - the epic tale of the love that inspired the majestic Taj Mahal - screened in concert halls across India, with a new score composed and performed live by

sitar star Anoushka Shankar. Events were a highlight of the UK-India Year of Culture in association with the British Council and attracted massive, sell-out audiences.

Around India with a Movie Camera

This new feature by filmmaker Sandhya Suri draws on the BFI's collections to create an emotionally resonant portrait of life across pre-independence India, taking in maharajas and viceroys, fakirs and farmhands, and personalities such as Sabu and Gandhi. The images are accompanied by a new score fusing western and Indian music from acclaimed composer and sarod player Soumik Datta.

Animation

A year-long project celebrating Britain's unique and vibrant history of animation launched in January, with the first of a number of cinema programmes and a massive collection of films available to view in the UK on BFI Player.

WWI on Film

January also saw the final part of a five-year exploration of British film culture during the Great War. BFI Player's *1918 on Film* collection highlighted the often surprising diversity of film releases in the final part of a devastating conflict – from newsreel reportage from both war front and home front to patriotic features and comic diversions.

Mark Duguid
Senior Curator, archive projects



> MADISON WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

Opening of New Archival Storage Facility

Throughout the second half of 2018, the Wisconsin Center for Film & Theater Research's film, video, and audio collections, totalling over 30,000 individual reels and tapes, will be moved from the Center's current cold storage vault in the Wisconsin Historical Society to a new, state-of-the-art climate controlled storage facility located a few miles from the University of Wisconsin campus. The new \$46.7 million State Archive Preservation Facility will also contain the archival and museum collections of two other state agencies: the Wisconsin Historical Society and the Wisconsin Veteran's Museum.

Amy Sloper

> MADRID FILMOTECA ESPAÑOLA

Director Resigns

Director of Filmoteca Española, Ana Gallego, is leaving her position as head of the archive in order to assume new responsibilities at the Ministry of Justice regarding matters of international legal cooperation and promotion and protection of human rights. Since she took over in January 2017, together with Carlos Reviriego, director of programming, Filmoteca Española has initiated a transformation process focussed on the following aspects: reinforcement of the archive with more specialized staff, adaptation to the digital paradigm in terms of preservation, diversification of the

cinematographic and cultural program with a view to enlarge the audience, and focus on audiovisual education of the youth through educational programs. The Ministry of Culture will soon conduct the selection process for the new director in order to guarantee continuity of the projects in place.

[es]

La Directora de la Filmoteca Española, Ana Gallego, deja su puesto al frente de la institución para asumir una nueva responsabilidad en el Ministerio de Justicia en ámbitos relacionados con la cooperación jurídica internacional y la promoción y protección de los derechos humanos. Desde que se incorporó el nuevo equipo directivo, en enero de 2017, junto al director de programación Carlos Reviriego, la Filmoteca Española ha iniciado un proceso de transformación centrado en los siguientes ejes: refuerzo del organismo con personal especializado, adaptación al paradigma digital en materia de preservación, diversificación de la oferta cinematográfica y cultural con miras a la captación de nuevos públicos, y énfasis en la educación audiovisual de los más jóvenes a través de programas educativos. El Ministerio de Cultura llevará a cabo en breve la selección del nuevo director o directora para garantizar la continuidad de los proyectos iniciados.

> MEXICO FILMOTECA DE LA UNAM

ARCADIA, the first Festival of Rescued and Restored Cinema

Arcadia is the first Festival of Rescued and Restored Cinema organized by the Filmoteca de la UNAM to be held at its different venues across Mexico, from 26 September to 6 October 2018. Arcadia intends to be a meeting point, a space for exhibitions, study, and research on film materials rescued and restored from archives around the world. It will include a silent cinema section with live music, a seminar on film archives, a found footage section, as well as various exhibitions. The Filmoteca de la UNAM Medal will be presented to Leobardo López Arretche and Óscar Menéndez, who documented the 1968 student movement in Mexico.

Arcadia seeks to showcase the importance of film restoration for preserving artistic memory and com-

memorates the 50th anniversary of the student movement by showing related events in different countries. It will also create an annual exchange space for rescued and restored material from different FIAF archives. The Cineteca Nacional de México, UCLA Film & Television Archive, Cineteca Universidad de Chile, Cinemateca de Cuba, La Cinémathèque de Toulouse, Fondazione Cineteca di Bologna, Deutsche Kinemathek and the Národní filmový archiv will be among the collaborating entities in this edition.

[es]

ARCADIA, 1er Festival de Cine Rescatado y Restaurado

Arcadia es el primer Festival de Cine Rescatado y Restaurado organizado por la Filmoteca de la UNAM que se llevará a cabo en sus sedes en México, del 26 de septiembre al 6 de octubre de 2018. Arcadia pretende ser un punto de encuentro, de exhibición, de estudio, de investigación sobre materiales fílmicos rescatados y restaurados en archivos de todo el mundo, que incluirá una sección de cine silente musicalizada en vivo, un seminario sobre archivos fílmicos, una sección de *found footage* y exposiciones. Se hará entrega de la Medalla Filmoteca UNAM a Leobardo López Arretche y Óscar Menéndez que documentaron el movimiento estudiantil del 68 en México.

Arcadia procura mostrar la importancia de la restauración fílmica para preservar la memoria artística y conmemora los 50 años del movimiento estudiantil mostrando sucesos en distintos países. También creará un espacio de intercambio anual de material rescatado y restaurado para archivos de la FIAF. Contará con la colaboración de la Cineteca Nacional de México, UCLA Film & Television Archive, Cineteca Universidad de Chile, Cinemateca de Cuba, La Cinémathèque de Toulouse, Fondazione Cineteca di Bologna, Deutsche Kinemathek y Národní filmový archiv, entre otros.

Mtra. María Luisa Barnés

> MILANO FONDAZIONE CINETECA ITALIANA

New educational programme: "Schermi di classe. La scuola al cinema."

Since the school year 2016-2017 the Cineteca has been engaged in cultural activities for students of primary and secondary schools of the Lombardy territory. Promoted by Regione Lombardia, Agis Lombarda and funded by Fondazione Cariplo, the initiative named "Schermi di classe. La scuola al cinema" has allowed groups of up to 200 students to freely watch films from the Cineteca archive deemed relevant to their educational programmes and focused on the wealth and diversity of our common heritage. We are pleased to announce that "Schermi di classe" has been granted the use of the **European Year of Cultural Heritage 2018** template and Logo.

New initiative at the Fondazione Cineteca Italiana: NIRATO SRL

The Fondazione Cineteca Italiana has decided to give rise to a new legal instrument, namely a Limited Liability Company, in order to carry out business (production, digitization, distribution, besides the management of two film theatres). The new NIRATO SRL has Fondazione Cineteca Italiana as sole founder member, will be managed by a Board of Administrators of three people and will entail important fiscal advantages. Part of the staff accepted to work for the new Llc, under the same conditions as before, as to salary, acquired rights, tasks etc. The institutional activities (Film preservation, Book library, Museo del Cinema,) will continue to be managed by the Fondazione.

Platform on digital culture

A Cineteca theatre, Spazio Oberdan, is located on the ground floor of a 12,000 m² building. On 26 February the whole premises, put up for sale by tender Città Metropolitana, were acquired by the Cariplo Foundation and Meet the Media Guru. The latter, created in 2005 by Maria Grazia Mattei, is an international social enterprise and a platform for startup ideas and events focused on innovation and the promotion of digital culture. Cinema will have a prominent place in the new project named MEET, which intends to be a creative lab open to the public, and to launch film screenings and events together with Cineteca.

Luisa Comencini



> MUMBAI FILM HERITAGE FOUNDATION

Reframing The Future of Film with Tacita Dean and Christopher Nolan

Film Heritage Foundation presented "Reframing The Future of Film" with celebrated visual artist Tacita Dean and acclaimed filmmaker Christopher Nolan from 30 March to 1 April 2018 in Mumbai. There were five events held over three days: an artist's talk by Dean, a roundtable discussion with the key influencers from the world of film and art in India, a 70mm IMAX film screening of *Dunkirk*, a 35mm screening of *Interstellar* and a public event with Shivendra Singh Dungarpur moderating a conversation with Dean and Nolan.

The various events explored the differences of shooting on film and why it is essential to keep it available as a medium for future generations; the importance of preserving on film and projecting on film as an essential part of our visual experience and history and the necessity of determining new archival and exhibition standards that secure film's future.

Shivendra Singh Dungarpur



Jimmy Davis in *Street Music*

> NEW HAVEN YALE FILM STUDY CENTER

Street Music documentary preserved

The Yale Film Study Center has completed preservation of director Nicholas Doob's 1979 documentary *Street Music*. The film, which presents performances by 19 street musicians in seven cities across the United States, was Doob's first feature-length documentary, made after he began his filmmaking career as an undergraduate at Yale in the late 1960s. The film features singers, guitarists, drummers, and others, including street music legends like Brother Blue, Jimmy Davis, and drummer Gene Palma, best known for his appearance in *Taxi Driver*. Working from the original 16mm A/B/C rolls donated by the filmmaker, a cinematographer and editor who is a long-time collaborator of D.A. Pennebaker, the Film Study Center has created new preservation negatives and prints, as well as digital elements, for the film.

Brian Meacham



PERPIGNAN

INSTITUT JEAN VIGO / CINEMATHEQUE EURO-REGIONALE

Summer exhibition at the Royal Castle Collioure
with the Cinémathèque de Toulouse

From 9 June to 16 September 2018 the Institut Jean Vigo and La Cinémathèque de Toulouse opened the doors of their collections for an exceptional exhibition on the theme of the sea in the cinema. In the open sea, in storms or abysses, you can find a whole range of sailors, sea workers, fishermen from Iceland and elsewhere, all shipwrecked, corsairs and pirates, sailors of modern wars. Everything smells like adventure.

Settings that vibrate, seas and oceans as romantic spaces that the cinema, from its origins, likes to explore or recreate for many maritime adventures to contemplate during this exhibition moored at the Royal Castle of Collioure and presented by La Cinémathèque de Toulouse and the Institut Jean Vigo, undoubtedly two of the most beautiful film ports in France ...

A catalogue is published on this occasion by Editions Arnaud Bizalion (112 pages, 18.50 €)

[fr]

Exposition d'été au Château royal de Collioure
avec la Cinémathèque de Toulouse.

Du 9 juin au 16 septembre 2018 l'Institut Jean Vigo et la Cinémathèque de Toulouse ouvrent les portes de leurs collections pour une exposition exceptionnelle sur le thème de la mer au cinéma. Au grand

large, dans ses tempêtes ou dans ses abysses, s'agit tout un peuple de marins, travailleurs de la mer, pêcheurs d'Islande et d'ailleurs, candidats au naufrage en tout genre, corsaires et pirates, matelots des guerres modernes. Tout a un parfum d'aventure. Décors qui jouent, qui remuent, qui vivent et vibrent, mers et océans sont des espaces romanesques que le cinéma, depuis ses origines, se plaît à parcourir ou à recréer pour autant d'Aventures maritimes à contempler le temps d'une exposition amarrée au château royal de Collioure et présentée par la Cinémathèque de Toulouse et l'Institut Jean Vigo, sans nul doute deux des plus beaux ports de cinéma en France... Un catalogue est édité à cette occasion aux Editions Arnaud Bizational (112 pages, 18.50 €)

Frédéric Borgia



APEX Summit group at Cinemateca do Museu de Arte Moderna do Rio de Janeiro

> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

2018 APEX – Audiovisual Preservation Exchange

The Cinemateca do Museu de Arte Moderna do Rio de Janeiro – in partnership with Universidade Federal Fluminense, Centro Técnico Audiovisual (CTAv) and the Arquivo Público da Cidade do Rio de Janeiro – hosted from 2 to 15 June the 2018 APEX - Audiovisual Preservation Exchange, an initiative of the Moving Image Archiving and Preservation M.A. from New York University (NYU MIAP).

As part of APEX, nine students, four professors and two MIAP alumni worked on part of the Cinemateca do MAM-RJ's collection, under the supervision of staff. The Cinemateca has also hosted the APEX summit, attended by many professionals from Brazil and Latin American film archives and representatives of the previous editions of the programme.

José Quental
Assistant Curator

[fr]

Edition 2018 APEX

Du 2 au 15 juin la Cinemateca do Museu de Arte Moderna do Rio de Janeiro en partenariat avec l'Universidade Federal Fluminense, le Centro Técnico Audiovisual (CTAv) et l'Arquivo Público da Cidade do Rio de Janeiro a accueilli l'édition 2018 de l'APEX - Audiovisual Preservation Exchange du programme de master en préservation audiovisuelle de la New York University – le MIAP.

Dans le cadre de l'APEX nous avons reçu neuf étudiants, quatre professeurs et deux anciens élèves du MIAP qui ont eu l'occasion de travailler dans nos collections sous la supervision de notre équipe. La Cinemateca a également hébergé la réunion de travail de l'APEX, événement qui a réuni des professionnels des différentes archives audiovisuelles du Brésil et de l'Amérique latine bien comme des représentants des anciennes éditions du programme.

José Quental
Assistant Curator



Fillettes de Bretagne (Pathé, 1909). George Eastman Museum / The Davide Turconi Collection

> ROCHESTER GEORGE EASTMAN MUSEUM

15th International DOMITOR Conference

The 15th international conference of **Domitor**, Association for the Study of Early Cinema, was held at the museum's Dryden Theatre on 13-16 June with the participation of specialists from universities and collecting institutions of several countries. The theme for this year's biannual event, dedicated to scholarly research on the moving image from its beginnings to 1915, was "Provenance and Early Cinema: Preservation, Circulation, and Repurposing". The topic chosen for the symposium aims at connecting film studies with art historical approaches, museum and archival film practices, and historical and aesthetic methods for tracing the material circulation of early films. In the course of event, a curated two-day program of early films from 1896 to World War I from the George Eastman Museum was presented with live music accompaniment. For details on the papers presented at the conference, see www.domitor.org.

Paolo Cherchi Usai



4th Nitrate Picture Show

The 4th Nitrate Picture Show, held at the George Eastman Museum 4-6 May 2018, was another successful celebration of nitrate stock, featuring screenings of nine feature films and six shorts over three days, as well as hands-on demonstrations, tours, workshops, and lectures. The invited speakers were Mikko Kuutti, deputy director of Kansallinen audiovisuaalinen instituutti in Helsinki, and Paul Spehr, former assistant chief of the Motion Picture, Broadcast, and Recorded Sound division at the Library of Congress in Culpeper, VA, who gave the James Card Memorial Lecture.

Attendees from fifteen different countries travelled to Rochester, NY, to experience projection of nitrate film in one of the last remaining venues to be able to do so. Highlights from the program included a screening of *The Red Shoes* (Michael Powell and Emeric Pressburger, UK 1948), which was culled from two prints held by George Eastman Museum, and a 100-year-old print of a tinted and toned print of the short *Our Navy* (George A. Dorsey, US 1918), also held by the museum. Eight discrete FIAF archives provided prints for the program.

The dates for the next and 5th Nitrate Picture Show are 3-5 May 2019, and passes will go on sale in December.

Jared Case
Curator of Film Exhibitions



> **SANTIAGO**
CINETECA NACIONAL DE CHILE

Restored Chilean documentaries

The Cineteca Nacional de Chile recovered four fundamental pieces of work by the couple Nieves Yankovic and Jorge di Lauro, masters of Chilean documentary. The digital image restoration was performed in our laboratory and the sound was recovered from the 16 and 35mm copies provided by the filmmakers' daughter in precarious conditions. *Andacollo* (1958), *Los artistas plásticos de Chile* (1960), *San Pedro de Atacama* (1964) and *Isla de Pascua* (1965), were re-released at the 12th anniversary of the Cineteca and uploaded online on the institution's website www.cinetecanacional.cl

[es]

Documentales chilenos restaurados

La Cineteca Nacional de Chile recuperó cuatro obras fundamentales de la dupla Nieves Yankovic y Jorge di Lauro, maestros del documental chileno. A partir de copias de 16 y 35mm, depositadas por la hija de los cineastas y que se encontraban en precarias condiciones, se realizó la restauración digital de imagen en nuestro laboratorio y se recuperó el sonido. *Andacollo* (1958), *Los artistas plásticos de Chile* (1960), *San Pedro de Atacama* (1964) e *Isla de Pascua* (1965), fueron reestrenadas en el 12º aniversario de la Cineteca y puestos en línea en la web de la institución www.cinetecanacional.cl

Mónica Villarroel Márquez
Directora



> **STOCKHOLM**
SWEDISH FILM INSTITUTE

Films at Il Cinema Ritrovato, Bologna

For this year's edition of Il Cinema Ritrovato in Bologna (23-30 June), the Swedish Film Institute will present its 4K digital restoration of *Det sjunde Inseplet / The Seventh Seal* (Ingmar Bergman, 1957), which was also screened at Cannes Classiques in May to great acclaim. In Bologna there will also be a rare screening of the digital restoration of Bergman's Cold War spy thriller *Sånt händer inte här* (1950), disowned by the director. The 1918 section of the festival includes a 35mm print of *Nattliga toner* (Georg af Klercker), as well as fragments of the otherwise lost *The Risky Road* (Ida May Park) and *Zakovannaja fil'moj* (Nikandr Turkin).

Films at San Francisco Silent Film Festival

During the festival (30 May - 3 June), Jon Wengström was present to receive this year's San Francisco Silent Film Festival Award on behalf of the Swedish Film Institute, before the screening of the photochemically restored *Gösta Berlings saga* (Mauritz Stiller, 1924); 16 minutes longer than previous restorations, and more faithful to the original in terms of editing, aspect ratio, colours and design of inter-titles. Within the frame of the festival Jon Wengström also presented a programme of Greta Garbo rarities at the Pacific Film Archive in Berkeley, which included unique shorts, screen tests and fragments of otherwise lost feature films.

Jon Wengström
Curator of Archival Film Collections



> TAIPEI TAIWAN FILM INSTITUTE

**Restored *Cloud of Romance* (1977)
Premiered in Hong Kong and Udine**

Taiwan Film Institute's latest restoration effort, *Cloud of Romance* (1977), had its world premiere at the Hong Kong International Film Festival on 20 March, and the European premiere at the Udine Far East Film Festival on 21 April. Both festivals paid homage to Ms. Brigitte Lin, the star of the film, through curating a retrospective of her works and inviting her to be their special guest. The Director of TFI, Dr. Chen Pin-Chuan, was also invited to the Far East Film Festival, where Ms. Lin was presented the Golden Mulberry Lifetime Achievement Award. The 2K restoration of *Cloud of Romance* was executed by L'Immagine Ritrovata and supervised by TFI.



New DVD Box set of King Hu Classics

On 25 December 2017, TFI published its DVD box set of King Hu's restored film classics. The box set includes *Dragon Inn* (1967), *A Touch of Zen* (1971), *Legend of the Mountain* (1979) and the "Anger" segment from the omnibus film *Four Moods* (1970). In addition, it includes

exclusive interviews with the filmmakers and a booklet of introductory essays by famed critics. All the restorations were presented at major film festivals such as Cannes, Venice or Locarno from 2014 to 2016. The box set is region-free with English subtitles, and now available on TFI's [official website](#). In 2018, this exquisite box set enters the [list of finalists](#) for the DVD Awards of Il Cinema Ritrovato.

Howard Yang
International Coordinator, Taiwan Film Institute
howardaustin0911@mail.tfi.org.tw



> TIRANA ARKIVI QENDROR SHETETEROR I FILMIT (AQSHF) / CENTRAL STATE'S FILM ARCHIVE

Screening Treasures of Cinema

Since last November, the Central State Film Archive of Albania has begun organising weekly screenings of national and international treasures from our collection. We look forward to collaborating with other archives worldwide with the aim of enriching our cinematheque programming.

This September, we will premiere the restoration of a French newsreel showing early views of Albania, *The Siege of Scutari* (1913), in collaboration with Crnogorska kinoteka and the Hungarian Film Lab (Magyar Filmlabor).

This fall, we will begin conducting a thorough research looking out for any and all archive materials related to Albania. We appreciate any information that you can share with us.

Iris Elezi
Director



> VALENCIA FILMOTECA DE VALENCIA – INSTITUT VALENCIÀ DE CULTURA

The Filmoteca de Valencia celebrates
its 30th anniversary

To mark this anniversary, a cycle featuring our restored films was organized and an exhibition «Material of dreams» was shown at the University of Valencia between 7 November and 25 February. This included a selection of graphic materials and equipment from our non-film collections, including posters, scenography, scripts and correspondence from the legacy of writers Vicente Blasco Ibáñez and Max Aub, Maximiliano Thous, set designer Gori Muñoz, filmmakers Luis Garcia Berlanga and Carles Mira and the founder of La Filmoteca, Ricardo Muñoz Suay. A selection of these materials was also exhibited at the Instituto Cervantes in Madrid from 20 April 20 to 3 June.

Nuria Castellote

[es]

La Filmoteca de València celebra su 30 aniversario

Con este motivo, se organizó un ciclo de nuestras restauraciones y la exposición “Material de sueños”, exhibida en la Universidad de València entre el 7 de noviembre y el 25 de febrero. Una selección de materiales gráficos y aparatos pertenecientes a nuestras colecciones no fílmicas, en las que destacan carteles, escenografías, guiones y correspondencia pertenecientes a legados de los escritores Vicente Blasco Ibáñez y Max Aub, Maximiliano Thous, el escenógrafo Gori Muñoz,

los cineastas Luis Garcia Berlanga y Carles Mira y el fundador de La Filmoteca, Ricardo Muñoz Suay. Una selección de estos materiales se exhibió en el Instituto Cervantes de Madrid del 20 de abril al 3 de junio.

Nuria Castellote



> VIENNA ÖSTERREICHISCHES FILMMUSEUM

Film online: Dziga Vertov's *Kino-Pravda*

The Austrian Film Museum is proud to announce the latest outcome of their long-term devotion to the work of Dziga Vertov (1896–1954). The *Kino-Pravdas* (*Film Truth*), newsreels realized from 1922–1925, belong to the greatest treasures of all cinema. For the first time in history, the Austrian Film Museum made all 22 surviving episodes fully available online. Not only do they offer free access to these digital copies, but they also provide a glossary and an abundance of carefully collected additional information, descriptions and subtitles in both English and German. The *Kino-Pravdas* are available in the Film Museum's [Vertov database](#) as well as on their [YouTube channel](#).

Sabine Maierhofer

03 News from the EC



> Spring 2018 meetings

The FIAF Executive Committee met twice during the 2018 FIAF Congress – on 21 & 22 April, and again briefly after the General Assembly on 26 April. Here are some of the main decisions taken during those meetings:

- The EC regretfully accepted Peter Bagrov's formal resignation as EC member and Vice-President of FIAF, following his departure from the Gosfilmofond of Russia, Member of FIAF;
- The EC appointed Michal Bregant as Vice-President, Joe Lindner as Vice-Treasurer, and Chali-da Uabumrungjit as Vice-Secretary-General;
- After reviewing the applications for FIAF affiliation of the National Film Corporation of Sri Lanka (Colombo) and Filmke novosti (Belgrade), the EC decided to admit those two institutions as FIAF Associates;
- The EC agreed to send final warnings before suspension to two affiliates which have failed to send their annual reports and pay their annual fee for several years, and to one affiliate whose admission to FIAF will be cancelled if its first annual fee is not received in the next few weeks;
- The EC examined the nominations of Roger Smither, Freddy Buache and Edith Kramer as FIAF Honorary Members, and decided to strongly recommend all three to the General Assembly.
- 2018 FIAF Award: the EC asked the Senior Administrator to organize a new round of nominations from FIAF affiliates as soon as possible, in order for the EC to make a final decision in the summer.
- The EC fully supported the internship project submitted by Jon Wengström (see General Assembly);
- The EC congratulated the Treasurer and Senior Administrator on the good financial results of the Federation in 2017, and approved the revised

2018 budget and initial 2019 budget presented by the FIAF Treasurer;

- The EC accepted Chalida Uabumrungjit's invitation to hold the autumn 2018 EC meeting at the Thai Film Archive in Bangkok, the exact date of the meeting to be determined.



> FIAF Representation at events around the world

In March, Michael Loebenstein, FIAF Secretary-General, attended a one-day symposium in Bucharest at the [One World Human Rights & Documentary Film Festival](#) ([oneworld.ro](#)) on the topic of archives. He also visited the Arhiva Nationala de Filme – Cinemateca Romana.

He was also invited to speak at the inauguration of the National Film Archive of Japan in Tokyo on Monday 9 April.

Jon Wengström, FIAF Treasurer, and Céline Ruivo, Head of the Technical Commission, represented FIAF at the opening of the Cinémathèque tunisienne in Tunis in March. He also presented Edith Kramer with her FIAF Honorary Member medal in Berkeley, California, on 31 May (see "News from the Secretariat").

FIAF President Frédéric Maire and Senior Administrator Christophe Dupin attended the « déjeuner du patrimoine » (film heritage lunch) given by the CNC and the Cinémathèque française in Cannes on 16 May, where they met a number of other colleagues from FIAF archives around the world.

Frédéric Maire was also invited to speak (as director of the Cinémathèque suisse and as FIAF President) at the Cinemateca Portuguesa on 1 June. He also visited Anim, the lab of the Cinemateca.



> CCAAA Board Meeting

Rachael Stoeltje, member of the Executive Committee in charge of the FIAF Training and Outreach Programme, became Chair of the [Coordinating Council of Audiovisual Archives Associations](#) (CCAAA) in January 2018, for two years. On 8-9 March, she chaired the Council's annual Board meeting at UNESCO headquarters in Paris. During that meeting, the representatives of the associations forming the CCAAA reported on their key activities of the year, and discussed recent and future CCAAA projects and events, including the World Day of Audiovisual Heritage (on 27 October every year), the Archives at Risk initiative, the Joint Technical Symposium, and the CCAAA website.

The participants were Rachael Stoeltje (FIAF), Brid Dooley (FIAT), Laura Rooney (AMIA), Sue Malden (FOCAL), Brecht DeClercq (FIAT), Toby Seay (IASA), Pio Pellizzari (IASA), Kurt Deggeller (IASA), David Iglésias (ICA), Irene Lim (SEAPAVAA), Dietrich Schüller (UNESCO: MOW, IFAP), Dominique Saintville (UNESCO), Dennis Doros (AMIA), Catherine Lacken (CCAAA), Fackson Banda (UNESCO), Matt Barton (ARSC).

04 News from the Secretariat



Jacqueline Renaut and Elsa Degerman in the FIAF office

> Office staff

After 18 years in the FIAF office, our Accounting & HR Coordinator Jacqueline Renaut is retiring this summer. We wish her all the best in her future endeavours (which will involve lots of travelling, it seems!).

In May, we posted a job ad to find a successor to Jacqueline. We received 85 applications and invited six candidates for an interview and tests. In the end, we decided to recruit Elsa Degerman, a Swedish national who lives in Brussels and speaks excellent French and English. Elsa is currently being trained by our chartered accountant and Jacqueline Renaut. She will officially start in her new position on 1 September.

> FIAF website and social networks

Over the last six months we have added a number of new resources to the [FIAF website](#) (the disaster recovery resources list, a PDF file of the 2018 FIAF Directory, the 2017 Annual Reports, the Madrid Project search engine, the reorganised scanners forum, the FFV1 and Matroska reading list, newly digitized historical documents, etc), while others are being developed and will be introduced by the end of the year. Our excellent web-developer is also introducing a number of new back-office functionalities which make our work on the website more efficient, and allows more people to add content themselves. Nearly 500 employees of our worldwide community

have now registered and logged in at least once to the member-area of the FIAF website. Adding more key resources to the restricted area of the website will ensure that more colleagues register and log in regularly.

As for the FIAF Facebook page, on which we relay regular news about FIAF events and resources, it keeps gaining more followers (3538 followers as of 20 June). 2018, i.e. a further 6% increase since the last EC meeting). It is more than ever a major platform to increase our visibility in the wider world.



> 2018 FIAF Directory

After our usual campaign urging our affiliates to send us (this time via an online form) their updated contact details last autumn, a new edition of the *FIAF Directory* was published in February, with the help of our graphic designer. Three complimentary copies of the *Directory* were shipped to each FIAF affiliate and Supporter, and delegates of the Prague Congress received a complimentary copy. The paper version of the *Directory* is still appreciated by many in our global community; it is also an important benefit for our Supporters, who are all given a page each to promote their activities and products. Funds have been allocated to the publication of the *2020 FIAF Directory* in the 2019 budget.

Note that a PDF file of the *Directory* is [available for download](#) on the FIAF website (restricted access), and of course the search engine on the website remains the most up-to-date version of the *Directory*.

> 2017 Annual Reports

The Secretariat has received over 140 annual Reports from affiliates for the year 2017, which is great news (even though that means 15 affiliates have once again failed to meet that statutory obligation). As before, each 2017 Annual Report received can be consulted on the [FIAF website](#). A full volume including all the annual reports for 2017 will be compiled and made available for download at the end of the year.

> FIAF's historical archive and 80th anniversary celebrations

Rachael Stoeltje and the Indiana University Libraries Moving Image Archive (Bloomington) have undertaken to digitize our vast collection of recordings of historical FIAF meetings (EC meetings, GAs, symposia), held by the FIAF Secretariat on ¼ inch magnetic tapes and cassette tapes for the period 1975-1997. IULMIA has acquired the whole collection permanently for safe preservation, and is about to complete the digitization of the entire collection (31 ¼" audio tapes and 646 audio cassette tapes). After consultation with the FIAF Honorary Members, the EC agreed that all recordings more than 25 years old could be given free access to. These will be made accessible shortly on both the IULMA website and the FIAF website in the next few months, as part of the celebrations of 80th anniversary.

Also as part of our birthday celebrations, we are also working on a multi-thematic timeline as a new way to present our ever-growing collection of digitized historical documents, and on a chronological map showing the geographical development of our community. We are hoping to have a first version of that tool ready by the end of October. Two historical articles (about FIAF's false start in 1938-40, and on the origins of the FIAF Technical Commission) will be published in the next issue of the *Journal of Film Preservation*.

The FIAF historical archive has welcomed two new collections: the FIAF-related papers of Jan de Vaal (former director of the Nederlands Filmmuseum and a leader of FIAF) and Marion Michelle (Executive Secretary of FIAF from 1956-65). Preserved until now by the European Foundation Joris Ivens (a FIAF Associate) in the Netherlands, these papers were donated to FIAF by Jan de Vaal's widow Tineke de Vaal, in accordance with

the wishes of her late husband and Marion Michelle. Tineke de Vaal and André Stufkens, director of the Joris Ivens Foundation, brought 11 boxes of historical papers to the FIAF Secretariat in Brussels in February, and a donation agreement was signed. These two collections will be added to the general catalogue and will eventually be digitized, as promised to Mrs de Vaal. This is a nice, unexpected addition to our 80th anniversary celebrations.



Tineke de Vaal in the FIAF office

Over the last six months we have welcomed several researchers in the FIAF office, where they could consult our archival collections. Among those were François Albera, Beatriz Tadeo Fuica, Stéphanie Louis, and Camille Blot-Wellens.

> 2018 World Day for Audiovisual Heritage

The theme of the 2018 World Day for Audio Visual Heritage (27 October) will be "Your Story is Moving". All FIAF archives will have the opportunity to document and promote their celebrations via the usual online form on the CCAAA website.

> Update on the 2017 Statistical Survey

Following an active emailing campaign by the Secretariat, 79 FIAF Members (out of 89) and 41 Associates (out of 75) have now filled in their [2017 statistical questionnaire](#). Rachael Stoeltje and her colleagues at Indiana University have agreed to help us analyse the data and produce the long-awaited statistical report, which should be published in the autumn.



> Medals presented to three FIAF Honorary Members

Two years ago, the FIAF Executive Committee decided to present all [FIAF Honorary Members](#) with a small physical token of our community's immense appreciation – a special Honorary Member medal.

On 16 January 2018, Peter Kubelka (elected in 2006) was presented with his medal at a sold-out lecture he gave about his program cycle WAS IST FILM (What is film) at the Österreichisches Filmmuseum (Austrian Film Museum) in Vienna. Experimental filmmaker and theoretician, co-founder of the Austrian Film Museum in 1964, Peter Kubelka was elected Honorary Member of FIAF in 2006.



On 24 April, former FIAF Secretary-General and President, and Honorary Member (since 2009) Eva Orbanz was presented with her medal during a short but moving ceremony at the end of the 2018 symposium in Prague. She then had the honour to cut FIAF's 80th-birthday cake with other Honorary Member Vladimir Opela.



On 30 May 2018, FIAF archivists visiting the Bay Area for the San Francisco Silent Film Festival gathered at the Berkeley Art Museum and Pacific Film Archive to celebrate Edith R. Kramer, who received her medal as a FIAF Honorary Member, presented to her by FIAF Treasurer Jon Wengström. Kramer, who served as the director and senior film curator of the Pacific Film Archive from 1983-2005, is a mentor to upcoming generations of archivists and curators. *"Edith, you are the heart and soul of BAMPFA, said senior film curator Susan Oxtoby, "BAMPFA's board and staff are thrilled to see you receive this important recognition. Congratulations from all of us on this great honour!"*

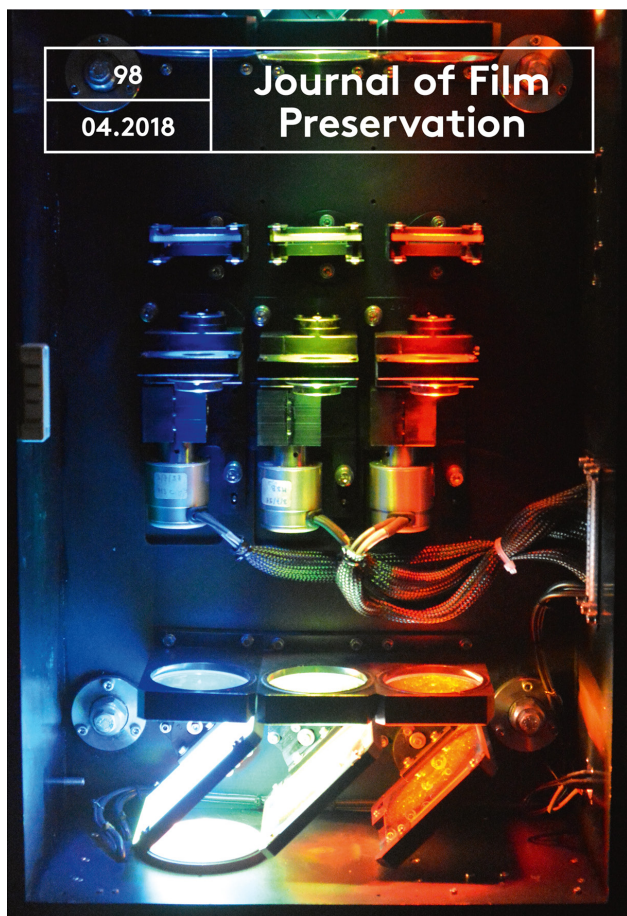
Susan Oxtoby

> Oral History Project

Yet another plea to remember the **Oral History Project** and to contribute to it. There must be someone who has had an impact on moving image archiving in your country whose life and work should be documented for the future. As discussed at the Congress in Prague, there can be many reasons for chronicling someone's past and present activities: it could be as an historical record, it could be for training purposes, it could have «political» resonance, and so on. If you look at the FIAF website <http://www.fiafnet.org/pages/History/About-the-Oral-History-Project.html>, you will find general information about the Project, guidelines on conducting interviews, a list of interviews already undertaken, and transcripts of those available. Please help us to preserve our own history.

Elaine Burrows

05 Journal of Film Preservation



– the use of mordants in the silent era, investigations by the Academy of Motion Picture Arts and Sciences into studio lighting and its effect on colour reproduction, for example. I don't know if there are equivalents elsewhere in the world to the UK's Colour Group, also described in this issue. If so, perhaps articles in the *JFP* would be one way to learn more about them.

Issue #99 will be published in October and, in addition to the Winter School presentation mentioned above, will include an expanded version of a Congress presentation on the "slow disaster" of materials decomposition, an article on the Austrian Film Archive's recently completed – wooden – nitrate vaults, and other pieces from Grenoble and Guadalajara, Morocco and Sri Lanka.

Elaine Burrows
Editor, *JFP*

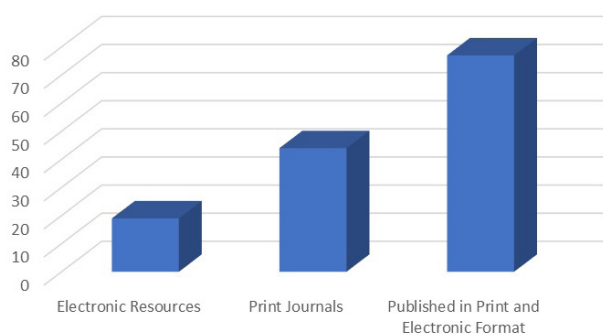
"Sharing", the main topic of this year's FIAF Congress, is always exemplified by the *JFP*, a forum in which affiliates and friends from around the world can share the fruits of their knowledge and experience, archival histories, and new developments.

The *Journal* can also be a forum for sharing Congress and other presentations with people unable to attend such events: for example, Christopher Nolan's inspiring speech at the 73th Congress in Los Angeles has now found a wider audience through publication in #97, while the upcoming #99 will include versions of presentations made at this year's Winter School.

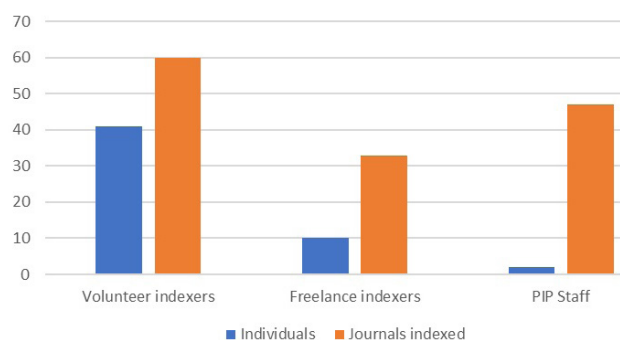
Having been able to use colour printing for the past few issues led us to consider, for issue #98, some articles on several colour topics (rather than colour films)

06 News from the P.I.P.

Journals Currently Indexed by PIP



PIP Contributors



> Journal Coverage

FIAF's Periodicals Indexing Project (P.I.P.) is currently providing indexing for 140 different film journals, incl. 84 scholarly journals. Most of these journals are published both in print and electronic format. Since 2016 the P.I.P. is also indexing electronic journals. We continue to increase our journal coverage in every quarterly batch. Over the last year we added the following new journals: *Acta Universitatis Sapientiae: Film & Media Studies* (Romania), *Apparatus* (Austria), *Cinéma & Cie* (Italy), *Cléo* (Canada), *Filmblatt* (Germany), *Found Footage Magazine* (Spain), *Kino* (Bulgaria), *Revolver* (Germany), and *Synoptique* (Canada). Over the last year we also resumed the indexing of *Kosmorama* (Denmark), *Lähikuva* (Finland) and *Tijdschrift voor Mediageschiedenis* (Netherlands), which became open access online journals after they stopped the print edition.

> PIP Contributors

To guarantee an adequate journal coverage the P.I.P. works with a number of worldwide contributors. A total of 60 journal titles (or 43%) is indexed by 41 volunteer indexers from 29 institutions located in 18 different countries. We can also rely on a pool of 10 freelance contributors, who take care of 33 online film journals (incl. 17 web-only journals and 17 periodicals published simultaneously in print and electronic format). The rest of the journals (47 in total) are indexed from scratch by the P.I.P. permanent staff (2 persons).

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

07 News from the Commissions



> Cataloguing and Documentation Commission (CDC)

The CDC is pleased to announce the addition of Anna Fiacarini (Fondazione Cineteca di Bologna) as a Full Member. Anna served on the FIAF Executive Committee and is Responsabile biblioteca e archivi extra filmici at Cineteca di Bologna. Anna was specifically recruited to help the CDC undertake the remit of the “Future of the CDC Task Force”. Over the next two years, this task force will address the need (or not) for a separate Documentation Commission and make recommendations to the CDC and the Executive Committee.

The CDC is working on several additional projects, with a task force and rapporteur assigned to each. The Manual Task Force, lead by Natasha Fairbairn, has defined a methodology and structure for feedback and revision of *The FIAF Moving Image Cataloguing Man-*

ual (2016), which will include using electronic tools for handling feedback/comments, the development of a document along the “frequently asked questions” line, and a draft schedule for the calls for feedback as well as tentative deadline for a revised version to become



available in 2021. Related to the Manual, two sets of drafts for the Spanish translation have been submitted from Circe Sánchez and Ageo Garcia. An advisory group to review the work has been formed and is being coordinated by Paula Félix-Didier.

Laurent Bismuth has been heading up a project, in collaboration with Céline Ruivo for the Technical Commission, to provide a “user-friendly” report that clearly outlines the areas needed for capturing preservation and restoration information. A draft has been developed and will be refined using feedback generated during the 2018 Congress.

The Linked Open Data Task Force, with rapporteur Adelheid Heftberger, made some strides this year to accomplish its goal of developing and sharing an ontology for moving images. Details are still in the works but through the generosity of Nicola Mazzanti, they will be collaborating with La Cinémathèque royale de Belgique and developer Bram Biesbrouck (also a Corresponding Member of the CDC).

The *Treasures from the Film Archives* Task Force would like to streamline and modernize the *Treasures* database infrastructure and workflow to make it more scalable and easier to update. Stephen McConnachie wrote a summary document describing the objectives. The CDC is currently seeking a consultant to undertake a systems analysis to guide this process.

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

Thelma Ross

Members of the CDC are:

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



> Programming and Access to Collections Commission (PACC)

PACC is alive and well!

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

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

The concept of Sharing inspired once again the idea of a common database where members can share information about their holdings but also general knowledge that every institution could benefit from. In the upcoming months there will be a discussion, in collaboration with the CDC, on the theoretical and practical aspects of such an endeavor.

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

Among the future projects, there's an idea to edit a publication on the best practices of programming and archival loans for FIAF institutions, with an historical background, current specific and practical information. Ideally, this project would involve different pro-

grammers, curators, archivists, academics and historians, and will be curated by the PACC. We would like to hear from any interested contributors.

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

Massimo Benvegnú

Members of PACC are:

Massimo Benvegnú (Head),
Elaine Burrows,
David Kehr,
Brian Meacham.



> Technical Commission (TC)

At the recent Prague Congress we were able to introduce the first part of our current project *The Digital Statement*, the first part of which is now available on the [FIAF website](#). A few remarks from the FIAF affiliates have been useful to understand more precisely what is expected from us. For instance, the need to share more information about equipment and projection material has become very important for cinémathèques that still want to offer projection on 70mm, 35mm, and 16mm. The Technical Commission should probably think about an online solution to gather this type of information, at a time when cinemas and manufacturers are getting rid of their projectors or spare parts.

The new version of the [scanners list/forum](#) has been published on the website. It has been reorganized into several categories (commercial scanners, commercial prototypes, and archives' prototypes). The "[Madrid Project](#)", a very useful database full of precious documents about film manufacturers, is also now available on the FIAF website (to members of the FIAF community only).

Camille Blot-Wellens is making good progress with the project of publishing a new, expanded version of Harold Brown's [seminal 1990 book](#) on film stock identification. Meanwhile, Ulrich Ruedel is supervising a study on nitrate decay with the students of the HTW University in Berlin. We hope to finish part II of the *Digital Statement* by December 2018.

Our group of correspondents welcomes two new members: Kasandra O' Connell, Head of the IFI (Irish Film Institute), and Egbert Koppe (ex. Bundersfilmarchiv, consultant at MWA). The other correspondents are Mick Newnham (ex-NFSA), Lars Karlson (Swedish Film Institute), Caroline Fournier (Cinémathèque suisse), Arianna Turci (Cinémathèque royale de Belgique), David Walsh (Imperial War Museums/FIAF Training & Outreach Coordinator, London), Teresa Huang (Taiwan Film Institute), Rob Byrne (San Francisco Silent Film Festival), Heather Linville (Library of Congress), Reto Kromer (independent), and Daniel Borenstein (CNC).

In July, Céline Ruivo will constitute a new group of correspondents dedicated to the documentation of film restorations, in conjunction with Laurent Bismuth, member of the CDC.

The TC will host a workshop at Il Cinema Ritrovato on 28 June at 3 pm, at the Auditorium DAMSLab.

Céline Ruivo

Members of the TC are:

Céline Ruivo (Head),
Camille Blot-Wellens,
Tiago Ganhão,
Anne Gant,
Davide Pozzi,
Ulrich Ruedel,
Kieron Webb.

08 Training



Mick Newnham in Mumbai

In the past six months, the Training and Outreach Programme has overseen or contributed to a number of other events. Details of some of them are:

- **Consultancy in Tunis by Béatrice de Pastre (CNC) for FIAF, 4-6 February 2018 :**

Following our President and Senior Administrator's visit to Algiers in October for an international symposium on film preservation in North Africa, our colleagues in Tunisia, who were in the process of launching a new Cinémathèque tunisienne, asked for our expertise. Béatrice de Pastre of the French CNC agreed to carry out an expertise mission in Tunis on behalf of FIAF. On her return, she made a number of written recommendations to the new Cinémathèque.



2018 Winter School

- **Third annual FIAF/ Cinémathèque française Winter School, Programming Film Heritage , Cinémathèque française, Paris 5-6 March 2018:**

The third annual FIAF Winter School was held this year at the Cinémathèque française, was attended by 50 students from 21 countries and included 14 presenters from a variety of background and organizations (mainly FIAF archives). The topic of the Winter School has consistently been film programming - and this year continued with that theme, but with an emphasis on programming silent film in particular, musical accompaniment, copyright issues, and the challenges of projection in the digital age.

- **Film Preservation in Practice Workshop in Mumbai, 9-10 March 2018:**

Film Heritage Foundation held a two-day workshop titled "Film Preservation in Practice" in association with FIAF and in collaboration with the Nehru Science Centre on 9 and 10 March 2018 in Mumbai. The faculty comprised of David Walsh and Mick Newnham and focused on practical hands-on training in film handling, repair and conservation treatments. The workshop had 14 participants, several of them who had earlier attended our annual week-long Film Preservation & Restoration workshops.



- **Film Heritage Foundation and FIAF Rescue Mission in Sri Lanka, 11-15 March 2018:**

Shivendra Singh Dungarpur, David Walsh and Mick Newnham undertook a challenging five-day rescue mission with 45 volunteers in Sri Lanka from 11-15 March 2018. They were faced with a collection of about 30,000 film reels of the National Film Corporation of Sri Lanka that were in a poor condition and stored in appalling conditions at various locations. David, Mick and Shivendra covered the very basic steps of separating films wholly beyond rescue from those potentially salvageable and offered advice on equipment, storage, digitization, and preservation strategies. This was the prelude to National Film Corporation being accepted as an associate member at the FIAF Congress 2018.

The FIAF Training and Outreach programme has a number of upcoming events scheduled for 2018-2019 training year. A few worth noting are as follows:

- For the eighth time, the Cinemateca di Bologna and L'Immagine Ritrovata are partnering with FIAF and the ACE to host the **FIAF Film Restoration Summer School in Bologna**. 48 candidates were selected, and four of them received a FIAF scholarship. Following the distance-learning course in May, the students will follow theoretical lectures during Il Cinema Ritrovato (23 June-1 July), and will then be taught in restoration practice classes from 2-13 July. The full programme can be found on the [School website](#).
- The **Film Preservation and Restoration School India** will hold another week-long training event



hosted and organized by the Film Heritage Foundation, FIAF EC member Shivendra Singh Dungarpur and the FIAF Training and Outreach Coordinator, David Walsh. This school will be held in Kolkata on 16-22 November 2018.

- The **4th annual Winter School** on programming will take place on 11-12 March 2019 at the Cinémathèque française prior to "Toute la mémoire du monde", the film restoration festival that will be held on 13-19 March 2019. This event is again coordinated and organized by the school's founders, FIAF's Administrator Christophe Dupin and the Cinematheque's Samantha Leroy.
- The **IU/ FIAF Biennial Audio-Visual Archival Summer School** will be a comprehensive two-week training that includes all aspects of the audio-visual field including film inspection and restorations, cataloging, digitization, programming and more. The school will be held on 18-26 May 2019 in Bloomington, Indiana. This event is coordinated and organized by FIAF EC member Rachael Stoeltje, the IU Libraries Moving Image Archive and the FIAF Training and Outreach Programme.
- Currently under discussion, plans are underway to hold a **Film Preservation and Restoration School in Mexico City** on 21-25 October 2019. This is being planned by L'Immagine Ritrovata as a version of the FIAF Summer School.



3rd Annual International A-V Archival Training Summit March 20, 2019

We will host our 3rd Annual International A-V Archival Training Summit March 20, 2019 in Amsterdam. In our first two years of summits, attendees have included representatives of AMIA, ARSC, FIAT, IASA, FIAF, SEAPAVAA, FOCAL, ICA, NYU's MIAP Program, the Netherlands Institute for Sound and Vision, INA, SOIMA and AV Preservation by reto.ch. Outcomes of these summits, which have been initiated by the FIAF Training & Outreach Program, have resulted in more collaborative training and outreach programs and new initiatives launched for disaster response and training resources. FIAF member EYE Filmmuseum will very graciously provide a boardroom for this meeting in their beautiful building.

Rachael Stoeltje, David Walsh,
and Christophe Dupin

09 FIAF Congress

> 2018 Prague Congress



Symposium on Sharing

It is with great pleasure we can say a final thank you to everyone who has contributed to the 2018 FIAF Symposium. When navigating the results of the Call for Proposals and assembling the programme, we have tried to cover many subtopics within the broader agenda of “SHARING”. While there were some that we were not able to represent at all (such as *repatriation*), with others we have merely scratched the surface. Yet we hope the two days will have proven inspirational both for the FIAF community members, who have had the opportunity to join us in Prague, and also for our friends and colleagues from the academia, independent film labs or open source community.

The contributions have highlighted the fact that much of our work – such as sharing knowledge about our collections, sharing the ways we care about them or even sharing the collections proper – directly relates to these other fields, thus we were very honored to have colleagues and professionals from outside of FIAF join us. To be able to share with the various audiences beyond our imaginary walls, we still need to start within ourselves and our network, be it internally or between us as institutions. We were therefore very happy to be able to provide at least some ground to voice these aspects of sharing knowledge between various generations of archivists, or loans and exchanges among affiliates.



Together with the board of *Illuminace*, the peer-reviewed journal published by Národní filmový archiv, and FIAF office/JFP, we are currently investigating how to put some of the most interesting presentations on paper, to be available for longer posterity and also to all of those, who had to miss Prague this late spring.

With many thanks to the symposium advisory board (Lucie Česálková, Michal Bregant, Paula Félix-Didier, Adelheid Heftberger, and Jon Wengström), all the chairs, presenters, and everyone who replied to the Call for Proposals.

Matěj Strnad
2018 FIAF Symposium Coordinator
Národní filmový archiv



Second Century Forum: Disaster Response and Preparedness

This year's Second Century Forum, held in Prague at the 74th FIAF Congress focused on the very relevant and most recently increased need for proper Disaster Response and Preparedness across the audio-visual archiving field. As FIAF is working on developing a more comprehensive and more collaborative structure for responding to our world's disasters as they have devastating effects on our members' archives, collections and the world's cultural heritage on film, video, digital and other formats, the importance of opening up this conversation to our community was necessary and helpful.

During the Second Century Forum, we concentrated on reports of some of the most recent natural disasters, as well as the equally great concern of the 'slow disaster' or archives that are at risk every day from neglect due to lack of resources. We presented a few first steps towards our efforts to create an effective and supportive system to help our colleagues around the globe and we opened discussion to include other voices reporting on these events and allowed for contributions on thoughts on moving forward. Speakers included *Rachael Stoeltje* who chaired the session and discussed recent fires in California and collections at risk there; *Fiora Cruz* and *José Enrique Rodríguez* discussed hurricane preparedness at the Cinemateca Dominicana in the Dominican Republic; *David Walsh* discussed preservation and slow disasters; *Hisashi Okajima* spoke of floods, hurricanes and disasters and response and preparedness in Japan over the last few decades and *Kassandra O'Connell* discussed the Blue Shield and ways to work with this organization when disasters occur.

Rachael Stoeltje



FIAF General Assembly

The 2018 FIAF General Assembly took place in the main hall of the National Museum (new building) in Prague on 26 April. Here is a brief summary of the discussions and votes. Official minutes of the meeting will be available later in the year.

Quorum and Secretary General's Introduction

The Secretary General opened the meeting and confirmed that 68 Members and 28 Associates were registered as present or represented at the start of the GA, which meant that the required quorum of 45 Members was reached. Following the late arrival of a few representatives, the final number of affiliates officially present or represented at the GA ended up being 69 Members and 30 Associates.

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

President's Report

The President then presented his annual report to the GA (the full text of the Report will be available with the minutes of the GA).

Affiliation and Partnerships

The General Assembly welcomed two new institutions which had been admitted as FIAF Associates by the Executive Committee a few days earlier: the National Film Corporation of Sri Lanka in Colombo, Sri Lanka, and Filmske novosti in Belgrade, Serbia.

This brought the number of FIAF Members to 89, and the number of Associates to 77, for a total of 166 FIAF affiliates – an all-time record.

Following the Executive Committee's decision to support the nomination of three personalities of our field for an FIAF Honorary Membership, the GA was invited to vote on the matter after Frédéric Maire had spoken in favour of Freddy Buache, Paolo Cherchi Usai in favour of Roger Smither, and Nancy Goldman in favour of Edith Kramer. All three were elected as FIAF Honorary Members at an overwhelming majority.



The Senior Administrator then reported to the GA that the total number of [FIAF Supporters](#) had now reached 54, which made available almost 40,000€ of additional funds per year to support new and existing FIAF projects.

Finances

The General Assembly then heard the Treasurer's financial report for 2017 and his proposals for the revised 2018 budget and initial 2019 budget. Later in the GA – after FIAF's existing and new projects were introduced and discussed – the GA unanimously approved the 2018 and 2019 budgets.

(Note that the financial reports and budgets, as well as all other reports to the GA, can be consulted by logged-in members of the FIAF community on the [page dedicated to the 2018 GA](#) on the FIAF website.)

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

The GA also heard reports about the FIAF Secretariat, website and social media, the three specialized Commissions, FIAF publications (Journal of Film Pres-

ervation, FIAF Bulletin Online, affiliates' 2017 annual reports, 2018 FIAF Directory, distribution of FIAF's publications by Indiana University Press), the Periodicals Indexing Project and the Treasures from the Film Archives database, FIAF's historical archive and the 80th anniversary celebrations, and FIAF's partnership with the Technès project.

The GA also heard a detailed report on the work of the FIAF Training and Outreach Programme, including all training events of the past year, the second Audiovisual Archiving Training Summit organized by FIAF in Paris in March 2018, and plans for the future.

FIAF Internship Fund

The project of a new FIAF internship fund was introduced by Jon Wengström on behalf of the EC. He explained that at the EC meeting in Prague in November 2017, the idea of a FIAF Internship Fund, as an additional way of providing training, had come up. Such a fund would enable FIAF affiliates to send members of staff to undertake an internship or placement at another FIAF affiliate to further their knowledge and skills in a specific and targeted area of film archiving. The requisites and procedures for such a fund, and applications to it, were developed by a working group made up of FIAF EC members Jon Wengström and Rachael Stoeltje, in collaboration with the FIAF Senior Administrator. The EC proposed to the 2018 General Assembly the allocation of 6,000 Euros in the 2018 revised budget, and 10,000 Euros in the 2019 budget, to such an Internship Fund, with two rounds of applications every year (but one round only in 2018). He explained that a form would be introduced for applicants by the end of July, so that the first internships could be approved in this calendar year.

CCAAA and Regional Groups

Rachael Stoeltje, EC member and the new Chair of the CCAAA, reported on the CCAAA's work over the last year (including the World Day for Audiovisual Heritage) and FIAF's active involvement in it. Representatives of the ACE, the Nordic Group, SEAPAVAA, and CLAIM provided brief reports on the activities of their respective associations (see also their written reports on the GA page of the FIAF website).

Future FIAF Congresses

The GA heard a progress report from Frédéric Maire about the next FIAF congress in Lausanne (7-13 April 2019). The [2019 Congress website](#) was introduced to the GA.

Following the announcement by our Uruguayan colleagues of the Archivo Nacional de la Imagen y la Palabra-SODRE that they could no longer host the 2020 FIAF congress because of changes in their national circumstances, the representatives of Filmoteca de la UNAM in Mexico offered to host that Congress. They made a presentation and the GA unanimously approved their proposal.

Following the tradition of approving the host of FIAF congresses three years ahead of the event, the host of the 2021 Congress was put to the vote. Two candidates declared themselves and their representatives introduced their respective proposals to the GA: EYE Film-museum (Amsterdam) and the Bangladesh Film Archive (Dhaka). After two rounds of voting, the GA voted in favour of Dhaka at a small majority.

Open Forum

As usual, the General Assembly was wrapped up with the Open Forum. The following topics were presented to the GA :

- Wenning Liu (China Film Archive): "Overseas Exchanges Make Archival Work Alive";
- Martin Koerber (Deutsche Kinemathek): "Film:ReStored 3 festival in Berlin";
- Albino Álvarez Gomez (Filmoteca de la UNAM): "the ARCADIA project";
- Elaine Burrows (JFP Editor): "The FIAF Oral History Project";
- Janneke van Dalen (Austrian Filmmuseum) and Nadja Šičarov (Slovenian Cinematheque): "The Share That Knowledge Project";
- José Manuel Costa (Cinemateca Portuguesa): "The worrying situation in Angola".

2018 Christian Dimitriu Fund

The selection committee appointed by the EC examined the 12 applications received, and on the basis of the strict funding criteria established by the EC, they decided to allocate funding to the nine following people, for a total of 5,000€: Alejandra Trelles (Cinemateca Uruguay), Rebecca Elvy (Ngā Taonga Sound & Vision), Marine Hajduk (Cinémathèque régionale de Bourgogne Jean Douchet), Cécile Petit-Vallaud (Cinémathèque de Bretagne), Luciano Castillo (Cinemateca de Cuba), Paula Félix-Didier (Museo del Cine "Pablo Ducros Hicken"), Rito Alberto Torres Moya (Fundacion Patrimonio Filmico Colombiano), Iris Elezi (AGSHF), André Stufkens (European Foundation Joris Ivens).

Two applications were rejected, while another candidate eventually turned down the offer because he cancelled his trip to the Congress. For your information, the same amount of 5,000€ has been allocated to the Dimitriu Fund in the GA-approved 2019 budget. Applications for funding to travel to the Lausanne Congress will be open towards the end of the year.



> 2019 Lausanne Congress

The 2019 FIAF Congress will take place in Lausanne from 7-13 April 2019, and will be hosted by the Cinémathèque suisse for the third time (after 1954 and 1979). The topic of the Symposium will be "Past and Future of Film Archives". The Symposium's Scientific Committee is being constituted, and a call for papers will be sent to all affiliates in the autumn.

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

10 Supporters

> New FIAF Supporters

FIAF has welcomed five new Supporters since the last FBO: **L'Image retrouvée, Digital Vision, Filmfabriek, Prasad and Lobster Films**. This brings the total of FIAF Supporters to 55 (38 commercial companies, 13 non-profit organizations, and 4 individuals).



This company will be introduced in the next issue of the FBO.



FILMFABRIEK

FilmFabriek consists of a team of film enthusiasts, who created the Muller HDS+: one of the first sprocketless frame-by-frame film scanners to digitize film. The only film scanner with wet gate for all supported formats. This method makes old film look like 'fresh film' again!

All our scanners are modular, the scanners can be adjusted to all needs. For example, the camera can be changed for future models. This ensures a competitive business model which is future-proof.

LED lighting is specifically designed for capturing analogue film. On-the-fly RGB gamma correction will ensure the maximum dynamic range in the captured film.

The adjustable colour-balanced lighting can be set for all types of film, including colour negative film.

The simple-to-use restoration software will further increase the quality of the scanned footage. Dirt removal, sharpening, stabilization are done with simple clicks.

FilmFabriek is a Dutch-based company with clients all over the world. All our film scanners are designed,

built and tested in The Netherlands. We focus on research and development, to offer innovative products and solutions to our clients. All parts are designed by our team, to ensure the best quality and availability.

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Paris – the city where the Lumière brothers invented the cinema – and more precisely Place de Clichy, host the French site of L'Immagine Ritrovata since the summer 2016.

L'Immagine Ritrovata has always had a very strong relationship with the French cinema and the professional bodies working with their cinematic heritage, public or private. The laboratory in Paris makes it possible for a closer dialogue with French rights-holders, technicians and researchers and allows to respond more effectively to the ever-growing demand from realities, both in France and other countries for whom Paris is a natural destination.

This is an opportunity to share an approach to film restoration, which we have been developing for twenty-five years, not only in terms of technology but also aesthetics and philology.

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Lobster

Established in 1985, Lobster Films is a unique company blending both research and film collecting, a collection of over 200,000 reels from the origins of cinema until today, a unique catalog of rights, sound and image restoration at the highest and the diffusion of classic cinema on all media in the entire world.

Today, Lobster has a team of 30 people, working in a new location in the heart of Paris, entirely dedicated to the preservation and restoration of cinema, integrating a complete technical chain and the most advanced technologies for image and sound restoration of classical films and audiovisual production.

We have been pioneers in sound restoration for the cinema in 1988 with the opening of our sound restoration department for cinema, L. E. DIAPASON, where thousands of masterpieces have found back their voice in the last 30 years.

An Archive unique of its kind, a catalog of rare films (from Georges Méliès to the RKO film library, from Jacques Prévert to Nelly Kaplan, Chaplin, Renoir etc.), a restoration laboratory, recording studio, producer, DVD publisher or cinema-concerts organizer... At Lobster, we do all we can to help share the knowledge and amazement of discovering the unknown wonders of cinema.

You're invited to discover our world so unique, young, joyful and poetic, where films and friends meet. Restoring films is a formidable and exciting challenge. But we must think above all ... to restore the audience!

[fr]

Fondée en 1985, Lobster Films est une structure unique mêlant à la fois la recherche et collecte de films perdus, une collection de plus de 200.000 bobines de toutes époques, un catalogue de droits unique, la restauration du son et de l'image au plus haut niveau et la diffusion de ces films sur tous les supports et dans tous les lieux.

Lobster est aujourd'hui forte d'une équipe de 30 personnes, installée au cœur de Paris dans des locaux entièrement dédiés à la valorisation et la restauration du cinéma, intégrant une chaîne technique complète, entièrement renouvelée, et les technologies les plus avancées au service des films classiques et de la production audiovisuelle.

Nous avons notamment été les pionniers de la restauration sonore pour le cinéma, avec la création en 1988 de notre département de restauration de sons pour le cinéma, L.E. DIAPASON, à qui sont confiés chaque jour les plus grands trésors du cinéma.

Cinémathèque unique en son genre, catalogue de films rares (de Georges Méliès aux films RKO, de Jacques Prévert à Nelly Kaplan, Chaplin, Renoir etc.), laboratoire de restauration, studio d'enregistrement, producteur, éditeur de DVD ou organisateur de ciné-concerts... Chez Lobster, nous aidons tout ce qui peut participer au partage et à la connaissance des merveilles méconnues du cinéma.

Nous vous invitons à venir découvrir notre univers insolite, jeune, joyeux et poétique, centré sur l'humain. Restaurer les films est un défi formidable et enthousiasmant. Mais qu'en serait-il si nous ne pensions avant tout... à restaurer le spectateur !

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Prasad Corporation has been at the forefront of the film preservation, digitization and restoration industries for over 60 years.

Trusted for our high standards, cutting edge technology, world class services and pioneering work, we are the preferred partners for most major Hollywood studios, Broadcasters and content owners worldwide.

The projects served by us include Academy Award Winners, Golden Globe Award Winners and several other National and International Award Winners.

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> News from FIAF Supporters



ADRIAN WOOD

Restoration Asia V

Restoration Asia V, hosted by Film Archive (Public Organization) Thailand, in partnership with the Japan Foundation, Bangkok, endorsed by FIAF and SEAPAVAA again showcased the work of archives, technical service providers and distributors, both from within and outside Asia, to highlight the measures being taken to preserve the audio-visual heritage of Asia.

Restoration Asia VI will be held in Fukuoka, Japan on 13-15 September 2018 and is in partnership again with the Focus on Asia Fukuoka International Film Festival and Japan Foundation-Asia Center with the valued endorsement of FIAF. The Call for Proposals remains open until 30 June 2018. www.restorationasia.org

Adrian Wood
adrianjwood@aol.com



Projection box at the now closed Lido Cinema, Bangkok (courtesy FAPOT)

AV Preservation by **reto.ch**

Experimenting on colour spaces for restoration

We are proud to announce that our clients are currently testing an alpha release of *openYCoCg*, an experimental video codec, developed since early 2014, built on the $Y''C_O C_G$ colour space and designed for restoration purposes.

When working with old colour processes, like the additive ones used during the first half century of cinema, it's often more effective to handle independently, on one hand, the luma Y' and, on the other hand, the chroma C_1 and C_2 components. Working with C_O and C_G is easier than working with the common C_B and C_R , because the de-correlation of the colour planes is better and the transcoding to R'G'B' is faster. Therefore one check sees the results on modern monitors quicker.

Reto Kromer



Éclair in Cannes but not at all

The Restoration division of ÉCLAIR is now represented in Belgium, Germany, Spain, Italy and U.S.A. Paris's team is proud of the 2018's Cannes Heritage Cinema Selections. Professionals and general public have appreciated the quality of the restorations for the feature films of GAUMONT, MK2, ORANGE STUDIO, CINE-TAMARIS, L'INSTITUT FRANCAIS and THELMA FILM AG. From 1940 to 1997, black and white nitrate to safety colour original negative, 16mm and 35mm, ÉCLAIR has restored about 100 films in 2017, in accordance of the Cinema heritage rules of ART.

Pierre Boustouller
Directeur Commercial Patrimoine
Division Restauration



R3store Studios launch a new content sales platform – R3el.com

A very exciting footage collection launching in June 2018, **R3el.com** is aimed at film and archive professionals - a brand-new film content collection that showcases rarely seen footage digitised and available for license. R3el is backed up by its sister company London-based **R3store Studios**. The technical team of colourists, archive specialists and digitisation professionals have been curating and digitising the collection for the new platform and the launch will be the beginning of one of the most unique film collections available online. **R3el.com Launch Date – 13 June 2018**

Jo Griffin
Chief Operating Officer



> Current FIAF Supporters

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NON-PROFIT ORGANIZATIONS

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74th FIAF Congress in Prague

