



**fiaf** bulletin online

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2014

Jean Desmet's Dream Factory:  
a special exhibition, film programme  
and publication from EYE



## 01 Editorial



Christophe Dupin  
FIAF Senior Administrator

2014 has been an exciting year for FIAF. The Secretariat has finally moved to new, cosier and cheaper offices in Brussels, and the Executive Committee and the Commissions have been busy initiating (with the Secretariat's support) a number of new projects, and strengthening productive partnerships with other organisations. 2015 should be no different.

Our Federation is the sum of its affiliates and it can only thrive if their staff engage in the life of the community, so I would like to strongly encourage you once again to communicate your news (for instance in the *FIAF Bulletin Online*), ask the Secretariat to circulate an important query to our worldwide community, submit articles for the *Journal of Film Preservation*, or send us your observations and feedback on anything FIAF does (or doesn't do). The annual Congress is also, as you know, a key forum for exchanges between affiliates, so we hope that your institution will be represented in Sydney / Canberra, even though we understand that it is a real financial challenge for some of our affiliates (hence the small Congress Travel Fund set up to provide some assistance on that front).

It is now time for some special end-of-year thanks, and first of all to our Members, Associates, Honorary Members and Supporters for their continued loyalty and support to the Federation this year. A particular thank you to those of our affiliates which have enabled their staff to take a more active role in the Federation, despite the cost attached to that commitment, and to our colleagues who have given quite a bit of their time and energy to FIAF, by serving on the Executive Committee or the Commissions, by indexing journals for FIAF's Periodicals Indexing Project, or by providing occasional voluntary help.

Finally, I would like to express my very special thanks to two people in particular – EC member Rachael Stoeltje and Technical Commission Head David Walsh – who have both not only worked well above and beyond the call of duty for FIAF, but also been incredibly supportive of my work and that of the Secretariat throughout the year.

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## 02 News from the Affiliates

### NEW FIAF AFFILIATES

#### > DIJON

The CINÉMATHÈQUE RÉGIONALE DE BOURGOGNE was established in 2004 with the aim of preserving all kinds of cinema productions, as well as the local film heritage. It bears the name of filmmaker, film critic and historian Jean Douchet, and has set itself the mission to collect and promote his work and philosophy. The Cinémathèque has to date indexed approximately 7,000 films originating from local collection campaigns and has a library of 40,000 items (books, posters, publications) and has screened over 1,200 films. Plans for 2015 will focus on securing adequate storage areas and venues for showing films. It will also launch a major regional campaign for collecting archival films from local archives and private individuals, offering them to possibility of having donated items digitised.

Presently located on the campus of the Université de Bourgogne, its resources are available for consultation to teachers and students. In view of the difficulty over the past 10 years to secure or acquire its own premises in Dijon, the Cinémathèque is considering opening branches in neighbouring districts and to develop partnerships for various activities.

In 2015, the Cinémathèque Régionale will make available for the first time, both on paper and electronically, transcriptions of Jean Douchet's conferences. The long-term plan is to develop an editorial line and collections based on promoting his critical thinking.



**Cinémathèque  
régionale  
de Bourgogne**

Jean Douchet

2015 will also be marked by the celebration of the fiftieth anniversary of the death of Ladislav Starewitch, an opportunity for the Cinémathèque Régionale de Bourgogne to publish a bilingual art book on his work and to work towards the publication of previously unseen archival material together with the right-holders.

The needs of our organisation are diverse and permanent, with regard to both training our staff and offering content and working methods to our users. FIAF associate membership is both an honour and an opportunity for this very recent organisation to benefit from the experience of fellow affiliates.

**[Fr] La CINÉMATHÈQUE RÉGIONALE DE BOURGOGNE** a été fondée en 2004 avec l'objectif de conserver tous les cinémas et le patrimoine local. Elle porte également le nom du cinéaste, critique et historien du cinéma Jean Douchet, et s'est donnée pour mission de collecter et valoriser son oeuvre et sa pensée. A ce jour, la Cinémathèque Régionale de Bourgogne a indexé environ 7000 films en pellicule issus de collectes locales et dispose d'une bibliothèque constituée de 40 000 documents ( livres, affiches, revues ) et programmé 1200 films. Les projets 2015 sont tournés vers la mise à disposition de locaux de conservation adéquats et



## 02 News from the Affiliates



*Claude Chabrol et Jean Douchet à Annecy (© Photothèque de la Cinémathèque régionale de Bourgogne)*

de lieux de valorisation et de diffusion. Elle lancera également une grande collecte à l'échelle régionale des archives Cinématographiques auprès des services municipaux d'archives et des particuliers et proposera à chacun la numérisation du fruit de cette collecte.

Située actuellement sur le Campus de l'Université de Bourgogne, elle met ses ressources à disposition des enseignants et des étudiants. Les difficultés rencontrées depuis 10 ans quant à la mise à disposition ou l'acquisition de locaux à Dijon forcent la structure à envisager la création d'antennes dans les départements voisins et à multiplier les activités partenariales.

La Cinémathèque Régionale proposera en 2015 les premières éditions papiers et en version numérique des retranscriptions des conférences de

Jean Douchet. A long terme, elle souhaite développer une ligne éditoriale et des collections ancrées dans la valorisation de ses pensées critiques.

2015 sera placé également sous le signe du cinquantenaire de la disparition de Ladislav Starewitch, occasion pour la Cinémathèque Régionale de Bourgogne de proposer l'édition d'un livre d'art bilingue autour de l'œuvre de l'auteur et de travailler à la publication d'archives inédites avec les ayants droits.

Les besoins de la structure sont divers et permanents, tant pour former les équipes que pour proposer des contenus et des méthodologies de travail à nos publics. L'affiliation à la FIAF est à la fois un honneur et une possibilité pour cette très jeune de structure de bénéficier de l'expérience de ses membres.

## 02 News from the Affiliates



Conference at EYE (Amsterdam): The Colour Fantastic: Chromatic Worlds of Silent Cinema - 28-31 march 2015

### > AMSTERDAM

#### The Colour Fantastic: Chromatic Worlds of Silent Cinema - 28-31 March 2015 at EYE

Twenty years on from the groundbreaking Amsterdam workshop *Disorderly Order: Colours in Silent Film*, this conference will celebrate this milestone anniversary by providing a new forum to explore contemporary archival and academic debates around colour in the silent era. The conference will explore a diverse range of archival and academic topics and provide a stimulating environment for specialists from across different disciplines. It will also include screenings of restored and/or rarely seen films.

The keynote speakers will be filmmaker and writer Peter Delpeut (*Lyrical Nitrate* and *Diva Dolorosa*), Tom Gunning (University of Chicago) and Vanessa Toulmin (National Fairground Archive/University of Sheffield).

The conference is co-organised by EYE, Giovanna Fossati (University of Amsterdam/ASCA), and the Leverhulme Trust research project *Colour in the 1920s: Cinema and Its Intermedial Contexts*, run by Sarah Street (University of Bristol) and Joshua Yumibe (University of St Andrews / Michigan State University).

In conjunction with the conference, a new book on silent film colour, *Fantasia of Color in Early Cinema* by Tom Gunning, Giovanna Fossati, Joshua Yumibe and Jonathon Rosen will be published by Amsterdam University Press and presented at EYE.

Please note that the registration includes access to the EYE Collection Day on Saturday, March 28. EYE will present recent and ongoing international film preservation projects, including international collaborations. The final programme will be announced later this year.

More information at:

<https://www.eyefilm.nl/en/themes/the-colour-fantastic-chromatic-worlds-of-silent-cinema>

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#### Jean Desmet's Dream Factory The Adventurous Years of Film, 1907-1916

The film industry was able to grow thanks to passionate entrepreneurs such as Jean Desmet (1875-1956), who developed from a carnival showman into one of the Netherlands' leading



## 02 News from the Affiliates



*"Cinemobile", Asia's and Thailand's most high-tech 100-seat mobile cinema*



*The "Cinemobile" runs a cinema school programme to students during daytime,*

cinema operators and film distributors. In this new publication, the Desmet Collection (which is located in EYE) is used to paint a picture of the early days of film.

The first decades of film were an adventurous journey of discovery. New technologies, artistic ingenuity, and creative entrepreneurship allowed this new medium to quickly develop into a popular entertainment industry. With his cinema company, Desmet brought a world of dreams, illusions, and stories to a broad audience. The Desmet Collection consists of more than 900 films, mostly from France, America, Italy, and England, including masterpieces that were considered lost for decades.

The Jean Desmet Collection is located in the EYE Film Museum, and is included in UNESCO's Memory of the World Register.

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### > BANGKOK

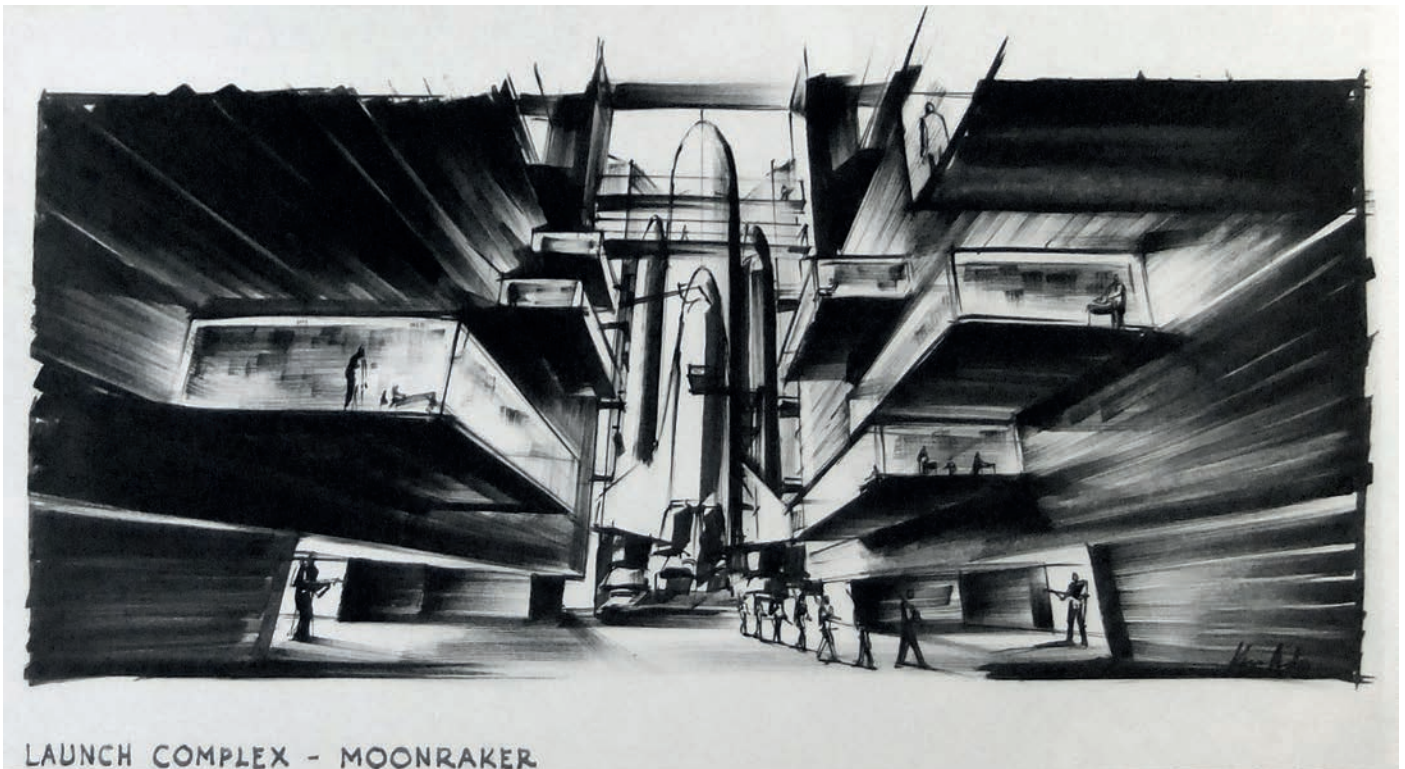
The **FILM ARCHIVE (Public Organization)** in Thailand has launched the newly-acquired "Cinemobile", Asia's and Thailand's most high-tech 100-seat mobile cinema, which will soon hit the road, serving as the Archive's outreach theatre in order to offer the theatre-going experience and the pleasure of watching films on the big screen with 'theatrical quality' to the people in rural communities, who have no access to movie theatres in their communities. In its normal operation, the Cinemobile runs a cinema school programme to students during daytime, while after sunset, it is used for showing valuable films to the general public in the community.

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### > BERKELEY

The **UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE (BAM/PFA)** will relocate to its new

## 02 News from the Affiliates



LAUNCH COMPLEX - MOONRAKER

*Conceptual design to Moonraker GB/F 1979, directed by Lewis Gilbert  
© Deutsche Kinemathek – Ken Adam Archive*

building in downtown Berkeley during 2015. The PFA Library and Film Study Center will be closed December 19, 2014 through December 2015 to enable staff to prepare and move documentation collections. The film and video collection will be closed March 2015 through February 2016, and we will be unable to fulfill loan requests during this period. BAM/PFA's film exhibition program continues through summer 2015 at its current location. We look forward to welcoming colleagues to our new home beginning in early 2016.

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### > BERLIN

#### **Bigger Than Life. Ken Adam's Film Design at DEUTSCHE KINEMATHEK**

Sir Ken Adam is one of the most innovative and most influential production designers of our time. His sets for Stanley Kubrick's *Dr. Strangelove* (1964) and the James Bond films from *Dr No* (1962) to *Moonraker* (1979) – all spectacular and trendsetting designs in equal measure – have rewritten film history. In 2012, Adam gave his entire artistic oeuvre to the Deutsche Kinemathek, including more than 4000 drawings. The forthcoming exhibition takes a new look at the work of this unusual artist and designer, while



## 02 News from the Affiliates



Wim Wenders © Donata Wenders

also allowing Ken Adam's creative process to come to life through multimedia presentations.

Deutsche Kinemathek, Berlin:  
11.12.2014 – 17.05.2015

### Homage to Wim Wenders at DEUTSCHE KINEMATHEK

The Homage of the 65th Berlin International Film Festival (5-15 February 2015) will be dedicated to German filmmaker Wim Wenders, who will also be awarded an Honorary Golden Bear for his lifetime achievement. In the 1970s Wim Wenders was part of a young generation of filmmakers who heavily influenced "New German Cinema". To this day, he is one of cinema's great innovators.

Wim Wenders will be on hand in Berlin to personally introduce some of the Homage films, and he will sit down for a discussion in English with Rainer Rother, Artistic Director of the Deutsche Kinemathek, for a special event entitled "Wings of Time: A Conversation with Wim Wenders".

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### > BERN

#### New Head of the Film Archive and Restoration Department and new Head of the Technical Collections

LICHTSPIEL/KINEMATHEK BERN is happy to announce that the Board of Directors could win two long time experienced professionals: the film restorer Brigitte Paulowitz has been appointed Head of the Film Archive and Restoration Department. Furthermore, the cinematographer Steff Bossert has been designated Head of the Technical Collections.

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## 02 News from the Affiliates

### > BRISBANE

José Da Silva, Senior Curator at AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY / GALLERY OF MODERN ART, has recently taken over as Head of the Australian Cinémathèque, following Kathryn Weir's appointment as Director of the Department of Cultural Development at the Centre Pompidou in Paris (another FIAF affiliate).

José Da Silva is currently working on a new exhibition of the art and cinema of David Lynch entitled 'David Lynch: Between Two Worlds', which draws on all areas of Lynch's working career to present a thorough and compelling account of his singular vision. It will open on 14 March 2015.

*José Da Silva*

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### > BRUSSELS

The CINEMATHEQUE DE LA FEDERATION WALLONIE BRUXELLES is pleased to announce the DVD publication of « L'âge de raison, le cinéma des frères Dardenne », by Alain Marcoen and Luc Jabon and coproduced with Novak Prod, and its submission for the 2015 Magritte du cinéma.

This fourth title of the « Cinéastes d'aujourd'hui » collection takes us on a journey to discover a remarkable oeuvre. Moral issues are the thematic yarn, as the Dardenne tales: from the murder temptation to the possible forgiveness, from thwarted to shameful love...

To receive a copy, please email [cinematheque@cfwb.be](mailto:cinematheque@cfwb.be)



*Exhibition of the art and cinema of David Lynch at the Australian Cinémathèque in Brisbane*

[Fr] La CINEMATHEQUE DE LA FEDERATION WALLONIE BRUXELLES a le plaisir d'annoncer la sortie dvd de « L'âge de raison, le cinéma des frères Dardenne » d'Alain Marcoen et Luc Jabon, une coproduction Novak Prod, et sa présélection pour les Magritte du cinéma 2015.

Ce 4ème film de la collection "Cinéastes d'aujourd'hui" propose un voyage dans une œuvre magistrale. Les questions morales constituent le fil thématique, à l'image des histoires des frères : de la tentation du meurtre au pardon possible, des amours contrariées à l'inavouable...

Pour recevoir un exemplaire, merci de faire la demande à [cinematheque@cfwb.be](mailto:cinematheque@cfwb.be)

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## 02 News from the Affiliates



Man on the Alps (1941): János Görbe and Alice Szellay, the protagonists of the film.

### > BUDAPEST

#### Digital Restoration of Emberek A Havason

On the initiative of **MaNDA**, the digital restoration of *Emberék A Havason / Men on the Alps* was completed in 2014 with the financial aid of the Hungarian Academy of Arts. The work was executed by Focus Fox Studio with the involvement of István Szőts's former student and renowned director-cinematographer Sándor Sára. Based on József Nyírő's short stories, this beautiful ballad introduces the alpine lumbermen's life. The drama of poor Gergő Csutak was transformed into a cosmic vision of clouds, trees, animals and people in front of Szőts's camera. After receiving the Biennale Award of the Venice Film Festival in 1942, Szőts was considered to be the honorary forerunner of Italian neo-realism.

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Oidhche Sheanchais (A Night of Storytelling, 1935)

### > CAMBRIDGE

#### Significant Lost Film Discoveries

Recently, the **HARVARD FILM ARCHIVE** has been the site of significant lost film discoveries. Poet, playwright, cultural leader and radical activist, Amiri Baraka aka LeRoi Jones (1934 – 2014) directed *The New-Ark* (1968) which was believed lost until a rare 16mm color reversal print was discovered in HFA's collection earlier this year. The digitally preserved version premiered in Newark, New Jersey, the location of the Black Nationalist community center which is the subject of the film. Another fortuitous find at Harvard's Houghton Library, *Oidhche Sheanchais (A Night of Storytelling)*, is the first "talkie" in Gaelic made by pioneering documentarian Robert Flaherty in 1935. Considered lost since shortly after its release, the black-and-white nitrate print features family members from his classic *Man of Aran* (1934) as well as legendary Irish storyteller Seánainín Tom Ó Dioráin. Translated by the Celtic Department, the preservation elements, DCP and new 35mm prints will be part of the HFA's collection and soon available for loan.



## 02 News from the Affiliates

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### > LA PAZ

#### Aviator Flight Juan Mendoza to Buenos Aires

In collaboration with the Filmoteca in Valencia, the **FUNDACIÓN CINEMATECA BOLIVIANA** incorporated into the Archivo Nacional de Imágenes en Movimiento (National Archive of Moving Images) the restored and digitized version of the short film *Vuelo sobre Buenos Aires del aviador Juan Mendoza* (*Flight of Aviator Juan Mendoza over Buenos Aires*). According to the research "Planes in the Bolivian silent film" carried out by the author Claudio Sanchez, the film made in 1921 is the first film record of a Bolivian pilot. Produced by Tylca Studios in Argentina, this newsreel allows us to check the skills of a cameraman filming from an aircraft and the skills of a pilot.

#### [Es] **Vuelo del aviador Juan Mendoza sobre Buenos Aires**

En una gestión conjunta con la Filmoteca de Valencia, **FUNDACIÓN CINEMATECA BOLIVIANA** incorporó al Archivo Nacional de Imágenes en Movimiento la versión restaurada y digitalizada del cortometraje *Vuelo sobre Buenos Aires del aviador Juan Mendoza*. Esta filmación que de acuerdo a la investigación *Los aviones en el cine silente boliviano* del autor Claudio Sánchez data del año 1921 es el primer registro cinematográfico de un piloto boliviano. Producido por los Estudios Tylca en Argentina esta pieza de Actualidades permite comprobar la pericia de un cameraman filmando desde un avión y la habilidad de un aviador.



Vuelo sobre Buenos Aires del aviador Juan Mendoza (*Flight of Aviator Juan Mendoza over Buenos Aires, 1921*)

Claudio Sánchez  
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### > LOS ANGELES

#### Exhibition on Latin American Films from the 1930's to the 1950's

The **UCLA FILM & TELEVISION ARCHIVE** is the recipient of a major planning grant to organize an exhibition of classic Latin American films from the 1930s to the 1950s, which screened in downtown Spanish-language cinemas during that period. The exhibition, scheduled for Fall 2017, will involve preserving selected films from Mexico, Argentina and Cuba, as well as creating a history of Spanish language film exhibition, distribution, production and audiences in Los Angeles. Funded by the Getty Foundation, the exhibition will be part of the Getty's citywide program, "Pacific Standard Time II: L.A. in L.A."

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## 02 News from the Affiliates

### > MELBOURNE

News reaches us from Sydney that broadcasting executive and former festival director Katrina Sedgwick has been announced as the new Director and Chief Executive Officer of the **AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI)**.

Ms. Sedgwick, who is currently Head of Arts at A&C Television in Sydney, will be succeeding Tony Sweeney who has successfully filled the position for the past decade. She will begin to work in her new capacity in February 2015.

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### > MEXICO D.F.

#### FILMOTECA DE LA UNAM receives the Santiaguillo Award

Last October, the 18<sup>th</sup> Festival Internacional de cine Recobrado de Valparaíso, an event dedicated to the restoration and protection of film heritage, presented the Santiaguillo Award to the **FILMOTECA DE LA UNAM** in recognition of its work of preservation and diffusion. The Filmoteca has a photochemical laboratory for more than 20 years where important pieces of Chilean cinema were restored, such as *Llampo de sangre* (*Blood Ore*, 1954) by Henry Vico, *El hechizo del trigal* (*The Spell of the wheat field*, 1939) of Eugeniode Liguoro or short documentary *El terremoto de Chillán* (*The Earthquake of Chillán*, 1939) by Egidio Heiss, as well as several works of Latin American cinema.

The award was presented by the Director of the Regional Council for Culture and the Arts, Nelida Pozo and the Mayor of Valparaiso, Jorge Castro to Francisco Gaytan, who was Deputy Director of Rescue and Restoration of the Film Library of the UNAM until August 16 of this year, when he retired after working in this institution for 38 years. He has been replaced by the filmmaker Albino Alvarez.

#### [Es] FILMOTECA DE LA UNAM recibe el Premio Santiaguillo

El pasado mes de octubre en su decimotava edición, el Festival Internacional de cine Recobrado de Valparaíso, un certamen dedicado a la restauración y resguardo del patrimonio cinematográfico, le entregó a la Filmoteca de la UNAM el Premio Santiaguillo, en reconocimiento a la labor de preservación y difusión que esta entidad realiza. La Filmoteca de la UNAM cuenta desde hace más de 20 años con un laboratorio fotoquímico y en él ha restaurado importantes piezas de la cinematografía chilena, tales como: *Llampo de sangre* (1954) de Henry Vico, *El hechizo del trigal* (1939), de Eugeniode Liguoro o el cortometraje documental *El terremoto de Chillán* (1939) de Egidio Heiss, así como varias obras de la cinematografía latinoamericana.

El premio lo entregaron la Directora del Consejo Regional de la Cultura y las Artes, Nélida Pozo y el Alcalde de Valparaíso, Jorge Castro a Francisco Gaytán, quien fue Subdirector de Rescate y Restauración de la Filmoteca de la UNAM hasta el 16 de agosto de este año, fecha en que se jubiló después de haber trabajado en esta institución por 38 años. En su lugar queda el cineasta Albino Álvarez.

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## 02 News from the Affiliates

### > MILAN

#### European Project Erasmus + “In Living Memory”

The FONDAZIONE CINETECA ITALIANA has recently joined a biennial European Project called Erasmus+ “In Living Memory”, led by Lieux Fictifs (Marseille), and bringing together four non-formal artistic education operators and three archives.

The partnership aims at implementing an innovative and attractive learning process based on the creation of shared artworks between inmates and free learners using archive footage from different countries.

Within this scope, we will provide high quality video material, besides expertise and training on issues such as research, digitization, preservation and restoration of film material, so as to address the learners’ need to acquire key competences and skills. To this end, the Project aims at involving also associated partners such as penitentiary administrations and local authorities.

#### Partnership with INAIL-Direzione Regionale Lombardia

As a first step of our renewed partnership with INAIL-Direzione Regionale Lombardia (a major Northern Italy social security company), we have initiated the creation of a database that once finished will be accessible via a distribution platform containing a detailed listing of Italian and foreign films on the topic of work in all its aspects, such as job seeking, unemployment, mobbing, work loss etc., especially in relation with the theme of social security.

Luisa Comencini

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### > PARIS

#### 3<sup>rd</sup> International Festival “Toute la mémoire du monde”

The 3<sup>rd</sup> International Festival “Toute la mémoire du monde” will present an eclectic programme at the CINÉMATHÈQUE FRANÇAISE from 28 January to 1 February 2015, with conferences, meetings and live accompaniments. Highlights will include:

- A tribute to the films of Francis Ford Coppola, guest of honour at the festival. He will introduce many sessions and will teach a masterclass,

- A dialogue between Costa-Gavras and Francis Ford Coppola around the future restoration of Abel Gance’s *Napoleon*,

- A Tribute to Technicolor, from its birth to the triumph of *Gone with the Wind* (1915-1939),

- A discovery of the treasures of the Cohen Film Collection, a prestigious private US foundation,

- Many restorations and rarely seen films, including the world premiere of the recently found *Sherlock Holmes* by Arthur Berthelet (1916),

- A programme dedicated to the early days of the western at the Jérôme Seydoux-Pathé Foundation,

- A day of exchanges and transmission of knowledge on film heritage on 28 January in partnership with the CNC and FIAF.

In partnership with CCRA and AFCAE, and with the support of Franco American Cultural Fund, DGA - MPA - SACEM - WGA.

Ticket Sales: 7 January 2015

## 02 News from the Affiliates



### [Fr] 3e festival international "Toute la mémoire du monde"

Le 3e festival international "Toute la mémoire du monde" présente un programme cinéphile et éclectique à la **CINÉMATHEQUE FRANÇAISE** du 28 janvier au 1er février 2015 avec des conférences, des rencontres, des ciné-concerts :

- Un hommage au cinéma de Francis Ford Coppola, invité d'honneur du festival. Il présentera de nombreuses séances et donnera une master class,
- Un dialogue entre Costa-Gavras et Francis Ford Coppola autour de la future restauration de *Napoléon* d'Abel Gance,
- Un Hommage au Technicolor, de sa naissance au triomphe d'*Autant en emporte le vent* (1915-1939),
- Une découverte des trésors de la Cohen Film Collection, un prestigieux fonds privé américain,

- De nombreuses restaurations et incunables, dont la projection en première mondiale d'un film retrouvé *Sherlock Holmes* d'Arthur Berthelet (1916),
- Un programme dédié aux premiers temps du western à la Fondation Jérôme Seydoux-Pathé,
- Une journée d'échange et de transmission de connaissances sur le patrimoine cinématographique le 28 janvier, en partenariat avec le CNC et la FIAF.

En partenariat avec l'ADRC et l'AFCAE, et avec le soutien du Fonds Culturel Franco-Américain, DGA – MPA – SACEM – WGA.

Ouverture billetterie : 7 janvier 2015

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## 02 News from the Affiliates

### > RIO DE JANEIRO

#### Celebration for Alice Gonzaga, Head of the Arquivo Cinédia

Celebrating the World Day for Audiovisual Heritage on 27 October 2014, the CINEMATECA DO MUSEU DE ARTE MODERNA of Rio de Janeiro and the CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (BRAZILIAN CINEMA RESEARCH CENTER) organized a celebration for Alice Gonzaga, daughter of Adhemar Gonzaga, producer and filmmaker who established the Cinédia Studios during the 1930s.

Alice is researcher, writer, producer, filmmaker, journalist and Head of the Arquivo Cinédia, one of the biggest documentation archives on cinema in Brazil. Her life is a symbol of the struggle for the preservation of the Brazilian cinema Memory.

The event was composed of a round table, projection of home movies and the delivery of a commemorative plaque dedicated to Mrs. Gonzaga, who celebrated her 80th birthday on the very same date. She is also Head of the Instituto para a Preservação da Memória do Cinema Brasileiro (Institute for the Preservation of the Brazilian Cinema Memory), and is responsible, during the last 20 years, for several restorations of films produced until 1960, such as *Alô, Alô Carnaval* (Adhemar Gonzaga, 1936) and *Mulher* (Octavio Gabus Mendes, 1931).

#### [Es] Homenaje a Alice Gonzaga, coordinador del Archivo Cinedia

Celebrando el Día Mundial del Patrimonio Audiovisual, la **CINEMATECA DEL MUSEO DE ARTE MODERNO** de Rio de Janeiro y el Centro



Alice Gonzaga (middle)

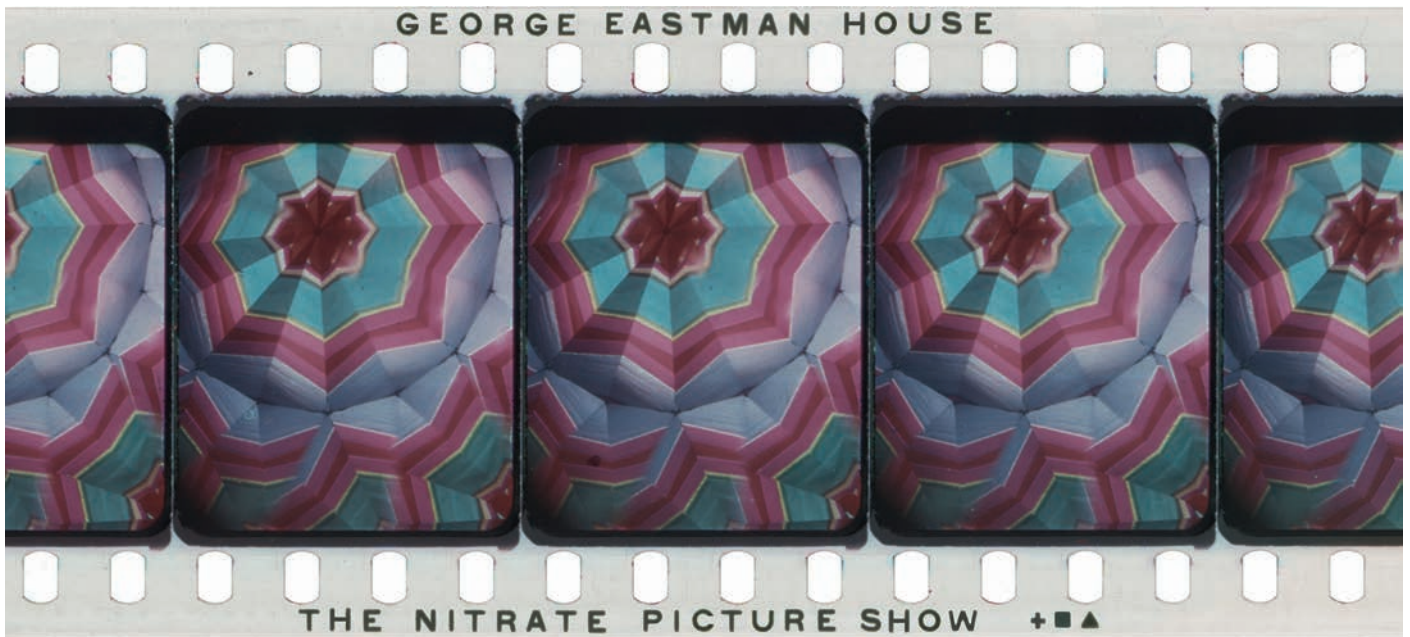
de Investigadores de Cine Brasileño organizaron el 27 de octubre de 2014 un homenaje a Alice Gonzaga, hija del productor y cineasta Adhemar Gonzaga, fundador de los Estudios Cinédia en la década de 1930.

Alice es investigadora, escritora, productora, directora, periodista, directora del Archivo Cinédia, uno de los más importantes archivos documentales sobre cine en Brasil, y su vida es un símbolo de la lucha por la preservación de la memoria del cine brasileño.

El evento contó con una mesa redonda con personalidades del cine brasileño, proyecciones de películas y la entrega de una placa conmemorativa de los 80 cumpleaños de la homenajeada. Alice también lidera el Instituto para a Preservação da Memória do Cinema Brasileiro (Instituto para la Preservación de la Memoria del Cine Brasileño), que en los últimos 20 años ha sido responsable de numerosas restauraciones de películas producidas hasta 1960, como *Alô, Alô Carnaval* (Adhemar Gonzaga, 1936) y *Mulher* (Octavio Gabus Mendes, 1931).

Fabricio Felice  
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## 02 News from the Affiliates



### > ROCHESTER

#### "The Nitrate Picture Show"

GEORGE EASTMAN HOUSE announces the launch of a new archival film festival, *The Nitrate Picture Show*. The annual series will showcase vintage 35mm prints on flammable stock from GEH's collection and from fellow archives and museums. The inaugural edition of "The Nitrate Picture Show – the World's First Festival of Film Conservation", as indicated in the event's subtitle – will be held in Rochester, New York, from May 1<sup>st</sup> to 3<sup>rd</sup>, 2015 at the 500-seat Dryden Theatre, one of the world's few remaining archival venues suitable for the public exhibition of nitrate film.

For updates on the official program, please join the festival's mailing list at [http://eastmanhouse.org/nitratepictureshow/The\\_Nitrate\\_Picture\\_Show.php](http://eastmanhouse.org/nitratepictureshow/The_Nitrate_Picture_Show.php).

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### > SKOPJE

#### Balkans' Memory Project's Final Conference

Balkans' Memory project's final conference took place on November 19th in Sarajevo, Bosnia and Herzegovina. The project was led by INA through its center for expertise in media and digital contents, Ina EXPERT, in partnership with the Croatian audiovisual centre (HAVC), the National Film Archive of Albania (AQSHF) and the COPEAM, and funded by EU.

During the course of 3 years, through several conferences, trainings and seminars, Balkans' Memory project's objectives were to implement and promote the policy of preservation and promotion of audiovisual heritage in the region by raising the awareness



## 02 News from the Affiliates



*Balkans' Memory Project's Final Conference*



*Screening of Manaki Brothers in Istanbul*

among decision-makers of the Western Balkans on the necessity to invest in the preservation, digitization, use and management of their audiovisual heritage, by promoting the dissemination of good practices and know-how, and by strengthening the skills of the professionals working in archive centers and broadcasters of the area.

Assessment of the Balkans' Memory project and topics like training and networks, gathering and mutualising resources and means, and fundraising and financial opportunities were discussed on the round tables, the seminar and the conference. Activities of organizations like FIAF and ACE and the opportunities they offer for training and education were also presented at this conference by Mimi Gjorgoska-Ilievska from **KINOTEKA NA MAKEDONIJA**, Skopje. Being a member of the Executive Committees of both international organizations and their representative on the Balkans' Memory closing conference, Gjorgoska-Ilievska talked about the benefits of networking, exchange of good practices and training opportunities for the members of FIAF and ACE.

### Manaki Brothers in Istanbul

The **KINOTEKA NA MAKEDONIJA** (CINÉMATHÈQUE OF MACEDONIA) and Istanbul's **SINEMA-TV ENTITUSU** (CINEMA & TV INSTITUTE) are developing a very fruitful collaboration.

From 6 to 13 November, 2014, the Kinoteka, the Sinema-TV Entitusu and the production company ESR Film co-organized a multimedia event, entitled Manaki Brothers, in Istanbul.

Beside the screenings of the Manaki Brothers' films accompanying with live music, an exhibition of photos by the Manaki Brothers, prepared by Robert Jankulovski, was organized on the opening ceremony. On that occasion, an edition of the Kinoteka's DVD with Manaki Brothers' films was published in Turkish language, and Turkish translated edition of Igor Stardelov's book "Manaki Brothers-The Balkan Painters of the Light" was presented. The Macedonian delegation (Mimi Gjorgoska Ilievska, Robert Jankulovski and Igor Stardelov) was extremely honoured by the presence of both Mr. Sami Şekeroglu, the founder of the Cinema & TV Institute, and Asiye Korkmaz, its current director.

## 02 News from the Affiliates



Screening of *Manaki Brothers* in Istanbul

As part of this event, Mimi Gjorgoska-Ilievska, Director, and Igor Stardelov, Head of the film archive, introduced the work of the Kinoteka and took part in a panel discussion in front of an audience of students of the Cinema & TV Institute. This event was a great opportunity for the Kinoteka na Makedonija to take part in the celebrations of the Turkish cinema centennial.

### Digitization and Digital Restoration of the Macedonian Audiovisual Heritage

The KINOTEKA NA MAKEDONIJA, takes permanent care for restoration and preservation activities of the Macedonian national audiovisual heritage, as well as for its wider and immediate presentation and dispersion, continued with current digitization projects.

This time, the target of the restoration and digitalization project was the entire film production of one of the most prominent Macedonian film and theatre directors, Ljubisha Georgievski.

His film opus as a director consists of three short feature films *No* (1966), *A Path* (1967) and *Which Century is Passing Outside, Children* (1975)), one documentary *Sic Transit Gloria Mundi/Heraclia* (1974) and four full-length feature films *Under the Same Sky* (1964), where he was co-director with Miki Stamenkovic, *Mountain of Wrath* (1968), *Republic in Flames* (1969) and *Price of a Town* (1970).

The whole process of digitization and digital restoration was done in the Hungarian Filmlab-Magyar Filmlabor, from Budapest, under the supervision of Mr. Igor Stardelov, Head of film archive.

As a result of this project produced a new DVD box-set consisting of all feature films and shorts, in Macedonian, English and Albanian languages.

Professionals from the Cinémathèque took part in the preparations of the DVD editions, under the leadership of Mimi Gjorgoska Ilievska. The project was supported by the Ministry of Culture of the Republic of Macedonia.

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### > STOCKHOLM

Mats Skärstrand, Head of the Library and the non-film collections of the SWEDISH FILM INSTITUTE, is since September working full-time on a project to restructure the database, which also includes the implementation of the EN 15907 standard of cataloguing and describing cinematographic works. Mats will return to his position in early 2016, and the new database is planned to be up and running later that year. Acting Head of the Library is Ola Törjas.



## 02 News from the Affiliates

Lova Hagerfors resigned from her position as Head of Programming in May and is currently managing a project of inaugurating theatrical distribution of films digitized by the Swedish Film Institute, and to make deals with rights holders and providers of services to distribute the digitized films on other platforms as well. New Head of Programming is Danial Brännström.

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www.sfi.se

### > TAPEI

#### Chinese Taipei Film Archive becomes the Taiwan Film Institute

We are glad to inform FIAF colleagues that the **CHINESE TAIPEI FILM ARCHIVE** has been reorganized and renamed **TAIWAN FILM INSTITUTE** (TFI) on 28 July 2014. TFI not only continues the effort in film preservation and restoration of classic Taiwanese films but will also play a significant role in the international promotion of Taiwan cinema.

Significant changes related to the new status are as following: TFI has made a three-year plan to acquire the facility and ability for in-house restoration. On top of that TFI will hopefully have a new building with a museum and two theaters in four years. There are also two new departments added to TFI. The first is the Taiwan International Documentary Festival Office (TIDF Office), the second, the Overseas Market Department. The expansion manifests that the TFI is shouldering the important task to promote Taiwan cinema and documentary worldwide.



The inauguration ceremony of Taiwan Film Institute, with LUNG YING-TAI, the Minister of Culture, director HOU HSIAO HSIEN, and the former directors of CTFA.

#### 9<sup>th</sup> edition of Taiwan International Documentary Festival

As a new branch of TFI, the 9<sup>th</sup> edition of the Taiwan International Documentary Festival was held from October 9 to 19. Renown documentary filmmakers and curators attended 2014 TIDF included Claude Lanzmann, Alain Berliner, Carine Bernasconi, Daishima Haruhiko, and Markus Nornes.

#### *Sorrow Even Up in Heaven*

In the true spirit of FIAF, TFI has donated the only existing print of Korean classic *Sorrow Even Up in Heaven* (1965) to the Korean Film Archive. The film was found in TFI's archive early this year. TFI is working with L'Immagine Ritrovata to digitally restore Taiwan's own classic: King Hu's *A Touch of Zen*.

Teresa Huang  
teresa.huang@mail.tfi.org.tw  
www.ctfa.org.tw

## 02 News from the Affiliates



*Left to Right: Janine Marchessault; Ron Mann; Jan-Christopher Horak*

### > TORONTO

#### Reel Heritage Programme

Launched in November 2014 as a joint initiative of TIFF (Toronto International Film Festival) Higher Learning and the **TIFF FILM REFERENCE LIBRARY**, the Reel Heritage programme seeks to engage and educate audiences about the importance of the preservation of the film medium. The first Reel Heritage event took place on Friday, November 14 and brought together three eminent guests — Dr. Jan-Christopher Horak, Director of the UCLA Film & Television Archive; filmmaker Ron Mann; Dr. Janine Marchessault, Director of Sensorium,

the Centre for Digital Arts and Technology at York University — for a panel on “Film Archives and Scholarship” that was live-streamed.

To view the event go to:

[http://live.tiff.net/Event/Higher\\_Learning\\_Film\\_Archives\\_and\\_Scholarship](http://live.tiff.net/Event/Higher_Learning_Film_Archives_and_Scholarship)

*Sylvia Frank*  
[sylfrank@tiff.net](mailto:sylfrank@tiff.net)  
[www.tiff.net](http://www.tiff.net)



## 02 News from the Affiliates

### > VIENNA

#### 50<sup>th</sup> Anniversary

Throughout 2014, the **AUSTRIAN FILM MUSEUM** has been celebrating its 50th birthday with a range of special anniversary projects. In addition to new book and DVD publications, retrospectives and a symposium, a new feature-length film and much more, the Film Museum was also honoured to present programmes at a number of museums, archives and cinematheques abroad. We would like to extend our thanks to our fellow FIAF affiliates, including the Museum of Modern Art and Anthology Film Archives in New York, the Cinémathèque de Toulouse and the Cineteca di Bologna, for making these programmes possible.

#### DVD releases of Martina Kudláček's *Fragments of Kubelka* and Dziga Vertov's *Tri pesni o Lenine*

The **AUSTRIAN FILM MUSEUM** would like to highlight two recent DVD publications, which pay tribute to its co-founders, former co-directors, and honorary FIAF members Peter Konlechner and Peter Kubelka. Martina Kudláček's award-winning documentary *Fragments of Kubelka* (2012) was released on March 23, 2014 – Peter Kubelka's 80<sup>th</sup> birthday. The new edition of Dziga Vertov's *Tri pesni o Lenine* (*Three Songs of Lenin*, 1934) features a myriad of bonus features including Peter Konlechner's only film, the previously unreleased made-for-TV documentary, *Dziga Vertov* (1974). Both DVDs appear on the Edition Filmmuseum label as part of the Film Museum's year-long 50th anniversary celebrations.

#### New books: *Fünfzig Jahre Österreichisches Filmmuseum (1964-2014)* and *Be Sand, Not Oil*

The **AUSTRIAN FILM MUSEUM** is proud to announce a major three-volume publication, released as part of its year-long 50th anniversary celebrations, illuminating its programming and preservation activities since 1964. Volume 1 chronicles in painstaking detail the Museum's early years up to and including its 10th anniversary. Volume 2 offers a richly illustrated anthology of essays and rare historical documents foregrounding the major retrospectives staged by the Museum over six decades. Volume 3 highlights 50 fascinating and unique objects from the Museum's broad collection. The three volumes are available either separately or together and are distributed internationally by Columbia University Press.

The Austrian Film Museum is also pleased to announce the publication of "Be Sand, Not Oil", the first book devoted to the innovative and influential Vienna-born film curator and historian Amos Vogel (1921-2012). The 274 page, richly illustrated publication was edited by British writer and filmmaker Paul Cronin and combines uncollected writings and an unpublished interview with Vogel with new essays about Vogel's work by writers such as Michael Chaiken, Scott MacDonald, Michael Omasta and Tom Yoshikami. Following his death, the Film Museum acquired Amos Vogel's extensive collection of books and magazines and will make them publicly available in its new "Amos Vogel Library."

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## 03 News from the Executive Committee

### HIGHLIGHTS OF THE LAST FIAF EXECUTIVE COMMITTEE MEETING

Here are highlights of the Executive Committee's latest meeting, which took place in Stockholm on 29-30 October 2014.

\* **Training and outreach:** the EC fully recognized this as a clear FIAF priority and is preparing an ambitious new plan to tackle these issues on a more systematic and sustainable basis. The EC approved a first training event organized by the FIAF Technical Commission for non-technical staff of FIAF archives, to be held in Istanbul in February 2015. It also approved FIAF's participation in the forthcoming Film Preservation and Restoration School to take place in Mumbai in February.

\* **AMIA and CCAAA:** the EC recognized the benefits of the CCAAA membership, which FIAF re-joined earlier this year, and makes sure that our Federation will be taking a leading role in CCAAA once again. One of the clear 'collateral' benefits of this decision has been the development of a closer and more effective relationship with the Association of Moving Image Archivists (AMIA), another key CCAAA member-association. AMIA and FIAF are currently involved in active discussions on the future of film stock.

\* **FIAF Statutes and Rules:** the EC is in the process of redrafting the four modified Rules rejected by the last General Assembly, and drafting new proposals for Chapters IX and X of the Internal Rules to be submitted to the next GA. The proposals will be circulated well ahead of time to all affiliates, to give everyone the opportunity to give their views before the discussion and vote of the GA. During its discussions, the EC reiterated

the importance of the Code of Ethics as a key text governing the relations between affiliates. It also started working on the redefinition and clarification of the status and role of FIAF Honorary Members, and drafting a list of clear FIAF affiliation benefits.

\* **FIAF statistical questionnaire:** the EC approved a new, updated version of the questionnaire, which will be circulated as an online survey in January. The EC is also committed to use the data provided to publish a full statistical report to its affiliates in 2015.

\* **The EC discussed FIAF's financial sustainability** with the Senior Administrator and PIP Editor, and will soon introduce a new proposal regarding access to FIAF Databases for FIAF affiliates. The EC also approved the revised 2015 FIAF/PIP budget presented by the Treasurer and the Senior Administrator.

\* **The Cinémathèque de Bourgogne (France)** was unanimously admitted as a new FIAF Associate. The admission of another institution as a FIAF Associate was also accepted in principle, pending receipt of one last missing document.

\* **The EC unanimously recommended the upgrade to Member status of the Indiana University Libraries Moving Image Archive.** This will have to be ratified by the next GA.

\* **The EC fully supported the current negotiations being held with Indiana University Press, for the distribution of FIAF publications in North America,** which should dramatically increase the visibility of FIAF and its publications in that part of the world.



## 03 News from the Executive Committee



*Second day of the EC Meeting in Roteró, 30 October 2014*

\* The EC received updates on the organization of the Sydney/Canberra (2015) and Bologna (2016) congresses, which both seem to be proceeding satisfactorily. The EC decided to introduce a small Fund to encourage a diverse range of FIAF representation at the annual Congress by providing financial assistance to affiliates who may otherwise be unable to attend due to financial constraints.

\* Finally, the EC had a very productive and amicable meeting with the Nordic Group (a regional group made up of FIAF archives from Denmark, Finland, Iceland, Norway and Sweden). Discussion topics included FIAF priorities for the future, and benefits to FIAF affiliates. The EC was pleased to note that a number of requests from our Nordic colleagues are actually being answered through a number of new exciting FIAF projects.

## 04 News from the Secretariat



*Entrance of the new FIAF office, located 42 rue Blanche, 1060 Brussels*

### NEW FIAF OFFICE

The FIAF Secretariat moved to a new office at the end of July, after nearly 20 years in Rue Defacqz. It took a few months to be fully operational again, as a number of improvements had to be made to the new office, which is located only 400 metres from the old one. On the whole, we are quite happy with our new home, which is a lot cosier and cheaper than our previous office. On 24 November, we took the opportunity of the presence of a number of colleagues from FIAF archives in Brussels for a study day of the



*Visit of the new FIAF office by FIAF affiliates on 24 November  
©Mikko Kutti*

European Commission to invite them to visit the new FIAF office in the evening. Over 20 of them made the short trip to Rue Blanche. Photos of the event can be found on FIAF's Facebook page.

### FIAF SECRETARIAT STAFFING

The part-time administrative assistant post left vacant since Baptiste went part-time in September 2012 has finally been filled, following the appointment of Dutch-speaking Belgian Christine Maes, who has extensive administrative experience and speaks excellent French and English. We took this opportunity to redefine Baptiste's post, which now focuses mainly on all our publications (his new title is Publications Coordinator).

Camille Blot-Wellens has continued to work for us on a freelance basis, on a number of FIAF projects (including the FBO). The office also received some much-appreciated help from Caren Willig at various times this year, especially with the membership database, the FIAF archive, the JFP and the office move.



## 04 News from the Secretariat



From left to right: Christine Maes, Baptiste Charles, Anthony Blampied, Christophe Dupin, Jacqueline Renaut, Rutger Penne

### FI AF WEBSITE, SOCIAL NETWORKS

Unfortunately, work on the new FIAF website was put on hold for several months because of the office move and our other urgent FIAF projects. However, it has become a clear priority again since October and we will do all we can to have the English version of the site launched by the time of the Sydney/Canberra Congress.

As the result of keeping our Facebook account as active as possible, the number of people "liking" us has been increased to 1370. It

is fast becoming a key platform to communicate not only with our colleagues from FIAF archives, but also people outside our community.

### FI AF AWARD

On 10 July, FIAF President Eric Le Roy presented the 2014 FIAF Award to Czech filmmaker Jan Švankmajer, at a special ceremony held during the 2014 FIAF Ceremony in Karlovy-Vary Film Festival. The 2015 FIAF Award will be presented to Yervant Gianikian and Angela Ricci Lucchi at the auditorium of the Louvre in Paris on 1 February 2015.



## 04 News from the Secretariat



The 2014 FIAF Award ceremony

Please send your suggestions (with a short statement explaining your choice) for future FIAF Award recipients to [info@fiafnet.org](mailto:info@fiafnet.org). These will be examined by the Executive Committee at its next meeting.

### DISTRIBUTION DEAL WITH INDIANA UNIVERSITY PRESS

Following the discussions of the Skopje EC meetings, we have negotiated a distribution deal with Indiana University Press in the US, for our three most popular publications – *This Film Is Dangerous*, the *Advanced Projection Manual*, and the *FIAF Digital Projection Guide*. These titles have now been added to their catalogue. This should dramatically increase FIAF publications' visibility in that part of the world (and beyond), as well as our publication sales. The next step of these negotiations is to discuss the possible distribution of the *Journal of Film Preservation*, both in paper form and electronically.



Student Sarah Touil working on the FIAF archives

### FIAF ARCHIVES

A lot of work was done before and during the office move to ensure that our unique archival collections would be moved safely and would find an adequate new home. While emptying the old office, we found a number of hidden boxes of very interesting uncatalogued historical papers, which we are now adding to the catalogue. As part of our collaboration with the Université Libre de Bruxelles, a third student has been working with us since October. She is helping us reorganize the collection in coherent sub-collections, improve the catalogue and digitize important parts of the collection, some of which will be given access to in a new 'History' section of the new FIAF website.



## 04 News from the Secretariat

### FIAB REPRESENTATION AT VARIOUS EVENTS

In early July, Christophe Dupin attended Il Cinema Ritrovato in Bologna, where he attended several lectures of the FIAF Summer School and gave a lecture on the early history of FIAF (the video of which can be accessed [HERE](#)).

In early September, he attended the inauguration of the new headquarters of the Fondation Jérôme Seydoux, one of our affiliates in Paris.

Finally, Christophe Dupin and David Walsh attended the AMIA conference in Savannah, Georgia, from 7-12 October, where they met a number of their FIAF colleagues from North America. It was extremely useful trip, as it helped strengthen FIAF's very amicable partnership with AMIA and discuss a number of possible collaborative projects in the future.

### WORLD DAY FOR AUDIOVISUAL HERITAGE

This year 25 affiliates have sent us information about their celebrations for the World Day, which is better than in previous years, but still a rather low figure, considering that FIAF has over 150 active affiliates. The full list can be found on the FIAF website.

### INTRODUCING FIAF'S NEW GRAPHIC IDENTITY

Work on the design of the new FIAF website, as well as the necessity to change all our headed paper following the change of FIAF's address, has given the EC and the Secretariat the perfect opportunity to update the FIAF's graphic identity a little. From 1 January 2015, the official

The new FIAF logo features the word 'fiab' in a bold, lowercase sans-serif font. A small red square is positioned above the dot of the letter 'i'. The background of the logo is a white circle filled with a pattern of binary code (0s and 1s).

FIAF logo will include a red dot on the 'i' (or combinations of black, white and red depending on the publishing context). An official graphic charter will be made available to all our affiliates shortly.

*Christophe Dupin*  
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## 04 News from the Secretariat

### JOURNAL OF FILM PRESERVATION #91

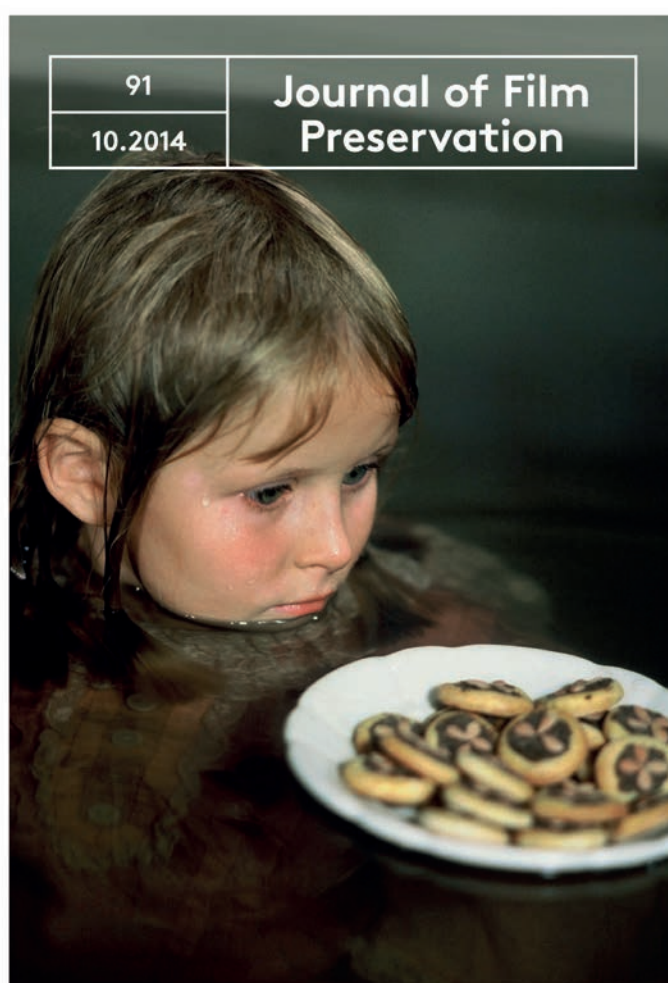
#### EDITOR'S REPORT

This is the first issue of the *Journal* that I have been involved with from the beginning, having taken over from Cathy Surowiec on #90 some way into the process. Sadly, final production of #91 was delayed because of the necessity of waiting for last minute obituaries of our late friends Peter von Bagh and Mary Lea Bandy, with all the knock-on effects that that had on my and Christophe's other activities.

The articles in issue #91 cover the usual wide range of topics. Some celebrate the 50th anniversaries of three of our affiliates, the National Film Archive of India, the Österreichisches Filmmuseum, and the Cinémathèque de Toulouse. Others look at the non-moving-image holdings of the British Film Institute, at the Cineteca de Bologna's very successful Chaplin Conference, and at the China Film Archive's collaborations in finding "lost" Chinese and Korean films. There's a contribution from the Technical Commission on the digital frame rates project which shows all too clearly just what a complex subject this is, and a look at the new headquarters of the Fondation Jérôme Seydoux-Pathé, in Paris.

There are three articles relating to animation: on 2014 FIAF Award recipient Jan Švankmajer, on the restoration of some 1930s Gasparcolor films, and on the links between Brazilian animation and the Centro Técnico Audiovisual (the CTAv).

It has been very exciting to see illustrations appearing in colour in this issue of the *Journal*. Including colour pages has made the layout process rather more difficult than usual, but it's turned out to be not as expensive as had been previously feared. I hope we can continue to use colour regularly – it has really enhanced the illustrations for the article on the



BFI's Special Collections, for example, and, without it, the Gasparcolor article would have been considerably less clear. We continue to work on the Style Guide, which is becoming a useful in-house document.

Plans for #92 are well under way. As usual, we aim at publishing it in time for the FIAF Congress in Australia. Don't hesitate to submit ideas for articles in future issues! All you have to do in the first instance is to send a short abstract in English, French or Spanish to [jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org).

*Elaine Burrows*



## 05 News from the P.I.P.

In August 2014 the permanent staff of FIAF's Periodicals Indexing Project moved to a new address in Brussels together with the colleagues of the FIAF Secretariat. The P.I.P. office is now located at Rue Blanche 42, 1060 Brussels in the basement of the building. We took advantage of the move to donate our collection of non-indexed back issues of journals to the documentation department of the Belgian Royal Film Archive. If we need any of those issues in the future, we have an easy access to them without the need to store them at our own office.

Since October 2014, our indexing software has been hosted 'in the Cloud', using Microsoft Azure computing cloud technology. The first feedback from P.I.P. collaborators is very positive, because they experience the new version as much faster.

*Rutger Penne*  
[r.penne@fiafnet.org](mailto:r.penne@fiafnet.org)

## 06 News from the Commissions

### CATALOGUING AND DOCUMENTATION COMMISSION (CDC)

The latest draft of the FIAF Moving Image Cataloguing Manual, version 1.5.9, was recently sent to FIAF Cataloguing Rules Revision Workgroup members for a final review. This version incorporates most changes suggested in previous rounds of comments, and highlights a few outstanding issues. We are calling on all cataloguers to try cataloguing one or more works using the manual to help us identify remaining areas that need clarification or revision. Please send your comments to Nancy Goldman ([NLG@berkeley.edu](mailto:NLG@berkeley.edu)), if possible by JANUARY 15. The draft is available on the workgroup's wiki.

Adelheid (Heidi) Heftberger from Österreichisches Filmmuseum has been appointed a full member of the Commission, replacing Olga Futemma who resigned last year. Heidi has already contributed considerably to the work of the Commission. She has been participating in the Cataloguing Rules revision project for several years, and has recently completed the full German translation of the Glossary of Filmographic Terms. In addition to the full German translation, the Glossary of Filmographic Terms available on the FIAF website now also includes terms in Russian. We are emailing requests for new information for the Treasures from the Film Archives database this December; new data received by February 15 will be made available in the Fall 2015 release of FIAF Databases Online.

*Nancy Goldman*  
[nlg@berkeley.edu](mailto:nlg@berkeley.edu)

## 06 News from the Commissions

### *Members of the CDC:*

Nancy Goldman (Head), Rutger Penne (ex-officio), Maria Assunta Pimpinelli, Heidi Heftberger, Gabriele Popp, Thelma Ross, Zoran Sinobad (Deputy Head), and Martine Vignot.

### **TECHNICAL COMMISSION (TC)**

In recent months the Technical Commission has been concentrating on the issue of training, both for established archivists who wish to enhance their knowledge of either digital or traditional film technology, and aspiring archives and archivists in need of more fundamental training in all aspects of archival practice. The first of our Technical Training for Film Archivists courses has now been announced and is due to take place in February in Istanbul. At the same time we are contributing to the Film Preservation and Restoration School in India (also in February) by devising modules covering preservation and archive practice, to be presented by Camille Blot-Wellens (TC member) and Kieron Webb (BFI and TC correspondent). We are in addition discussing with Rachael Stoeltje (Indiana University Libraries Moving Image Archive and EC member) potential funding and collaboration opportunities for an international outreach programme, with the aim of providing broad film archive training particularly for struggling archives and collections around the world.

The project to further develop Harold Brown's seminal work on the identification of film stocks, which is being run by Camille, is making progress, and once again we encourage you to contact the TC if you have any information, no matter how insignificant, on historical films stocks – especially from the smaller manufacturers – and their identification.

There remains no breakthrough on the matter of archival frame rates for digital cinema, although a number of people seem to have been working on their own solutions to showing films at speeds slower than 24 fps (one such is described by Jonathan Erland in the current Journal of Film Preservation). Whether we ever reach a position where archive films can be shown at any cinema equipped with digital projection remains doubtful.

*David Walsh*  
[dwalsh@iwm.org.uk](mailto:dwalsh@iwm.org.uk)

*Members of the TC:*  
David Walsh (Head), Camille Blot-Wellens, Thomas Christensen, Joe Lindner and Nicola Mazzanti



## 07 FIAF Congress

### 71<sup>th</sup> FIAF CONGRESS IN SYDNEY / CANBERRA

As you probably know, registrations are now open for the 2015 Congress and General Assembly in Sydney and Canberra, Australia.

To register and book special congress accommodation rates follow the link: [www.fiafcongress2015.com.au/REGISTRATION/?IntCatId=38](http://www.fiafcongress2015.com.au/REGISTRATION/?IntCatId=38)

#### PROGRAM OVERVIEW:

Date	Activity	Location
Sund. 12/04	Opening night event	Sydney
Mon. 13/04	Congress	Sydney
Tues. 14/04	Congress	Sydney
Wed. 15/04	Travel day	Sydney to Canberra
Thur. 16/04	Second Century Forum, Commission Workshops Regional Meetings	Canberra
Frid. 17/04	General Assembly - Day 1	Canberra
Sat. 18/04	General Assembly - Day 2 Closing event	Canberra

#### Sydney venue information:

University of Technology  
Harris Street, Ultimo  
New South Wales 2007

#### Canberra venue information:

National Film and Sound Archive of Australia  
McCoy Circuit, Acton  
Australian Capital Territory, 2602

The 2015 event website is also up and running [www.fiafcongress2015.com.au](http://www.fiafcongress2015.com.au) and additional information including travel tips, Australian fun facts and travel highlights can be found there.



Delegates are advised to book their accommodation when registering (above link) to ensure they can access the special FIAF 2015 event accommodation rates. If you wish to book accommodation through an alternative channel the below sites are popular within Australia:  
[www.wotif.com](http://www.wotif.com)  
[www.stayz.com.au](http://www.stayz.com.au)  
[www.booking.com](http://www.booking.com)

The program is currently being finalised and it is shaping up to be a vibrant symposium with an exciting dual city experience. Further information about the symposium will be available in early 2015.

Finally, remember that all FIAF affiliates can apply for some funding to attend the Congress. The application form can be downloaded [HERE](#) and filled in electronically.

## 07 FIAF Congress

Please note that the application deadline is 31 December 2014, so make sure you return the form to the FIAF Secretariat by that date. All applicants will be notified by 19 January 2015.

We look forward to seeing you in Australia in 2015.

*Michael Loebenstein*  
Chief Executive Officer  
National Film and Sound Archive of Australia  
[Michael.Loebenstein@nfsa.gov.au](mailto:Michael.Loebenstein@nfsa.gov.au)

## 08 Training

### 2014 FILM RESTORATION SUMMER SCHOOL / FIAF SUMMER SCHOOL:

The sixth edition of the Film Restoration Summer School / FIAF Summer School took place in Bologna from 28 June to 18 July 2014. Once again FIAF and the ACE combined their efforts with Cineteca di Bologna and L'Immagine Ritrovata laboratory to organize the Summer School, held each year between 2007 and 2010, and every other year since 2012. The School was conceived both for archivists and staff working at FIAF archives, and students. Forty-six people were officially selected and 39 eventually took part in the School, including 14 women and 25 men. Students originated from 28 different countries, 15 of whom came from outside Europe. FIAF offered four 1000 € bursaries to Jong-Woo Lee (Korea), Hitomi Matsuyama (Japan), Man-Suet Gladys Lau (Hong Kong) and NuchanatSaensiri (Thailand). The selection was based on the strength of their application and their relevance to the FIAF archive with which they are associated, and to the FIAF community in general.

The project's main objective was to teach and update participants on how to restore and preserve a film through the use of photochemical and new digital technologies. Participants had the chance to experience everyday work in a highly specialized laboratory, following every step of the process through all departments and developing and practising a specific set of skills: operating all digital and photochemical equipment in an archive and/or laboratory, following a complete restoration workflow, performing all the primary necessary operations needed to restore a film, evaluating the state of conservation of a film and choosing the best practice to restore, reconstruct and preserve it.



## 08 Training



*Participants of the 2014 Film Restoration Summer School / FIAF Summer School.*

The Film Restoration Summer School / FIAF Summer School 2014 was structured along three main course steps:

**1) Film restoration online theory course: distance learning (each Wednesday from 14 May to 18 June).**

For one month preceding the classes in Bologna, participants were provided with texts and papers to download weekly from an ftp account dedicated to the Summer School. The distance learning preparation included topics on new digital film restoration, access and conservation. The online distance learning was curated by Camille Blot-Wellens with the support of the FIAF Technical Committee.

**2) Theory lectures and II Cinema Ritrovato film festival (Bologna, 28 June 5 July)**

The first week in Bologna took place during the 28th edition of the Cinema Ritrovato film festival. Over 28 meetings, lectures and round tables with international experts made up the daily program of the course. The entire schedule of this first week was focused on both historical, philological, technical and methodological issues, as well as specific case studies. Lessons were held in English, French or Italian with the option to have a translation into English.

## 08 Training



*Theory lectures during Il Cinema Ritrovato film festival (Bologna, 28 June to 5 July)*



*Restoration practical training (Bologna, 7 July to 18 July)*

### 3) Restoration practical training (Bologna, 7 July to 18 July)

The practical training was held at L'Immagine Ritrovata laboratory. The highly specialized staff was closely involved in the intensive 2-week program. Students worked 8 hours a day for 10 days.

At the end of the training, an evaluation form was issued to all the participants, to gauge their understanding of the different topics and level of satisfaction with the content and structure of the program. The overall rating of the course was very satisfying - all of the students would recommend the Film Restoration Summer School / FIAF Summer School. Every student received a certificate for his/her successful participation.

The next edition of the Summer School will take place in 2016, and the students will be able to meet FIAF colleagues and attend some of the sessions of the 2016 FIAF Congress, which will be held in Bologna at the end of June.

FIAF offered scholarships to four students of the school: Jong-Woo Lee (Korea), Hitomi Matsuyama (Japan), Man-Suet Gladys Lau (Hong Kong) and Nuchanat Saensiri (Thailand).

### FILM PRESERVATION AND RESTORATION SCHOOL INDIA

FIAF has agreed to bring its contribution to the forthcoming School in Mumbai, alongside the Film Heritage Foundation, the Cineteca di Bologna and Il Cinema Ritrovato, and the Film Foundation, to take place in Mumbai from 22-28 February 2015. FIAF will offer two scholarships - one for an Indian student, and the other for a Sri Lankan student. Our colleagues Camille Blot-Wellens and Kieron Webb (BFI) will teach several sessions of the course, which has been prepared with the help of David Walsh, Head of the Technical Commission. FIAF will also give out official certificates at the end of the programme. <http://filmheritagefoundation.co.in/film-preservation-restoration-school-india/>



## 08 Training

### TC'S TRAINING EVENT FOR FIAF'S NON-TECHNICAL STAFF

The FIAF Technical Commission has been devising a short training course on film and digital technology, aimed at film archive curators, managers and programmers, after it became clear during the Second Century Forum in Skopje that there was significant demand for it in the FIAF community. Such training will also be of use to archive film technicians in need of a grounding in digital technology and, conversely, to digital technicians in need of a grounding in film technology.

This course is to be held for the first time in Istanbul over two days, on 19-20 February 2015, and is open to any staff member of a FIAF affiliate, particularly those in relatively easy reach of Istanbul. Should this first edition be successful, we are planning to renew the experience in other regions of the world where the demand exists. Registration is now open, and we urge you to sign up before the limited number of places have been filled. The registration fee of 95 Euro is to cover costs and no more.

The information leaflet/registration form can be downloaded [HERE](#) (you can fill it in electronically, but you will still have to print it to add your signature). Please note that the registration deadline is 6 January 2015, so make sure you return the form to the FIAF Secretariat by that date. If you have any further questions about this training, please don't hesitate to contact the FIAF Secretariat at [info@fiagnet.org](mailto:info@fiagnet.org).

We would like to take this opportunity to thank the Turkish Film and TV Institute, a FIAF member, for generously allowing the Technical Commission to stage this event on their premises.

### IBERMEDIA/FIAF TRAINING

The Executive Committee of CLAIM (Latinoamerican Coordination of Moving Image Archives), in conjunction with the Cineteca Nacional de México and the Filmoteca PUCP, organized a course on "Digital Preservation Processes" from 1-5 December 2014, as part of the FIAF/Ibermedia "Escuela Sobre Ruedas" (School on Wheels) programme.

The course was answering a demand from CLAIM archives to train professionals in charge of their audiovisual collections and of the transfer of these collections to digital formats.

In the opinion of the 42 professionals present, the course was a great success, as it enabled them to learn new concepts, methodologies and work techniques. The academic part of the training was taught by recognised lecturers such as Paolo Tosini, Tzutzumatzin Soto and Ramón Coelho among others.

[Es] El Comité Directivo de la Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento – CLAIM, conjuntamente con Cineteca Nacional de México y la Filmoteca PUCP, realizaron el Curso de Procesos de Preservación Digital, del 1 al 5 de diciembre, como parte del programa de capacitación de "Escuela sobre ruedas" FIAF-IBERMEDIA.

## 08 Training

El curso respondió al interés de los archivos CLAIM, por encaminar la formación de profesional en preservación a cargo de las colecciones audiovisuales y su transferencia a soportes digitales.

En opinión de los 42 profesionales el curso se desarrolló con gran éxito, cubriendo principalmente sus expectativas en el aprendizaje de nuevos conceptos, metodologías y técnicas de trabajo. Participaron 19 archivos de 9 países. La parte académica estuvo a cargo de reconocidos profesionales como Paolo Tosini, Tzutsumatzin Soto, Ramón Coelho, entre otros.

*Norma Rivera*  
*CLAIM President*  
*normanrv@gmail.com*

## 09 News from the Regional Groupings & Partner Organizations

### ASSOCIATION DES CINEMATHEQUES EUROPEENNES (ACE)

#### ACE Executive Committee 2014-2016

A new Executive Committee was elected at the General Assembly in Bologna on 2 July 2014:

- Mazzanti, Nicola (Cinémathèque Royale de Belgique), President
- Christensen, Thomas (Det Danske Filminstitut) ; Secretary General
- Den Hamer, Sandra (EYE Film Instituut Nederland), Treasurer
- Bregant, Michal (Národní filmový archiv)
- Eckes, Georg (Deutsches Filminstitut)
- Fiaccarini, Anna (Fondazione Cineteca di Bologna)
- Gjorgoska-Ilievska, Mimi (Kinoteka na Makedonja)
- Kowalski Tadeusz (Filmoteka Narodowa)
- Kuutti, Mikko (KAVI – National Audiovisual Institute)

Outgoing member: Claudia Dillmann (Deutsches Filminstitut).

#### Orphan Works and FORWARD project

In 2014, ACE followed closely the transposition of the Orphan Works Directive in the EU Member States. It was politically important to make sure that only non-for-profit, public-mission institutions who actually held materials on a given work, were allowed to declare a work orphan.



## 09 News from the Regional Groupings & Partner Organizations

ACE is currently conducting a survey among its members to see if the OWD has been implemented or not in their countries and if there are important changes compared to the EU legislation.

On a practical level, the implementation of the OWD is supported by FORWARD (2013-2016), which is a EU funded, three-years project, coordinated by Cinémathèque Royale in Brussels in collaboration with 10 ACE members. FORWARD will create a system to facilitate the search for the rights holders and the assessment of the rights status of an AV work. It will also establish a registry for identified orphan films. FORWARD is a pilot project, which will hopefully be extended to other ACE members in a follow-up project. FORWARD was presented at the 9th edition of the Orphan Film Symposium in Amsterdam and at ACE regional meeting during the FIAF Congress in Skopje.

<http://www.project-forward.eu>

### Licences for Europe – Voluntary agreement on the digitisation of heritage films

The agreement is – similar to the ACE-FIAPF framework agreement on voluntary deposit – a kind of blueprint which can be used by ACE members when negotiating with rightsholders about film digitisation. The Statement of Principles and Procedures for facilitating the digitisation of, access to and increased interest of European citizens in European cinematographic heritage works“ can be downloaded from the ACE website: <http://www.ace-film.eu/wp-content/uploads/2013/11/2013-11-13-WG-3-Final-FH-Principles.pdf>

### Revision of EU copyright legislation

In March 2013, ACE responded to the consultation of the Commission about a reform of the EU copyright rules. ACE expressed concerns that the survey failed to ask about many critical issues, e.g. about the need to reduce complexity and costs of clearing copyright for FHI and other cultural organisations. ACE response 05/03/214

### EFG1914 (2012-2014)

The EFG1914 project ran from February 2012 to February 2014. Within two years, 21 film archives from 15 European countries have digitised nearly 3000 film titles (ca. 710 hours of film) and about 6,000 photos, posters, periodicals related to the First World War. The films were scanned in high quality, HD or 2K, and made available in standard definition through the European Film Gateway (EFG) and Europeana. Selected highlights from the archives are presented in a Virtual Exhibition. EFG1914 now offers the most comprehensive and pan-European body of films related to the First World War. Several programmes for theatrical screenings have been curated, among them five programmes for the non-commercial distribution in Spain. From mid 2015 on, EFG1914 will probably run as a service of ACE.

[www.europeanfilmgateway.eu/1914](http://www.europeanfilmgateway.eu/1914)  
<http://ivac.gva.es/efg1914/index.php/ciclo-online-2/> (EFG1914 Spanish programme)

### ABCinema (2014-2015)

ABCinema (2014-2015) is a pilot project funded by the MEDIA programme which aims to share best practices, foster collaboration in film literacy, and enhance the partner's expertise in carrying out educational activities. Key to the project is the

## 09 News from the Regional Groupings & Partner Organizations

development of a catalogue of European films and contextualising material. The project is coordinated by Fondazione Cineteca di Bologna, in cooperation with CRB, DIF, EYE and two further partners.

### **Balkan's Memory Project (2011-2014) – Closing Conference in Sarajevo, 19 November 2014**

The aim of the Balkan's Memory project was to implement first actions of a policy to preserve and promote AV heritage in the Western Balkans. The project was led by INA, in association with the Croatian audiovisual centre, the National Film Archive of Tirana and COPEAM. At the final conference, which focused on training and funding opportunities for film and TV archives, Mimi Gjorgoska-Ilievska gave an overview of training programmes for film archivists organised by ACE and FIAF (Film Restoration Summer School, ACE workshops in Bologna).

See also <http://www.ace-film.eu/?p=3691>

*Kerstin Herlt*

*herlt@deutsches-filminstitut.de*

### **ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)**

For the last few years, the Board of Directors for the Association of Moving Image Archivists (AMIA) has prioritized greater collaboration with our professional colleagues and organizations. From my perspective, working closer with the FIAF membership offers the most exciting opportunities for new events, activities and initiatives. Not only do we have many members who regularly attend both conferences and/or share leadership positions in both groups. We have been so pleased to highlight FIAF member projects and, at our most

recent conference, welcomed Christophe Dupin with whom we spent significant time thinking of ways to collaborate further. I wish all FIAF a very happy new year and hope that 2015 is one in which we see much more of each other!

*Caroline Frick*

*cfrick@austin.utexas.edu*

### **COORDINATING COUNCIL OF AUDIOVISUAL ARCHIVES ASSOCIATIONS (CCAAA)**

I'm delighted to welcome FIAF back into membership in the Coordinating Council of Audiovisual Archives Associations (CCAAA). The CCAAA is a joint effort of organizations concerned with audiovisual resources to ensure the preservation of, and access to, these vital historical resources worldwide. It operates under the auspices of UNESCO and sponsors such activities as World Day for Audiovisual Heritage, to bring attention to the need for preservation and access; Archives@Risk, to lend assistance and advice to archives (often in the third world) that are in imminent danger of closure or destruction; and participation in international copyright forums to advocate for the special needs of A/V archives.

It also sponsors a Joint Technical Symposium every few years that brings together A/V preservation experts from around the world. The next JTS will be held in Singapore in March 2016. FIAF was one of the original founders of the CCAAA's predecessor in the 1980s, and we are glad that it is once again a member, working with other organizations to promote these worthy goals worldwide.

[www.ccaaa.org](http://www.ccaaa.org)

*Tim Brooks*

*Tbroo@aol.com*



## 09 News from the Regional Groupings & Partner Organizations

### COUNCIL OF NORTH AMERICAN FILM ARCHIVES

The FIAF regional group, the Council of North American Film Archives group met in Skopje, Macedonia on May 7, 2013 during the annual Congress. The meeting was attended by eleven representatives from ten FIAF affiliates from Canada, Mexico and the United States. Many of the CNAFA representatives met again in October at the annual AMIA meeting and were able to continue the ongoing discussions of collaborative projects and topics raised during the May meeting. Topics, concerns and future events discussed included the future of film stock, the future of film projection parts, policies and procedures of various archives and lastly the 2017 hosting of FIAF in Los Angeles.

Rachael Stoeltje  
rstoeltj@indiana.edu

### SOUTH EAST ASIA PACIFIC AUDIO VISUAL ARCHIVE ASSOCIATION (SEAPAVAA)

2014 has been an eventful year for SEAPAVAA. Apart from our annual conference there were two major events. Firstly SEAPAVAA moved its registration from the Philippines to Singapore. This move will permit more transparent and efficient management of our accounts. However our Secretariat remains in the Philippines.

Secondly 2014 was an election year for SEAPAVAA and at our 18th Conference and General Assembly in Vientiane, Laos, a new Executive Council was elected. Details of the new Executive Council can be seen on our website ([www.seapavaa.com](http://www.seapavaa.com)).



*Participants practicing disaster recovery on film materials*

Our 18<sup>th</sup> Conference held in Vientiane was based on the theme of AV Archives, Why They Matter. The Keynote was delivered by Ms Joie Springer, former Senior Programme Specialist, Memory of the World, UNESCO. Ms Springer gave an inspiring talk on the role of audiovisual archives in the world's collective memory and the advances made in recognition of this fact over the past years. Other

## 09 News from the Regional Groupings & Partner Organizations

papers delivered during the symposium covered a wide range of topics from traditional music archives to the curation of social media.

Attached to the conference was a two-day workshop on collection disaster recovery that was specifically focussed on audiovisual collections. Over two days the 29 participants drawn from across the South East Asia Pacific region discussed disaster planning and ways to minimise the impact of disasters on their collections and completed case study exercises in risk analysis and recovery planning as well as practising some of the hands on skills required in salvage and stabilisation of disaster affected objects.

Planning is well underway for our 19th Conference to be held in Singapore from the 22nd to the 28th April 2015. I invite you to attend and enjoy SEAPAVAA's and our partner's, the Asian Film Archive, hospitality. Perhaps you could drop in on your way home from the FIAF Congress in Australia? More details will be available from the conference website (<http://seapavaaconference.com>).

SEAPAVAA is also looking forward to hosting the 2016 Joint Technical Symposium, also to be held in Singapore with our partner the National Archives of Singapore. More details will be available as planning progresses.

Mick Newnham  
[Mick.Newnham@nfsa.gov.au](mailto:Mick.Newnham@nfsa.gov.au)

## 10 FIAF Supporters

### > NEW YORK

**NEW YORK UNIVERSITY (Department of Cinema Studies and Moving Image Archiving and Preservation Program)** will convene the 10th Orphan Film Symposium April 6-9, 2016, in Culpeper, Virginia (US) in partnership with the Library of Congress Packard Campus for Audio-Visual Conservation. The theme of "Orphans X" will be sound, broadly considered. A call for presentations will be issued in 2015. The biennial symposium is an international gathering of archivists, preservationists, scholars, curators, collectors, media artists, and others devoted to saving, screening, and discussing an eclectic variety of neglected moving images.

See [www.nyu.edu/orphanfilm](http://www.nyu.edu/orphanfilm).  
Inquiries to [dan.streible@nyu.edu](mailto:dan.streible@nyu.edu).

*Dan Streible*  
[dan.streible@nyu.edu](mailto:dan.streible@nyu.edu)

### > RIO DE JANEIRO

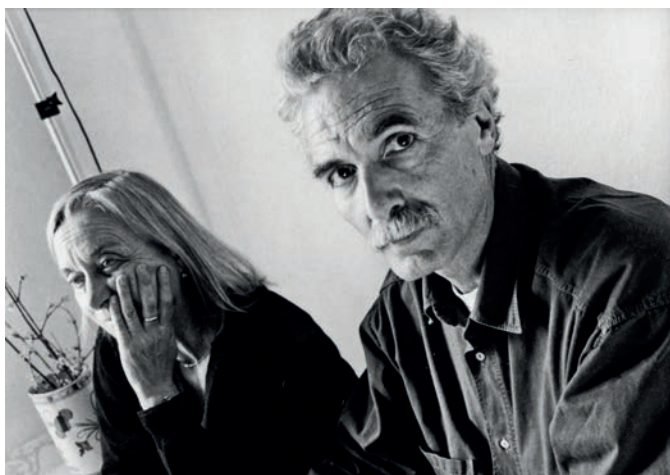
**Restoration of Carnaval No Fogo (Watson Macedo, 1949)**

Within the **CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO** preservation program, the priority project for 2015 is the restoration of *Carnaval no Fogo*, by Watson Macedo, produced by Atlântida in 1949.

Introducing Oscarito and Grande Otelo, the main stars of the *Chanchada*, the film established the language of the genre that



## 10 FIAF Supporters



Angela Ricci Lucchi and Yervant Gianikian

dominated the Brazilian cinema in the 50's. In 2014, CPCB continued to work on the prospection phase of film materials, found and purchased a 16mm copy.

According to the analysis of Labocine's restorer Francisco Moreira, this copy, together with some material of extinct Atlântida, will be fundamental to the restoration of this gem of the Brazilian film history.

Myrna Silveira Brandão  
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### > PARIS

#### 2015 FIAF Award Ceremony

The 2015 FIAF Award will be presented to the Italian filmmakers Angela Ricci Lucchi et Yervant Gianikian on Sunday 1 February at 6.30pm in the **AUDITORIUM OF THE LOUVRE MUSEUM** in Paris. FIAF President Eric Le Roy will preside over the ceremony, which will be followed by the world premiere of their latest film *Kokoschka, la fiancée du vent* (2015, 20 min).

In this latest work the two filmmakers, whose films are usually based on unseen archival footage, pay tribute to the Austrian expressionist painter Oskar Kokoschka, with whom Angela Ricci Lucchi studied in Vienna.

### > BUDAPEST

#### Restoration of Michael Curtiz's *The Undesirable* (1914)

One of the most influential filmmakers in Hollywood, the director of Academy Award-winning *Casablanca* (1942) Michael Curtiz, born Mihály Kertész, shot several silent films in the 1910s in Hungary. The only surviving film featuring the most celebrated Hungarian actress of the era, Mari Jászai, *The Undesirable* is a unique rarity in the history of Hungarian and universal film.

After the Hungarian National Digital Archive and Film Institute (MaNDA) had applied for funds provided by the Hungarian National Film Fund, the full digital restoration of *The Undesirable* was successfully performed at the **HUNGARIAN FILMLAB** in Budapest.

The adventurous resurrection and journey of the only surviving nitrate print, otherwise a complete technological discard with myriads of rhapsodic contours all over the print due to faulty continuous printing at the time, deserves a documentary film on its own.

On October 13th, 2014 the restored print had its domestic premiere opening the 2014 Hungarian Film Week at the finest concert hall in Budapest with the 52-member Pannonia Symphony Orchestra enchanting the audience with the music score written by internationally acclaimed Hungarian composer, Atti Pacsay.

## 10 FIAF Supporters



Premiere of Michael Curtiz's *The Undesirable* (1914) in Budapest on 13 October 2014

Three days later, *The Undesirable* had its world premiere with two screenings at the Lumière 2014 Lyon Film Festival. The film has been invited to numerous film festivals in the meantime, including the prestigious Il Cinema Ritrovato festival in Bologna.

The meticulous digital and analogue restoration, the thoughtful data and print storage ensure long-term safeguarding of this Michael Curtiz masterpiece, obviously fully enjoyable to the audience even today.

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