

# fiaf bulletin online

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Victoria Harbour in Hong Kong, witnessed *Follow your dream* (Lo Duen, 1941)  
Photo courtesy of Hong Kong Film Archive

## Editorial



Christophe Dupin  
Senior Administrator

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This ninth issue of the *FBO* is the biggest to date. Surely a sign that not only our affiliates, Supporters and partner organisations are happy to use this communication tool to share their important news with the FIAF community worldwide, but also that the various groups and people that are actively involved in FIAF's work (Executive Committee, Secretariat, Commissions, *JFP* Editor...) have plenty to report.

In the following pages, you will be introduced to our two new Associates – the Film Heritage Foundation (Mumbai), and the National Archives of Australia. The total number of active (i.e. not suspended) FIAF affiliates as of today is now reaching 154 – a figure never reached before – of which 85 are Members and 69 Associates. It is also worth noting that two of our Associates (the Indiana University Libraries Moving Image Archive in Bloomington and the TIFF Cinematheque in Toronto) have now joined the ranks of full Members.

The key FIAF event of the first half of 2015 was of course our annual Congress in Sydney and Canberra, which was splendidly organised by the NFSA (with a bit of help from the FIAF Secretariat), and included a number of high-quality presentations and discussions about the current challenges faced by the film archive community (in particular during the two-day symposium on “intellectual property, content regulation and film archiving”). Considering the long and expensive journey to Australia for many FIAF affiliates, the very good attendance numbers (nearly 200 delegates in total, including well over 100 representatives of FIAF archives from all continents, alongside two strong contingents from the NFSA and the NAA), as well as the excellent feedback received from colleagues after the Congress, proves once again how relevant this annual FIAF event remains for film archivists.

The new Executive Committee, elected for two years, shows both continuity (11 of its members were re-elected, including the three Officers) and renewal, as the three representatives of Associates are new faces. Nancy Goldman, the Head of the Cataloguing and Documentation Commission (CDC) for the last fifteen years, has announced that she was stepping down. A massive thank you to her for her unique dedication to FIAF's cause over so many years (and for the significant achievements of the CDC in that period), and a warm welcome to Thelma Ross, who has been appointed as the new Head. Elsewhere, Meg Labrum was confirmed as the Head of the Programming and Access to Collections Commission (PACC). The Commissions (PACC and TC in particular) need to attract new members to ensure the continuity of their valuable work. If you are interested in joining them and you think you have the support of your institution, don't hesitate make yourself known to the Secretariat.

FIAF's active involvement in two training events earlier this year (in Mumbai and Istanbul), and the EC's ambitious plans for the future, confirm that training and outreach are becoming a key priority for FIAF. The Federation has also been at the forefront of the debates on future of film stock for several years. On 1 July in Bologna, it will hold an important roundtable discussion on “the future of film”, organised in partnership with the Cineteca di Bologna and Il Cinema Ritrovato.

Finally, don't forget that we always value your feedback on the *FBO* and all other FIAF activities, so don't be shy.

Best regards,

Christophe Dupin

## 01 New FIAF Affiliates

At its meeting in Sydney on 11 April, the FIAF Executive Committee admitted two new Associates to the Federation. The General Assembly was informed of those admissions a few days later. We have asked their representatives to introduce their institution in this section of the FBO.

### > CHESTER HILL

#### AUDIOVISUAL PRESERVATION SECTION OF THE NATIONAL ARCHIVES OF AUSTRALIA (NAA)

Although the most familiar to the international film archiving community, Australia's National Film and Sound Archive of Australia (NFSA) is just one amongst the ranks of Australia's federal and regional government-funded audiovisual preservation institutions. Recent years have seen Brisbane's Gallery of Modern Art and Melbourne's ACMI also joining FIAF as Associates Members. Now, the **AUDIOVISUAL PRESERVATION SECTION OF THE NATIONAL ARCHIVES OF AUSTRALIA (NAA)** is also pleased to be welcomed by its into FIAF peers as an Associate. GoMA and ACMI are 'cinematheques', chartered primarily to screen cinema heritage. By contrast, the NAA's A-V Preservation Section is very much a collecting and preservation body.

The parent NAA was initially established in 1961 and chartered under an Act of the Australian parliament in 1984 with the mission to collect, preserve and give access to 'Commonwealth' or Australian federal government 'records'. Within that brief, Australian federal government produced, funded or supported moving image and recorded sound works comprise just a 10% subset of those predominantly paper records; so audiovisual archiving could for many years be managed by just a single responsible officer. But by the 21st century a distinct Audiovisual Preservation Section, with professional audiovisual preservation skillsets and resources was clearly needed to manage what had become a major a-v archiving challenge.

The scale of this challenge may surprise – including in Australia, where its collection is little-known even to audiovisual professionals. That 'mere' 10% now comprises well over 250,000 moving image carriers, plus an at least similar number of audio recordings, held in temperature-controlled vaults located at NAA offices in the Australian cities of Sydney (where most section staff are based), Canberra, Melbourne and Perth. In addition, a portion of the other 90% of paper records significantly annotate these audiovisual holdings. 100s of metres of files document the making and marketing of these productions, the administration of their funding, or provide the context of government audiovisual industry and broadcasting policy, regulation and administration. Overall this makes the NAA a major audiovisual heritage collection not just in Australia, but even global terms.

Most (perhaps 60%) of the audiovisual collection represents the work of the two major Australian public broadcasters: the Australian Broadcasting Corporation (founded 1932) and Special Broadcasting Service (1980). A large proportion of the collection also comprises the substantial heritage of the various succeeding federal government documentary film production agencies active between 1911 and 2007 – a body of work now known as the Film Australia Collection and preserved in collaboration with the NFSA, who manage its intellectual property.

The NAA also preserves the actuality, educational and scientific audiovisual output of various specialist production units established by Australian government agencies and departments, in fields such as technological research, education, marketing, security, administration and defence (some award-winning sponsored films and/or early – or 'in between job' – film craft by auteur directors like Cecil Holmes, Peter Weir or Fred Schepisi). It also includes the film and video surveillance records of Australia's key internal spy agency, ASIO; ironically, a collection now recognised by Australian political historians as a rich visual history of local radical political culture.

As noted, the NAA collection also documents how Australian government supported and made policy for Australia's national audiovisual industry and culture. These include the records of peak Australian film and TV production and marketing support agencies and their predecessors, such as Screen Australia and the productions of the Australian Film, Television and Radio School (including student films by Jane Campion and Phillip Noyce). It also includes the proceedings of milestone government inquiries into the Australian film and TV industries, such as the 1926–28 Royal Commission on the Moving Picture Industry in Australia or the 1964 'Vincent' Report on the Encouragement of Australian Productions for Television.

And there are the records of how Australian government regulated commercial audiovisual industries, such as in broadcast spectrum licensing, intellectual property law, or cinema and broadcast censorship/classification legislation. An insight into the later resides records of the federal Censorship Board prior it's reform into an MPAA-like classification system in 1971 – a collection that especially fascinates local film historians, as it records the often opaque administrative workings (including the actual extant film footage cuts) of Australia's once controversial film censorship system.

The NAA also preserves non-professional audiovisual works made by government, such electronic documentation of legal and committee proceedings, or the collections – including home movies – of major figures in Australia's political and diplomatic history. But at its core its audiovisual holdings serve as the collection of record

## 01 New FIAF Affiliates



Reels of positive and negative film cut from theatrical release films submitted to the Commonwealth Film Censorship Board in the 1950s and '60s (NAA series C40)...



... and as preserved, recanned and vaulted in the NAA's Chester Hill, Sydney Repository.

a crucial particularity of Australian screen and sound industry history since Australian federation in 1901: the fundamental role of national government as a supporter, producer, barracker, frustrating political obstacle but also underwriter of so much local cinema, broadcast television and radio production.

The NAA's moving image and recorded sound collections document this pivotal public-private partnership, and how it made and shaped Australia's audiovisual heritage. To view and research our collection records, please go to the NAA's on-line collection database, Record Search at <http://www.naa.gov.au/collection/search/>.

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### > MUMBAI FILM HERITAGE FOUNDATION

FILM HERITAGE FOUNDATION (FHF) is a not-for-profit organization set up in Mumbai by Shivendra Singh Dungarpur. Recognizing the urgent need to preserve India's cinematic heritage, the foundation is dedicated to supporting the conservation, preservation and restoration of the moving image and to develop interdisciplinary educational programs that will use film as an educational tool and create awareness about the language of cinema.

Shyam Benegal, Gulzar, Jaya Bachchan, P.K. Nair, Kumar Shahani, Girish Kasaravalli, Krzysztof Zanussi, Mark Cousins, and GianLuca Farinelli are advisors to the foundation. As its first project, Film Heritage Foundation in collaboration with the National Film Archive of India (NFAI) and Films Division, Mumbai curated an Indian retrospective titled "The Golden '50s: India's Endangered Classics" for the 28th edition of the Il Cinema Ritrovato Festival in Bologna, Italy. The package included eight landmark films and newsreels from the 1950s that are in danger of being lost forever.

In a pioneering initiative, Film Heritage Foundation, in collaboration with the Film Foundation and World Cinema Project, Fondazione Cineteca di Bologna, L'Immagine Ritrovata and FIAF, conducted the Film Preservation and Restoration School India 2015 from 22-28 February 2015 in Mumbai. The school was open to applicants from India, Sri Lanka, Nepal and Bhutan.

The seven-day course consisted of a customized five-session module on film preservation developed under the aegis of FIAF by David Walsh, Head of the FIAF Technical Commission, along with Kieron Webb of the British Film Institute and Camille Blot-Wellens of FIAF; lectures by experts on film archiving and preservation from the foremost archives and studios around the world; screenings of restored films; and ten practical modules on film restoration conducted by the staff of L'Immagine Ritrovata. The course was held at the Multi-Purpose Hall in Films Division, while screenings of restored classics took place at Liberty Cinema, New Marine Lines, Mumbai.

Before the commencement of the week-long course, the 53 selected participants had to start with preparatory reading material that was shared with them online in seven sessions from 21 January to 11 February 2015. The goal of the programme was to address current issues surrounding film preservation and restoration, while providing participants with practical training in current restoration and archival best practices. The foundation aims to make the school a regular feature on its calendar.

The event's brochure can be read online here:  
[http://issuu.com/technolits/docs/small\\_brochure3/3?e=1](http://issuu.com/technolits/docs/small_brochure3/3?e=1)

## 01 New FIAF Affiliates



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Film Heritage Foundation also launched its first publication "From Darkness Into Light: Perspectives on Film Preservation and Restoration" edited by Rajesh Devraj. This is also the first book on the subject in India. The book includes writings on the restoration of the Apu Trilogy and Kalpana, an essay by Martin Scorsese, leading archivists and restorers, and Film Heritage Foundation's list of 60 most endangered Indian films. All proceeds from the sale of the book will go towards the foundation's activities. Please email to us at [contact@filmheritagefoundation.co.in](mailto:contact@filmheritagefoundation.co.in) for further details.

Film Heritage Foundation is working on a pilot project called "Watch, Learn, Grow! – Learning Through Film" in schools in South Rajasthan to introduce film as an educational resource within the existing curriculum.

The foundation is also archiving the artefacts and memorabilia of four major Indian filmmakers: A.R. Kardar, Kidar Sharma, Saeed Mirza and Kumar Shahani.

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## 02 News from the Affiliates



*The Adventures of Villar* (Joseph Hepp, 1924).  
First fiction film restored by Greek Film Archive

### > ATHENS

The **GREEK FILM ARCHIVE** has been recognised as Greece's official institution for film heritage preservation, following the recommendations of the European Parliament and of the Council of 16 November 2005 (2005/865/CE), and has therefore been assigned the management of the legal deposit of Greek productions.

In March 2015, the 37th edition of the Cinéma du réel festival in Paris featured the retrospective *A story through images: the Greek Film Archive in Focus*, which was an evocation of the history of the GFA through a selection of key films made between 1924 and 2012. (<http://www.cinemadureel.org/en/the-festival/programme-2015/a-story-through-images-the-greek-film-archive-in-focus>)

The retrospective *Images of Crisis*, which was programmed at the Greek Film Archive from 16-27 May, gave an overview of the representation of financial, political and social crisis in cinema, from silent films to today, through forty films, seven guests, a symposium and an art exhibition. (<http://imagesofcrisis.tainiothiki.gr/>). Programme available for screenings.

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### > BELGRADE

The **YUGOSLAV FILM ARCHIVE** celebrated its 66<sup>th</sup> Anniversary on 6 June. Like every year in the last twenty years, we presented the "Golden Seal", our biggest reward, to two outstanding cinema figures, for their contribution to world cinema: French film director Yves Boisset and Serbian set designer Miljen Kreka Klaković.

The same day, the XVII Nitrate Film Festival opened its doors. It was organised by the Yugoslav Film Archive, with the support of twenty-eight other film archives from Europe and other parts of the world. One of the most important domestic films before WWII, *In God We Trust* (1932, directed by Mihailo Al. Popović), which was recently restored digitally, was screened as part of the festival.

Our main duty is to protect and preserve domestic films – i.e. both Serbian and Yugoslavian. During the last year we have restored and made new 35mm copies of several important films, including one of the best films from the late 1960s, *I even met the happy Gypsies*, directed by Aleksandar Sasa Petrovic.

Beyond our work to preserve our film heritage, we also hold regular screenings and curate film-related exhibitions. Over 900 titles were screened in our three theatres last year, presenting films from all around the world to our audiences.

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La **CINÉMATHÈQUE YUGOSLAVE** a célébré son 66<sup>ème</sup> anniversaire le 6 juin. Comme les années précédentes, nous avons décerné notre plus haute récompense, le "sceau d'or", à deux cinéastes exceptionnels: le réalisateur français Yves Boisset et le scénographe Serbe, Miljan Kreka Kljaković, pour leur contribution au cinéma mondial.

Le même jour, nous avons ouvert le XVII<sup>ème</sup> festival du film nitrate, organisé par la Cinémathèque yougoslave avec le soutien de 28 archives du film d'Europe et du monde. Durant le festival a été projeté l'un des films les plus importants de l'avant-Seconde Guerre mondiale, *In God we trust* (1932, réalisé par Mihailo Al. Popovic), récemment restauré numériquement.

Notre objectif majeur est de protéger et de conserver les films serbes et yougoslaves. Au cours de la dernière année, nous avons restauré et réalisé des copies en 35 mm de plusieurs films importants, dont l'un des meilleurs films de la fin des années 60, *I Even Met The Happy Gypsies*, d'Aleksandar Sasa Petrovic.

Au delà de notre travail de conservation du patrimoine cinématographique national et international, nous programmons régulièrement des projections et nous organisons des expositions liées au cinéma. Plus de 900 films du monde entier ont été projetés l'an dernier dans nos trois salles.

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El 6 de junio, el **ARCHIVO YUGOSLAVO DE CINE** celebró su aniversario. Al igual que en los últimos 20 años, otorgamos nuestro más importante premio, el "Sello de Oro", a dos figuras sobresalientes: el director de cine francés Yves Boisset y el diseñador escenográfico Miljen Kreka Klaković por su contribución al cine mundial.

## 02 News from the Affiliates



El mismo día inauguramos el XVII Festival de Cine en Nitrato, organizado por el Archivo Yugoslavo de Cine, con el apoyo de 28 archivos de cine europeos y mundiales. Durante este festival, además de otros formatos, se proyectarán copias originales en nitrato. También será presentada una copia de unos de las películas nacionales más importantes del periodo anterior a la segunda guerra mundial *En Dios confiamos* (1932), de Mihailo Al. Popovic, restaurada digitalmente.

Nuestra tarea básica es proteger y preservar nuestro patrimonio filmográfico, tanto Serbio como Yugoslavo. El año pasado se restauraron y tiraron copias nuevas en 35mm de varias películas, entre ellos uno de los metrajés más importantes de finales de los 60, *I Even Met The Happy Gypsies*, dirigida por Aleksandar Sasa Petrovic.

Además de cuidar nuestro legado cinematográfico y el legado mundial, ofrecemos sesiones de cine de forma regular y organizamos varias exposiciones relacionadas con el cine. El año pasado se proyectaron en nuestras tres salas más de 900 títulos, mostrando a la audiencia películas de todas partes del mundo.

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*Die Unehelichen* (Germany 1936, Gerhard Lamprecht)  
Source: Deutsche Kinemathek

### > BERLIN

Since 2013 the **DEUTSCHE KINEMATHEK** has been the recipient of special funding for film digitisation provided by the German government. In 2013, we could restore four silent films by our founder Gerhard Lamprecht (1897-1974), who had been a prolific filmmaker between 1914 and 1954. Other films digitised in this first year were Fritz Lang's *M* and Robert Siodmak's *Menschen am Sonntag*. In 2014 we started working on documentaries by Peter Nestler, and three films by G.W. Pabst: *Westfront 1918*, *Kameradschaft* and *Du haut en bas*, the latter in friendly cooperation with the Cinemathèque Royale de Belgique and the Cinémathèque Suisse. A pioneering film from the beginning of New German Cinema is *Neun Leben hat die Katze* by Ula Stöckl. More to come in 2015 and beyond – please stay tuned!

The production designer Sir Ken Adam has given his entire artistic lifework to the **DEUTSCHE KINEMATHEK**. Over the course of more than fifty years Ken Adam collaborated with outstanding designers like Oliver Messel, and well-known directors such as Stanley Kubrick, Robert Aldrich,

## 02 News from the Affiliates



Blofeld's Office in Volcano, *You Only Live Twice* (GB, US 1967, Lewis Gilbert).  
Source: Deutsche Kinemathek – Ken Adam Archive

Jacques Tourneur and István Szabó. His name is primarily associated with the design of the James Bond films, whose sets bore his handwriting from the beginning.

The Deutsche Kinemathek will publish Ken Adam's archive in an online presentation in the autumn of 2015. It will contain approximately 5,600 graphic objects, as well as video and sound recordings. More detailed information can be found on the website: [www.ken-adam-archiv.de](http://www.ken-adam-archiv.de)

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### > BUDAPEST

The digital restoration of *Song of the Cornfields/ Ének a búzamezőkről* was carried out in 2015 under the initiative of the **HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE (MANDA)**, with the financial aid of the Hungarian Academy of Arts. The second film by István Szóts is based on the novel of famous Hungarian writer Ferenc Móra in 1947. This pacifist, tragic drama set in the aftermath of World War I is about a generation of survivors with an unbreakable will to live, and their hardships and moral conflicts. This poetic film was classified as clerical and banned by communist leader Mátyás Rákosi himself. It was first shown in Hungary in 1979. The restoration work was carried out in Budapest by Focus-Fox Studio with the involvement of István Szóts's former student and renowned director-cinematographer Sándor Sára.

The digital restoration of *The Round-Up/ Szegénylegények* was carried out by the film lab, Division of the Hungarian National Film Fund in co-operation with the Hungarian National Digital Archive and Film Institute. The world premiere took place in Cannes in May 2015, as part



*The Round-Up* (Miklós Jancsó, 1965)

of Cannes Classics. Jancsó's fifty-year-old FIPRESCI-prize-winning masterpiece is set in a detention camp, at the time of guerrilla campaigns against the ruling Austrians in 1869.

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### > DUBLIN

The **IRISH FILM ARCHIVE** has published a new *Digital Preservation & Access Strategy* that outlines its response to the challenges and opportunities of archiving vast quantities of moving image material in a digital environment. Kasandra O'Connell, Head of the IFI Irish Film Archive said *"This crucial document is the result of several years of intensive research by the Archive team and outlines a long-term plan and a set of guiding principles, flexibility, scalability and sustainability, which will assist us in preserving and providing access to Ireland's digital moving image material. We have already made significant progress on our digital path, throughout 2014 the IFI Irish Film Archive installed core digital infrastructure, which includes a fibre-optic network, high volume digital storage and an upgrade of the Archive's digital restoration capabilities. This has radically improved our ability to care for and provide access to our expanding digital collections."*

To download the Digital Preservation & Access Strategy from the IFI website click [HERE](#). To find out more about the IFI Irish Film Archive visit [www.ifi.ie/archive](http://www.ifi.ie/archive)

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## 02 News from the Affiliates



Film and Games. Exhibition, film series, catalogue, accompanying programme and Summer Games (1 July 2015 to 31 January 2016)

### > FRANKFURT

#### Film and Games. Interactions

Exhibition, film series, catalogue, accompanying programme and Summer Games (1 July 2015 to 31 January 2016)

The reciprocal relations between Film and Games is explored for the first time in the Deutsches Filmmuseum's exhibition of the same name (1 July 2015 to 31 January 2016). The show's aim is to demonstrate how films and games influence each other aesthetically and thematically, and to illustrate their basic commonalities and differences, as well as the similarities in their development. In which ways do films and games create their visual worlds? Are the interactive moving images set in motion by gamers replacing the classical moving pictures of the cinema? Or are new creative and artistic possibilities for the future being engendered by the reciprocal influences?

#### Master Programme "Film Culture": Archiving, Programming, Presentation (Master of Arts)

Application deadline: 15 July 2015

Description: Building on the deepened knowledge of film history and film theory, this Master Programme "Film Culture" aims to provide advanced knowledge of the technical, administrative, economic, legal and curatorial aspects of archiving, programming and presenting film and AV media. The innovative programme has been designed jointly by Goethe-University Frankfurt and DEUTSCHES FILMINSTITUT, drawing on the latter's profound experience in collecting, preserving and exhibiting film. Special attention is given to the challenges that surround the digitisation of analogue collections, as well as to the impact that the digital paradigm has on the medium of film. website: <http://www.uni-frankfurt.de/46560655?>

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### > HANOÏ

Mr. Vu Nguyen Hung has been appointed as Deputy Director of VIETNAM FILM INSTITUTE.

The documentary film Connecting the rural heritage has been released on DVD.

The film *Ho Chi Minh - Portrait of a Man* (60 mins) is being restored digitally, using DIAMANT-Film Restoration Software.

On the occasion of the 40th Liberation of the South and national Unification (30 April 1975 – 30 April 2015), a film collection on that theme has received a nationwide release. The collection includes 5 films with English subtitles, and is available on DVD.

To celebrate the 125th anniversary of President Ho Chi Minh's birthday (19 May 1890 - 19 May 2015) a collection of five films with English subtitles was released on DVD.

The book *Life and Art* (2015) by former VFI Director Professor Tran Luan Kim, was published in May.

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### > HONG KONG

The HONG KONG FILM ARCHIVE (HKFA) kicked off its "Early Cinematic Treasures Rediscovered" series – a programme featuring previously lost films of the 1930s and 40s – with an outdoor screening of Lo Duen's *Follow Your Dream* (1941) and Hung suk-wan's *The Rich House* (1942) on 27 March. The double feature, which included a digitally restored version of the earlier film, was held at the Hong Kong Cultural Centre Piazza, where the renowned Victoria Harbour waterfront served as the backdrop. The daughter of director Lo and the daughter of starlet Lam mui-mui were among the captivated audience.

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### > JERUSALEM

Lia van Leer, the JERUSALEM CINEMATHEQUE Founder and President, a familiar figure at FIAF Congresses and a pioneer of Israeli cinema, passed away on 13 March 2015 at the Shaare Zedek Medical Center in Jerusalem. Israel

## 02 News from the Affiliates



Lia Van Leer at her office at the Jerusalem Cinematheque in 2012 . Photo courtesy of Eric Le Roy

Prize winner, Lia van Leer, was the founding force behind the Jerusalem, Haifa, and Tel Aviv Cinematheques, established the Israel Film Archive, and managed the Jerusalem Cinematheque and Jerusalem Film Festival.

Dr. Noa Regev, Director of the Jerusalem Cinematheque, said: "Lia was Israel's film culture pioneer. She worked until her very last day with an unceasing love for humankind and for the culture of cinema in Jerusalem, in Israel, and all over the world. She was a constant source of inspiration and hope in my life. For so many years, she served as a leading figure in Israel's cultural life. She will be missed by us all."

An tribute to Lia van Leer can be found at:  
<http://www.jer-cin.org.il/About/Lia.aspx>

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### > KIEV

**OLEKSANDR DOVZHENKO NATIONAL CENTRE** is pleased to announce the DVD release of Dovzhenko's *Silent Trilogy*. All three films were recently restored, and a soundtrack was added—by contemporary Ukrainian musicians Yurii Kuznetsov, FuturEthno and prominent Ukrainian world-music band Dakha Brakha. It consists of *Arsenal*, *Zvenyhora* and *Earth*, which brought Dovzhenko's name into worldwide repute. *Arsenal* also will be released shortly with new soundtrack by British producer and multi-instrumentalist Guy Bartell. This new soundtrack was presented live at the end of April in Kyiv.

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## 02 News from the Affiliates



Clive Coultass holding a clock made out of a film can (traditional part of the leaving gift for anyone departing the IWM Film Archive) and Alan Borg, Director of the Imperial War Museum in 1991. Photo Courtesy of IWM



German Concentration Camps Factual Survey IWM "team":  
Producer - David Walsh, Director - Dr Toby Haggith and Editor - George Smith

### > LONDON

Clive Coultass, former Keeper of the Department of Film at **IMPERIAL WAR MUSEUMS**, died on 24 April 2015.

Although Clive formally represented IWM at a FIAF Congress for the last time in 1990 (he attended parts of the 2000 London Congress as a guest/visitor), it is certain that there are FIAF colleagues who will remember him. He was responsible for negotiating IWM's admission into the Federation as a full Member in 1980 (following an initial period when IWM had only been allowed Associate Member status). He played a very important role in raising the profile of IWM's film archive as a source for the study of history, both in the academic sphere and through television, and thus also in elevating the status of non-fiction film in the archive world.

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Imperial War Museums' restoration and completion of *German Concentration Camps Factual Survey* received a special award at the FOCAL International Awards on 21 May. This award was in recognition of an "exceptional project, in terms both of its history and its subject matter, as well as the technical achievement of restoring and completing the film and making it more widely available".

Detailed information on the history of this film and the work undertaken by IWM can be found on <http://www.iwm.org.uk/gccfs>

This film is currently available for theatrical and non-theatrical screenings via BFI Distribution [http://www.bfi.org.uk/distribution/german\\_concentration\\_camps\\_factual\\_survey](http://www.bfi.org.uk/distribution/german_concentration_camps_factual_survey), as well as in the last issue of the *Journal of Film Preservation* (reduced rates for FIAF venues).

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### > MEXICO (CCC)

The Archival department at the **CENTRO DE CAPACITACIÓN CINEMATográfica** updates the documental organization processes for its filmographic, bibliographic and associate materials under MARC, RDA, and the new FIAF rules in a recently installed Alephino 5.0 - Ex libris system. Examples of adapted records were revised and accepted by the FIAF Cataloguing and Documentation Commission. These examples are available and gladly shared with all archives and those pertaining to CLAIM (Coordinator of Latin American Archives of Moving Images).

[es]

El área de Acervos de El **CENTRO DE CAPACITACIÓN CINEMATográfica** (CCC) actualiza los procesos de organización documental de sus materiales fílmicos, bibliográficos y asociados, ahora bajo las normas vigentes RDA, FIAF y MARC en el Sistema Alephino 5.0 - ExLibris. Los primeros registros fueron revisados y aceptados por la Comisión de Catalogación y Documentación de la FIAF. Con agrado compartimos estos ejemplos con los archivos pertenecientes a la Coordinadora Latinoamericana de Archivos Fílmicos (CLAIM) y todos aquellos interesados.

Contact: [acervoCCC@elccc.com.mx](mailto:acervoCCC@elccc.com.mx)  
[lisa.biblioteca@gmail.com](mailto:lisa.biblioteca@gmail.com)

### > MEXICO (UNAM)

On 8 July 2015, the **FILMOTECA DE LA UNAM**, celebrates its 55th anniversary and, inspired by the Nitrate Picture Show of the George Eastman House, Rochester, will organise a program of classic films of Mexican cinema, with original prints made from nitrate negatives. Some of the

## 02 News from the Affiliates

titles are: *Juarez y Maximilian*, directed by Miguel Contreras Torres (1933); *Twilight*, Julio Bracho (1945); *In Love* (1946) and *Río Escondido* (1948), both by Emilio "El Indio" Fernández and starring Maria Felix. It will also screen some documentaries: *Spanish children in Mexico* (1939), directed by Gregorio Castillo; *World oil Blood* (1936), by Fernando de Fuentes. The Nitrate Week, will be presented this year in September in the Theater José Revueltas, one of the three cinemas of the Cultural Center of the UNAM. This will be a unique opportunity to see, on the big screen, films that have survived, thanks to the care of this film archive.

The Filmoteca de la UNAM currently holds between 18.000 and 20.000 cans of preserved nitrate film in six high-security vaults, located next to the fire station of our biggest building.

[es]

El 8 de julio de 2015, la **FILMOTECA DE LA UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO**, celebrará 55 años de su fundación, por lo que, inspirados en el Nitrate Picture Show de George Eastman House, Rochester, ha organizado un ciclo de películas clásicas del cine mexicano, con copias originales de negativos de nitrato. Algunos títulos son: *Juárez y Maximiliano*, dirigida por Miguel Contreras Torres en 1933; *Crepúsculo*, de Julio Bracho (1945); *Enamorada* (1946) y *Río escondido* (1948), ambas de Emilio "El indio" Fernández y protagonizadas por María Félix. También exhibirá algunos documentales: *Los niños españoles en México* (1939), realizado por Gregorio Castillo; *Petróleo la sangre del mundo* (1936), de Fernando de Fuentes. La semana de nitrato, se presentará en este año en el mes de septiembre, en la Sala José Revueltas, una de las tres salas de cine que se ubican en el Centro Cultural de la UNAM.

Se trata de una oportunidad única de apreciar, en pantalla grande, las películas que sobreviven al paso del tiempo, gracias al cuidado de este archivo filmico.

La Filmoteca de la UNAM actualmente tiene entre 18 y 20 mil latas de película de nitrato que conserva en seis bóvedas de alta seguridad, ubicadas junto a la estación de bomberos de nuestra máxima casa de estudios.

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malisbarnes@gmail.com

### > MILANO

After the various departments of the **FONDAZIONE CINETECA ITALIANA** were brought together in the Manifattura Tabacchi premises at the end of 2014, the 'Augmented Reality' project of our Interactive Film Museum (MIC) is about to come into being. From mid-June, visitors will be able to access the new 3,000 sq. mt. basement facilities, i.e. the new

Film Archive and post-production Laboratory. The objective is to make our Museum a storytelling, living Museum, abolishing the usual barriers between general public and insiders. In the Lab, for instance, visitors will be able to witness all the film processing stages, in particular the migration of the film or photographic images from the material support to the immaterial digital file.

Thanks to a partnership with Epson Italia, we were provided with *Moverio BT-200* smart glasses that can 'read' the QR codes applied to many film reel cans, allowing the viewers to enjoy HD or 3D video and audio contents such as film sequences, reviews, educational videos. We think this may be a way to make a visit to the film archive more attractive to the general public, as well as focusing attention on a place (and on its work) that are not usually part of a museum's itinerary. An underground passageway called 'Tunnel of dreams', equipped with illustrated panels, links the Lab to the Archive.

In order to implement the multimedia contents to be experienced through the *Moverio* glasses, a gradual HD digitisation of our film collections is under way, with special focus on the rescue and preservation of films at risk of disappearance due to wear or damage.

#### Our recent restorations:

*I Promessi Sposi (The Betrothed)* by Mario Bonnard is the first significant feature film adaptation of the masterpiece by Alessandro Manzoni. The restoration of the silent version (1922) by FCI (with the cooperation of CSC-Cineteca Nazionale, Svenska Filminstitutet and Museo Nazionale del Cinema, Turin) started from the camera negative held by Milan's Cineteca. A DVD has also been released, containing the censorship cuts of the foreign distribution, a short excerpt of the 1934 sound edition and a photo gallery booklet.

*La Ricevitrice: luce, modernità e consenso. I documentari AEM 1929-1936 (The substation: light, modernity and consensus. The AEM documentaries 1929-1936)* (restored in 2014 in cooperation with Fondazione AEM- Gruppo A2A). A DVD was released in 2015, comprising a feature film and five shorts, silent and sound, belonging to film collection deposited to Cineteca by the Municipal Electric Agency. The subject is the construction of two large power plants located in the south and north of Milan, for the purpose of transmitting electric power from the mountain regions to the whole city. There is also footage of King Umberto I of Savoia and Mussolini visiting the substations, and a photo gallery.

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luisa.comencini@cinetecamilano.it

## 02 News from the Affiliates



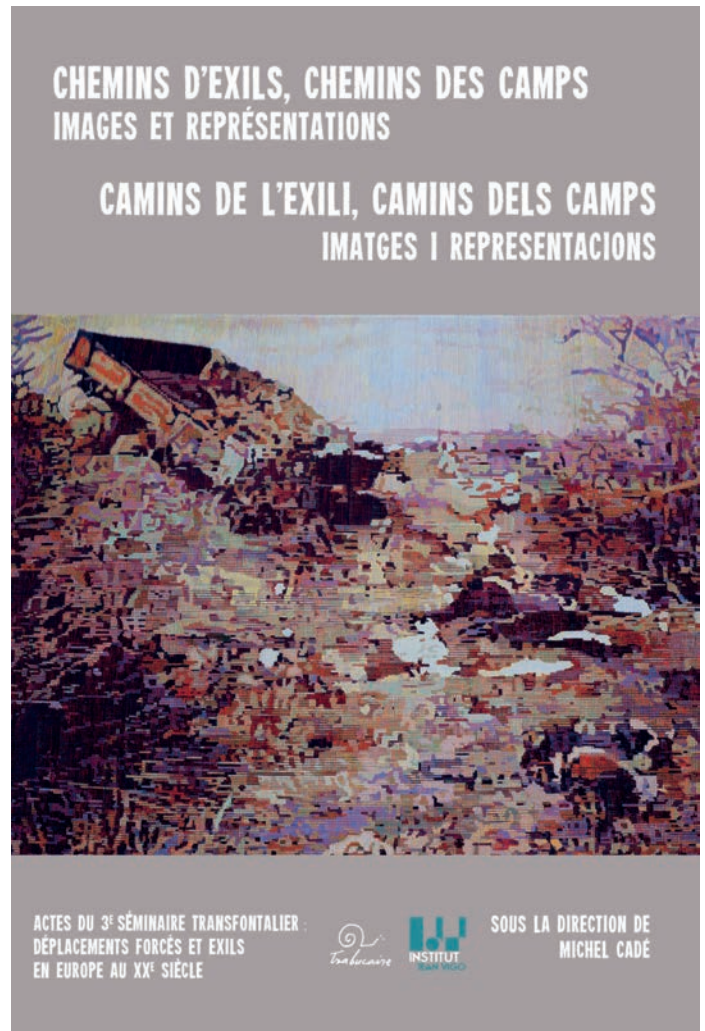
Jytte Jensen. Photo courtesy of MoMA

### > NEW YORK

Our admired and beloved colleague Jytte died in March 2015 after a fierce (but relatively short) battle with cancer. Jytte first worked at MOMA in 1982 as a Research Assistant in the Circulating Film Library at MoMA. She was officially hired in 1984 as a Curatorial Assistant, and rose to become Curator in the Department of Film and Media in 2003. Throughout that time she has been a leading figure in the field, and an inspiration to many (myself very much included). Her pioneering exhibitions and publications range from Cinema Novo in Brazil to the experimental cinema of the Arab world. There was not a corner of the globe she would not research and engage with, there was not a strong-man she wouldn't stare down or bureaucratic mess she couldn't untangle. And because of that, we have experienced the great works of Pier Paolo Pasolini in their full glory and the sweeping (matriarchal) history of Georgian Cinema to name two recent examples. My favorite show was the history of Super 8 film she did in the 1990's. You better believe we'll be showing small gauge at her memorial service (date to be announced soon).

She will be deeply missed by all of us at MoMA, especially in the Film Dept, and by countless artists, professionals, and friends around the globe.

Contact: Rajendra Roy  
rajendra\_roy@moma.org



### > PERPIGNAN

*Chemins d'exils, chemins des camps. Images and Representation.* Michel Cadé (dir)

Based on papers from a conference organized by the **JEAN VIGO INSTITUTE** in 2012, this book examines the look of various artist-filmmakers - documentarians, news cameramen, fiction filmmakers, photographers, painters - on forced migration and internments during the 20th century. The first part deals with images taken on the spot, while the second part offers material taken at a slight remove from the events covered.

This heavily illustrated book features texts from authors of several European nationalities and includes the DVD of Claire Angelini's 2011 film *La guerre est proche* (War is near).

Edition Trabucaire/Institut Jean Vigo editors, 180pages + one DVD, 25 Euros.

Contact: Michel Cadé  
michel.cade@inst-jeanvigo.eu

## 02 News from the Affiliates



The Jean Vigo Institute possesses the third-largest collection of film posters in France, including treasures from the 1920s, such as unique large format posters like Fritz Lang's *Destiny*. The Institute will be exhibiting parts of its collection of large-format posters in the prestigious Palais des Rois de Majorque in Perpignan from 20 June to 30 August 2015. A 96-page exhibition catalogue (Editions Arnaud Bizalio) is also available.

*Le Cinéma s'affiche en grand*, Ed. Arnaud Bizalio, 96 pages, 17€.

[fr]

*Chemins d'exils, chemins des camps. Images et représentation.* Michel Cadé (dir)

Reprenant les communications d'un colloque organisé par l'INSTITUT JEAN VIGO en 2012, cet ouvrage s'interroge sur le regard porté par des artistes cinéastes - documentaristes, opérateurs d'actualité, auteurs de fictions, photographes, peintres - sur les migrations forcées et les internements pendant le 20<sup>e</sup> siècle. La première partie traite des images produites à chaud, faiblement distanciées, la seconde des retours d'artistes sur un passé considéré avec un certain recul. Les auteurs sont de nationalités diverses



Gilberto Santeiro

- française, espagnole, catalane, italienne... L'ouvrage est illustré et comprend le DVD d'un film de Claire Angelini, *La guerre est proche* (2011).

Edition Trabucaire /Institut Jean Vigo éditeurs, 180 pages + un DVD, 25 Euros.

Troisième collection d'affiches de France, l'Institut Jean Vigo possède de véritables trésors issus des années 20, notamment des affiches grands formats uniques en France comme celle des *Trois lumières* de Fritz Lang.

L'Institut Jean Vigo a le plaisir de présenter une partie de sa collection d'affiches grands formats dans un lieu prestigieux de Perpignan, le Palais des Rois de Majorque. L'exposition « Le cinéma s'affiche en grand » se déroulera du 20 juin au 30 août 2015.

Un catalogue de 96 pages (Editions Arnaud Bizalio) accompagne cette exposition.

*Le Cinéma s'affiche en grand*, Ed. Arnaud Bizalio, 96 pages, 17€.

Contact: Michel Cadé  
michel.cade@inst-jeanvigo.eu

### > RIO DE JANEIRO

Gilberto Santeiro, Curator of **CINEMATECA DO MAM** in Rio de Janeiro, passed away on 30 April. He had an impressive film career as film editor, filmmaker, photographer and curator. He edited over forty feature films, by filmmakers such as Arnaldo Jabor, Júlio Bressane, Carlos Diegues, Eduardo Coutinho, David Neves, Eduardo Escorel and Gustavo Dahl among others. He started working at Cinemateca do MAM in 1994 as Head of Programming, and became Curator in 2001.

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cinemateca@mamrio.org.br

## 02 News from the Affiliates



### > ROCHESTER

#### The Nitrate Picture Show, A Flammable Triumph.

The Nitrate Picture Show, the world's first Festival of Film Conservation, was held on May 1-3 at the Dryden Theatre to great public and critical acclaim. Hundreds of delegates from 17 countries attended a program featuring screenings of original nitrate prints, workshops, roundtables and book presentations by scholars and curators from all over the world. Among the special guests of the event were Roger Smither, author of FIAF's book *This Film Is Dangerous* (2002); film scholar and theorist David Bordwell; and Kevin Brownlow, Honorary President of The Nitrate Picture Show.

The official program of the festival was announced only on the morning of the opening day, which allowed audiences to focus on nitrate film projection as a cinematic event in its own right. The film prints came from FIAF members in the United States and abroad. One of the most popular offerings of the weekend was "How to Make Nitrate Film", a series of live demonstrations by George Eastman House specialists Marc Osterman and Nick Brandreth.

#### The Nitrate Picture Show :

- A Star is Born* (William A Wellman, US 1937).
- This Film Is Dangerous* (Ronald Haines, UK 1948)
- Captain Celluloid vs the Film Pirates* (Louis McMahan, US 1969)
- Casablanca* (Michael Curtiz, US 1942)
- Et Mesterstykke av Tiedemann* (Desider Gross, CZ, NO 1937)
- Blue Master en harmonie* (Desider Gross, CZ. NO 1938)
- The Man Who Knew Too Much* (Alfred Hitchcock, UK 1934)
- Samson & Delilah* (Cecil B. DeMille, US 1949)
- Les Maudits* (René Clément, FR 1947)
- Nothing Sacred* (William A Wellman, US 1937)
- Portrait of Jennie* (William Dieterle, US 1948)
- Black Narcissus* (Michael Powell & Emeric Pressburger, UK 1948)
- Leave Her to Heaven* (John M. Stahl, US 1945)
- The Fallen Idol* (Carol Reed, UK 1948)



*Nella città l'inferno* (Renato Castellani, 1959)

Preparations are now under way for the 2nd Nitrate Picture Show, which will be held on April 29 to May 1st, 2016. **GEORGE EASTMAN HOUSE** will seek the participation of fellow FIAF members with projectable nitrate prints to be featured at next year's event. Contact: [nitrate@geh.org](mailto:nitrate@geh.org).

#### The Technicolor Collection Online.

**GEORGE EASTMAN HOUSE** has received a \$200,000 grant from the National Endowment for the Humanities to support its *Technicolor Online Research Archive*, a multi-year project aimed at making the Museum's massive collection of Technicolor research and business papers available on the internet for bona fide research. Moving Image department staff initiated the first phase of the project on May 1 and have begun to create a digital resource to provide access to 35,000 core artefacts from the Technicolor Motion Picture Corporation, spanning the period 1915 to 1955. Grant funds will be used to hire three project archivists, whose efforts will be solely designated to the successful implementation of the project which will conclude in July, 2017.

Contact: *Paolo Cherchi Usai*  
[pcherchiusai@geh.org](mailto:pcherchiusai@geh.org)

### > ROME

During the Cannes Film Festival, **CINETECA NAZIONALE** introduced the new website dedicated to film censorship in Europe, *Forbidden Cinema*: [www.filmcensorship.eu](http://www.filmcensorship.eu).

## 02 News from the Affiliates

### Nuevas travesías por el cine chileno y latinoamericano

Mónica Villarroel (coordinadora)

Udo Jacobsen  
Felipe Briceño  
Claudio Salinas  
Eduardo Santa Cruz  
Hans Stange  
Ana Daniela de Souza Gillone  
Edgar Doll  
Anna Karinne Martins Ballalai  
Ignacio Del Valle Dávila  
Carolina Amaral de Aguiar  
Luis Omar Dufuur  
Ximena Vergara  
Luis Valenzuela Prado  
Luis Martins Villaca  
Florencia Varela  
Laura Rocha  
Paola Lagos  
Sergio Navarro  
Roberto Reveco  
Roque González  
Patricia Méndez  
Lucía Rud

Cultura y Sociedad

CIENCIAS SOCIALES Y HUMANAS



The website was created with the contribution of many European Film Archives and Institutions, and is an ongoing project. The English version of the website [www.cinecensura.com](http://www.cinecensura.com) on the history of the Italian film censorship, was also launched.

Cineteca Nazionale will be present at the 2015 edition of *Il Cinema Ritrovato* in Bologna, with two new restorations and a retrospective dedicated to Renato Castellani.

The retrospective, curated by Emiliano Morreale (Curator of Cineteca Nazionale), intends to show Castellani's work from a new perspective. It will include, for instance, the alternative ending of *I sogni nel cassetto* (1957), the director's cut of *Nella città l'inferno* (1959) and the restored version of *Il brigante* (1960).

In the section on Valentina Frascaroli, Cineteca Nazionale will present the restoration of *Il delitto della piccina*, a social drama directed by Adelardo Fernandez Arias (1920). The restoration reduced, as far as possible, the signs of time and wear and the original colours were recovered using the Desmet Method.

*Cagliostro, aventurier, alchimiste et magicien* (Cagliostro) by Camille de Morlhon and Gaston Velle (Pathé Frères "Série d'Art", 1910) will be screened in the restored Italian version with its beautiful stencil colours.

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[annamaria.licciardello@fondazioneesc.it](mailto:annamaria.licciardello@fondazioneesc.it)

### > SANTIAGO DE CHILE

The **CINETECA NACIONAL DE CHILE** has just published the book *Nuevas travesías por el cine chileno y latinoamericano* (*New journeys through the Chilean and Latin American cinema*) (Santiago: Lom/Cineteca Nacional, 2015), which brings together a selection of 18 texts by researchers from Chile, Argentina, Brazil and Uruguay, chosen among 59 lectures presented during the IV International Meeting for Research on Chilean and Latin American Cinema, organized by this institution in 2014.

The texts are organized into five themes: Transterritorialities; Notes on the Popular; New looks to the sixties and seventies; Aesthetics, forms and genres, and finally Audiovisual Industry.

[es]

La **CINETECA NACIONAL DE CHILE** acaba de publicar el libro *Nuevas travesías por el cine chileno y latinoamericano* (Santiago: Lom/Cineteca Nacional, 2015), que reúne una selección de 18 textos de investigadores de Chile, Argentina, Brasil y Uruguay, escogidos entre 59 ponencias del IV Encuentro Internacional de Investigación sobre Cine Chileno y Latinoamericano, organizado por esta institución el año 2014.

Los textos están estructurados en cinco ejes temáticos: Transterritorialidades; Apuntes sobre lo Popular; Nuevas miradas a los sesenta y setenta; Estéticas, formatos y géneros y, finalmente, Industria audiovisual.

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[monica.villarroel@cinotecanacional.cl](mailto:monica.villarroel@cinotecanacional.cl)

### > STOCKHOLM

Jan-Erik Billinger retired from his position as Head of the Film Heritage Department of the **SWEDISH FILM INSTITUTE** in Stockholm on 31 January 2015, a position he held for almost 20 years. Always dedicated to the cause of FIAF, he served on the Executive Committee between 2003 and 2009, and organized the joint Stockholm/Helsinki congress in 2003. Jan-Erik will remain at the Institute in a senior advisory capacity until the end of the year. The new Head of the Film Heritage Department is Mathias Rosengren.



## 02 News from the Affiliates



Jan-Erik Billinger, former Head of the Film Heritage Department of the Swedish Film Institute

### Festival screenings

A programme focusing on the early Swedish career of Ingrid Bergman will be presented in this year's edition of Il cinema Ritrovato in Bologna, commemorating the centenary of the actress's birth. The programme includes digitally restored films in DCP format, as well as 35mm archival prints struck directly from the original nitrate picture and sound negatives.

Thanks to the great help of our colleagues at the Academy Film Archive in Los Angeles, we could access pre-print material of Bo Widerberg's Swedish-US co-production *Joe Hill* (1971), a film which remained unpreserved for many years due to lack of suitable elements. Analogue preservation and digital restoration work has been carried out, and the DCP premiered in Cannes last month.

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Jon.Wengstrom@sfi.se

### > TAIPEI

#### King Hu's *A Touch of Zen* Shines at Cannes Classics.

While undertaking other missions such as the international promotion of Taiwanese Cinema, **TAIWAN FILM INSTITUTE** (TFI), formerly Chinese Taipei Film Archive) continues to engage in film preservation and restoration as its core responsibilities. On 18 May, TFI presented the restored *A Touch of Zen* (1971) by King Hu at Cannes Classics on the



Mathias Rosengren, new Head of the Film Heritage Department of the Swedish Film Institute

40<sup>th</sup> anniversary of its winning the Cannes Technical Grand Prize in 1975. The leading actress of the film, Ms. HSU Feng, sponsored the digital restoration, which was executed in 4K by the Immagine Ritrovata in Bologna from the negative.

#### World Premiere of *Storm over the Yangtze River in Shanghai*.

TFI is also proud to present another newly-restored classic, *Storm over the Yangtze River* (1969) at Shanghai International Film Festival in June 2015. Directed by renowned Chinese director, LI Han-hsiang, the film is a compelling espionage drama set in the late 1930s. Restored in 2K from its negative, the screening commemorated the 70th anniversary of the end of the Pacific War in 1945.

#### Taiwan Film Panorama in Belgium

Royal Belgian Film Archive (Cinamatek) has worked closely with TFI to organize a film programme dedicated to Taiwanese Cinema, tracing its progress from 1965 up to the present day. The selection comprises nearly 50 titles, including early works by LEE Hsing and King HU from the 60s and 70s, an extensive retrospective of HOU Hsiao-hsien, and other contemporary gems from young directors. Many of the film prints are provided by TFI's archive. The programme runs from 1 June to 30 July 2015.

#### Newly-Established Branch of Film Restoration

Starting from this April, our former International Coordinator Teresa Huang is transferred to a new position where she will oversee the Institute's film restoration projects.

## 02 News from the Affiliates



The cast members of *A Touch of Zen* on the red carpet at Cannes. From left to right, actors BAI Ying, HSU Feng, SHI Chun, and TFI's Director, Dr. Wenchi LIN.

A new branch dedicated to restoration was also established within the structure of our archive department. This year, TFI plans to acquire a new film scanner to expand the scope and speed of digitizing our film collection. Mr. Howard Yang takes over Ms. Huang's position as International Coordinator.

Contact: Howard Yang  
howardaustin0911@mail.tfi.org.tw

### > TORONTO

#### Online Resource: TIFF Reel Heritage Film Handling and Inspection Workshop.

TIFF is dedicated to screening films in their original format and is committed to raising awareness of the necessity of film preservation. Reel Heritage, a joint initiative of TIFF Higher Learning and the Film Reference Library, engages and educates audiences about the importance of the preservation of the film medium. The recent Reel Heritage event, *The Materiality of Cinema*—a lecture and accompanying workshop led by media archivist Christina Stewart—provided valuable, practical, and hands-on training in the handling and inspection of motion picture film. The lecture and workshop can now be viewed on the Higher Learning Digital Resource Hub.

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afletcher@tiff.net

### > TOULOUSE

#### The CINÉMATHÈQUE DE TOULOUSE welcomes its new curator

Arianna Turci took up the position of curator of the Cinémathèque de Toulouse on 8 June. After training in communication sciences and in promotion of film and audiovisual heritage in Italy, France and Netherlands, Arianna Turci worked for several archives including the Archivio Nazionale Cinema d'Impresa - Fondazione Centro Sperimentale di Cinematografia in Turin where she managed the film collection and its digitization.

#### Frank Loiret appointed Director following Natacha Laurent's departure

After ten years at the helm of the Cinémathèque de Toulouse, Natacha Laurent decided to go back to her previous career at the Université de Toulouse-Jean Jaurès. She has been replaced by Frank Loiret, who had joined the CINÉMATHÈQUE DE TOULOUSE in 2007 as its financial and administrative officer. In his new role, he will be in responsible for all the activities and projects of the Cinémathèque.

[fr]

#### La CINÉMATHÈQUE DE TOULOUSE accueille sa nouvelle conservatrice

Arianna Turci a pris ses fonctions de conservatrice de la Cinémathèque de Toulouse le 8 juin dernier. Après une formation en sciences de la communication et en valorisation des patrimoines cinématographiques et audiovisuels effectuée en Italie, en France et aux Pays-Bas, elle a notamment travaillé à l'Archivio Nazionale Cinema d'Impresa - Fondazione Centro Sperimentale di Cinematografia en tant que chargée de la gestion des collections film et de leur numérisation.

#### Franck Loiret nommé Directeur délégué suite au départ de Natacha Laurent

Après 10 ans à la tête de la Cinémathèque de Toulouse en tant que Déléguée générale, Natacha Laurent a décidé de réintégrer l'Université Toulouse Jean Jaurès. Elle est remplacée à la tête de la l'institution par Franck Loiret, qui avait rejoint la Cinémathèque de Toulouse en 2007 en tant que Directeur administratif et financier. Il aura en charge la mise en œuvre de l'ensemble des actions et des projets de la Cinémathèque.

## 02 News from the Affiliates



Frank Loiret et Arianna Turci

Crédit : Jean-Jacques Ader/La Cinémathèque de Toulouse

[es]

### La CINÉMATHÈQUE DE TOULOUSE acoge a su nueva conservadora.

Arianna Turci asumió su cargo de conservadora de la Cinémathèque de Toulouse el pasado 8 de junio. Diplomada en ciencias de la comunicación y en valorización del patrimonio cinematográfico y audiovisual en Italia, en Francia y en los Países Bajos, tuvo a cargo la gestión de la colección de fondos fílmicos y de su digitalización en el Archivo Nazionale Cinema d'Impresa - Fondazione Centro Sperimentale di Cinematografia.

### Nombramiento de Franck Loiret tras la renuncia de Natacha Laurent

Después de 10 años al frente de la Cinémathèque de Toulouse como Delegada General, Natacha Laurent decidió reintegrar la Universidad de Toulouse Jean Jaurès. Franck Loiret (46 años) asumirá el remplazo, tras hacer parte de la Cinémathèque de Toulouse desde 2007 como Director Administrativo y Financiero y estará a encargo de los proyectos y acciones de la Cinémathèque.

Contact: Clarisse Rapp  
clarisse.rapp@lacinemathequedetoulouse.com



### > VIENNA

At the invitation of the Austrian State Archives and the Austrian Federal Chancellery, the **AUSTRIAN FILM MUSEUM** has participated in a major exhibition marking the 200<sup>th</sup> anniversary of the Congress of Vienna – an event considered to be the birth of modern Europe. The original Congress venues provide the setting for the exhibition. The Film Museum has contributed a multiscreen video installation focusing on the film *Der Kongress tanzt* (1931). An early “talkie”, *Der Kongress tanzt* was produced in German, English and French versions. The installation presents excerpts from the different versions as a triptych. The Austrian Film Museum would like to thank the FIAF affiliates who helped make the project possible.

The exhibition runs from 9 June to 31 October. Admission is free.

Additional information (in German only):  
<https://www.bka.gv.at/site/4798/default.aspx>

Contact: Oliver Hanley  
o.hanley@filmmuseum.at

## 03 News from the Executive Committee

### HIGHLIGHTS OF THE TWO EC MEETINGS IN AUSTRALIA:

During the two EC meetings held in Sydney (11 April) and Canberra (18 April), the EC discussed the following topics:

- **Affiliation:** the EC admitted the Film Heritage Foundation and the National Archives of Australia as new Associates of FIAF, and recommended the upgrade from Associates to Members of Indiana University Libraries Moving Image Archive and the Film Reference Library/TIFF Cinematheque). It also discussed the cases of several FIAF affiliates which have been suspended or are at risk of being suspended for continuously failing to pay their affiliation fees and/or sending their Annual Report.

- **Statutes and Rules:** the EC discussed its proposal to revise the Rules redrafted since the Skopje GA, and decided not to submit a proposal concerning the revision of Chapters IX and X of the S&Rs to the Canberra GA, but instead have this as the topic for the Second Century Forum in Canberra.

- **Statistical questionnaire:** The EC discussed the ongoing project of updating and simplifying this important questionnaire.

- **Finances:** the EC approved the revised 2015 budget and initial 2016 budget submitted by the Treasurer and the Senior Administrator.

- **FIAF Commissions:** the EC discussed the future, missions and projects of the three Commissions, at a time when two of them need to attract new members to continue to operate productively. The EC confirmed Meg Labrum as Head of PACC. They also thanked Nancy Goldman for her contribution to FIAF, as she announced her retirement as Head of the CDC, and they appointed Thelma Ross as the new Head of the Commission, provided that she would receive the support of her new institution.

- **FIAF Databases:** The EC supported in principle Nancy Goldman's proposal to hire an IT consultant to analyse the current situation with all of the FIAF databases, and make recommendation on how to manage and integrate them better.

- **P.I.P:** The EC unanimously supported Rutger Penne's proposal to introduce a new pricing system for affiliates' subscription to the FIAF Databases (introducing a variable subscription price instead of a flat fee) which should encourage more affiliates not only to subscribe to them, but also to index journals for the P.I.P. (see the P.I.P. section for more details).

- **Training & Outreach:** The EC discussed the current plan to expand FIAF's training and outreach activities worldwide, and concluded that this should be one of FIAF's utmost priorities in the next few years.

- **FIAF Award:** The EC decided to introduce a more formal nomination process for future FIAF Awards, and to open it more widely to all FIAF colleagues. For more information on the 2015 FIAF Award, see further down in this section.

- **FBO:** The EC approved the new FIAF Bulletin Online model (of having only one edition incorporating all three languages), and agreed to reassess this model in a couple of issues.

- **FIAF Directory:** The EC approved the publication of the 2016 FIAF Directory both on paper and as a tablet/smartphone-friendly PDF (as well as the online search engine on the FIAF website). The paper edition should be ready by January 2016. Prior to that, the Secretariat will contact all affiliates to ask for an update of their contact details.

- **Film Lab List:** the EC fully supported the project of creating and maintaining a complete and up-to-date list of all photochemical labs still in activity around the world, and to publish this list on the FIAF website. For more information on how you can help, see below.

- **Special Event:** The EC discussed and fully supported the project of a public conversation on "the future of the film" co-organised by FIAF and the Cineteca di Bologna, to take place during Il Cinema Ritrovato festival. (see details below)

- **Congress Travelling Fund:** The EC assessed the Congress Travelling Fund introduced in 2015, and decided to increase the total funds available for the 2016 Congress, and to be more flexible regarding the sums allocated to the selected applicants, taking into consideration the quality of the applications, the needs of the applicants and the total number of applicants.

- **Next EC meeting:** Finally, the EC decided to hold its autumn 2015 meeting in mid-November in Los Angeles, ahead of the 2017 Congress to be co-hosted by the Academy Film Archive and the UCLA Film & Television Archive.

- **Film Archives in Africa:** On the suggestion of former FIAF President Eva Orbanz, who is still responsible for the spending of the Goethe-Institut Fund for FIAF's "Film Archives in Africa" project, the EC agreed to subsidise the trip of Joshua Bright, archivist at the National Archive of Malawi, to a conference in Victoria Falls, Zimbabwe. Bright

## 03 News from the Executive Committee



The Executive Committee during its meeting in Sydney in April 2015

Joshua had previously been trained at the Bundesarchiv-Filmarchiv as part of the "Film Archives in Africa" project (see his report further down in this section). Following this last expenditure, Goethe-Institut Fund has now run out of money. Further funds for the African project will have to be found elsewhere.

### 2015 EC ELECTIONS

**As a result of the 2015 FIAF Executive Committee elections held in Canberra on 18 April 2015, the composition of the EC for the next two years is as follows:**

- **President:** Eric Le Roy (re-elected)
- **Secretary-General:** Michael Loebenstein (re-elected)
- **Treasurer:** Jon Wengström (elected)

#### Ordinary EC members representing Members:

(seven in total, since the FIAF Statutes and Rules were revised in 2014):

- Anna Fiaccarini (Cineteca di Bologna - re-elected and appointed **Vice-President**)
- Frederic Maire (Cinémathèque suisse - re-elected and appointed **Vice-Treasurer**)
- Chalida Uabumrungijt (Thai Film Archive - re-elected and appointed **Vice-Secretary-General**)
- Esteve Riambau (Filmoteca de Barcelona - re-elected)
- Mimi Gjorgoska-Ilievska (Kinoteka na Makedonija, re-elected)
- Joseph Lindner (Academy Film Archive - re-elected)
- Rachael Stoeltje (Indiana University Libraries Moving Image Archive - re-elected)

#### Ordinary EC members representing Associates:

(three in total, after the FIAF Statutes & Rules were revised in 2014):

- Fiora Cruz (Cinemateca Dominicana - elected)
- Caroline Figueroa Fuentes (Centro de Capacitación Cinematográfica, Mexico - elected)
- Brian Meacham (Yale Film Study Center, USA - elected).

Two outgoing EC members did not run for re-election: Melisia Shinner and Fabricio Felice.

On 17 June, Caroline Figueroa Fuentes sent a letter to the Secretary-General announcing that she had to resign from the Committee following a job change which had not been anticipated in April when the election took place. Her position as a representative of the Associates will remain unfilled until the next EC election in 2017.

### FILM LAB SURVEY

As a resource for our affiliates, the EC and the Secretariat have been working on consolidating various existing lists of film laboratories into one list with all relevant contact information, websites, country and, where relevant, the formats supported. The focus of the updated list is primarily photochemical labs. We intend to make the data publicly available on the FIAF website as soon as possible.

We are starting with verifying the status of all photochemical film labs, especially those in countries where we have been unable to verify the information.

To do so, we have temporarily placed our most recent consolidated list of commercial photochemical labs here: <http://go.iu.edu/zqO>. Labs are listed by country and city.

Please let us know (**by 19 July**): 1) if there are other labs in your country that we have not included and 2) if any of the labs on this list have closed or stopped their photochemical work since we compiled the list.

Please send all information and corrections to Rachael Stoeltje at [rstoeltj@indiana.edu](mailto:rstoeltj@indiana.edu) or [info@fiafnet.org](mailto:info@fiafnet.org).

Secondly, we would like to expand the list to include in-house (or in-archive) labs, photochemical labs. Please participate in our brief survey (**by 19 June**) if you have a photochemical lab within your archive. The survey is nine short questions and can be found here: <http://tinyurl.com/ouabfpb>.

Please participate in this project by correcting, or contributing new information to, our comprehensive worldwide photochemical film lab list, and also by filling out the survey if you have a film lab in your archive. If you are not in a position to contribute to this yourself, please forward this email to your relevant colleague(s) in your institution.

## 03 News from the Executive Committee



Yervant Gianikian and Angela Ricci Lucchi

### 2015 FIAF AWARD

Following Yervant Gianikian's unfortunate accident earlier this year, the 2015 FIAF Award ceremony, which was due to take place at the Louvre museum in Paris on 1 February, had to be postponed. A new date – along with a new venue – has now been found.

The 2015 FIAF Award will be presented to Yervant Gianikian and Angela Ricci Lucchi on 28 September 2015 in the cinema of the Centre Pompidou in Paris, on the occasion of a full retrospective of their work (fifty films) and a solo exhibition – the first one in France – which will take place at the Centre Pompidou from 25 September to 15 November.

For the 2016 FIAF Award, the Executive Committee has also decided to make the nomination procedure more official and systematic, by inviting you (i.e. any staff member of any FIAF affiliate) to fill in a special nomination form and return it to the FIAF Secretariat by email ([info@fiagnet.org](mailto:info@fiagnet.org)), fax (+32 2 534 47 74) or post: FIAF, Rue Blanche 42, 1060 Brussels, Belgium, by 30 September 2015.

Based on the nominations received, the Executive Committee will make a final decision at its meeting in November 2015.

## 03 News from the Executive Committee

### THE FUTURE OF FILM : A CONVERSATION

Here is the official presentation text for the “Future of Film: A Conversation”, an event co-organised by FIAF and the Cineteca di Bologna. Please note that the event will be filmed and the recording will be available online.

“The Future of Film: A Conversation” will take place in Bologna on 1 July in conjunction with Il Cinema Ritrovato. Co-sponsored by the Cineteca di Bologna and FIAF (the International Federation of Film Archives), this event will bring together stakeholders for a discussion on the future of film in their respective areas of engagement. Participants will include filmmakers, studio representatives, film archivists, and film manufacturers. This conversation is intended to encourage a public discussion of this concern at an international level.

Within the archival and cinematic communities, motion picture film has served as an artistic medium, a preservation tool, and a record of our cultural heritage for well over a century. As the production of film stock decreases each year, and as concerns about availability and consistency of film increase for those who rely on it, the need for a conversation among the stakeholders has become increasingly apparent.

Il Cinema Ritrovato is the ideal place to hold this conversation as it has become a traditional appointment for representatives from film archives around the world, a place where discussions on cinema are encouraged and film critics, historians, scholars, archivists, filmmakers, and cinéphiles find common ground to share their experiences and perspectives.

FIAF is a pioneering advocate for film preservation and has remained steadfastly committed to the medium for well over seven decades. As the production and availability of motion picture film has undergone major changes in recent years, FIAF has taken the lead in the discussion of the future of film, and has urged investigation into how best to preserve the world’s film heritage. Although it embraces digital technologies for their key role in many aspects of film archiving today, FIAF also fully recognizes that member archives will continue to store and preserve original film material, and FIAF cinematheques will soon be among the few venues able to offer moviegoers the experience of film projection as it has existed throughout the 20th century.

“The Future of Film: A Conversation” will provide a valuable opportunity for representatives from the broad range of film-using communities to discuss the viability, future existence, and ongoing need for film, and to encourage new approaches to questions about the future of this unique medium.



**WHEN:** 1 July 2015; 15.00-17.00

**WHERE:** Auditorium DMS, Università di Bologna, via Azzo Gardino, 65/a, Bologna

#### **PARTICIPANTS:**

Introduction: Gian Luca Farinelli & Rachael Stoeltje

Moderator: Scott Foundas, Chief Film Critic of Variety

#### Filmmaking Community Representatives:

- Pietro Marcello, Filmmaker
- Gabe Klinger, Filmmaker
- Jonathan Nossiter, Filmmaker
- Alexander Payne, Filmmaker
- Renato Berta, Director of Photography

#### Archive and Preservation Representatives:

- Grover Crisp, Senior Vice President, Asset Management, Film Restoration & Digital Mastering, Sony Pictures, Los Angeles, USA
- José Manuel Costa, Director, Cinemateca Portuguesa / Museu Do Cinema, Lisbon, Portugal (FIAF Archive)
- Michael Pogorzelski, Director, Academy Film Archive, Los Angeles, USA (FIAF Archive)
- Eric Le Roy, Head of Access Services, CNC, Archives françaises du film, Paris, France (FIAF Archive)
- Nicola Mazzanti, Director, Cinémathèque Royale de Belgique, Brussels, Belgium (FIAF Archive)

#### Film Manufacturer Representative:

- Christian Richter, Film Lab and Studio Relationship Manager, Kodak, Rochester, New York, USA

## 03 News from the Executive Committee

FIAF will bring the following statement to the conversation:

“FIAF has served as a leading advocate for film preservation around the world and has remained steadfastly committed to the medium of film for well over seven decades. As the introduction of new technologies has brought about major changes in the global landscape of film production and availability, FIAF has led the discussion on the future of film and urged investigation into how best to preserve the world’s film heritage.

As continuous improvements in scanning and digital storage have redefined the practice of film preservation, many film archives are shifting entirely to digital preservation options, or at the least are viewing them as an important adjunct to traditional preservation practices. As FIAF archives continue to store and preserve original film material and FIAF cinematheques become some of the few venues able to project film as it has been presented throughout the 20th century, FIAF will continue to advocate for preserving the world’s moving image heritage, both in its original medium of film and on emerging digital formats.”

### FILM ARCHIVES IN AFRICA:

#### BRIGHT JOSHUA AT THE ESARBICA CONFERENCE

The Eastern and Southern Africa Regional Branch of the International Council on Archives (ESARBICA) was established in 1969 in Kenya to coordinate archival institutions and activities in countries of Eastern and Southern Africa region. ESARBICA brings together individuals and institutions concerned with the creation, use, preservation and management of recorded information in Eastern and Southern Africa. Its mission is the advancement of archives through regional co-operation.

The ESARBICA general conference is held every two years and this year its 23rd edition was at Victoria falls, Zimbabwe from 8th to 12th June. The Conference was seeking to highlight the role of records and archives in a modern day society and its main theme was “Archives uses, abuses and underutilization. 52 presentations inclusive of 4 keynote speeches were made to address five sub-themes as identified by the organizers. These sub-themes were

- Legal Framework and Legislation for Records and Archives
- Acquisition Policies/Practices and Access to Information
- Use of Records and Archives for Social, Economic and Political Development
- ICT in Records and Archives: Panacea or Headache!
- Abuse or Underutilization of Records and Archives



Bright Joshua training at the Bundesarchiv-Filmarchiv in June 2013.

I was privileged to attend this auspicious occasion with financial help from FIAF’s “Film Archives in Africa” project, funded by the Goethe-Institut of South Africa. Attending the conference proved vital as all the objectives which I had set were achieved. These personal objectives were to discuss and brainstorm on how challenges being faced in preserving film in Africa can jointly be tackled and how to prevent abuse of the latter; gain knowledge and insight on the current techniques being used to conserve and preserve the Memory of the world, intangible heritage and creative expressions; how to manage and sustain audiovisual materials within the broader context of rapid changing technology. I also had a chance to meet, network and brainstorm on burning issues with other professionals.

Bright Joshua, [bjoshuamail@gmail.com](mailto:bjoshuamail@gmail.com)



## 04 News from the Secretariat



Nicola Mazzanti at "Toute la mémoire du monde" festival in Paris



Students from the MA in Preservation and Presentation of the Moving Image at Amsterdam visiting the FIAF office in Brussels

In the last six months since the last issue of the FBO, the team of the FIAF Secretariat in Brussels has been busy working on the following projects:

- Editorial assistance on, and production of #92 of the *Journal of Film Preservation*, and of this issue of the FBO,

- Administrative support to all current FIAF projects (2015 FIAF Congress and spring EC meetings, TC training in Istanbul, Film Preservation & Restoration School in Mumbai, "The Future of Film: A Conversation" at Il Cinema Ritrovato, FIAF-sponsored lecture at the Cinémathèque française's 'Toute la Mémoire du Monde' festival, 2015 FIAF Award ceremony, FIAF Statutes & Rules revisions, etc), as well as regular communication with the EC, FIAF Commissions and affiliates;

- Work on the new FIAF website, which once again is not as advanced as we would have liked, because the overhaul (in terms of contents, form and procedures) is quite radical. Work on the FIAF website has now become our absolute priority, to ensure that the English version of the site can be ready by October;

- Maintenance and updating of FIAF's social media and online directory;

- Invoicing affiliates, chasing late payments and the end-of-year financial work, which was made a little difficult than usual by the fact that FIAF's accountant introduced a new internet-based accounting system. All financial data had to be imported from the old system (with the usual small glitches along the way) and we had to get familiar with the new system; In the long run, however, the new system should make the Secretariat's accounting work easier and more effective;

- Ongoing negotiations with potential publishers to widen the distribution of FIAF publications (including the *Journal of Film Preservation*), and help increase FIAF's visibility worldwide;

- Support to our existing FIAF Supporters, and search for potential new ones;

- Ongoing work on the cataloguing and digitisation of the FIAF paper archive in Brussels, with a view to make that unique archival collection accessible to researchers as soon as possible;

- And last, but not least, the team of the Secretariat has been answering large numbers of phone or email enquiries from all around the world.

The Senior Administrator's trips have included FIAF representation at the 'Toute la mémoire du monde' festival in Paris (January), at the CCAAA annual meeting in Hilversum, Netherlands (March), and at the CDC meeting in London (May), as well as a planning meeting in Bologna (May 2015), and FIAF representation at Il Cinema Ritrovato in Bologna (June). The Secretariat was also represented at the Congress in Australia by Christophe Dupin, Baptiste Charles and Rutger Penne.

On 4 May, Christophe Dupin welcomed a group of students from the MA in Preservation and Presentation of the Moving Image at Amsterdam, to discuss FIAF's work and history – an opportunity to strengthen FIAF's links with the existing academic programmes on film preservation.

## 05 News from the Secretariat



International Federation of Film Archives  
dedicated to the preservation of and access to  
the world's film heritage

contact

fr en es

directory

COMMUNITY

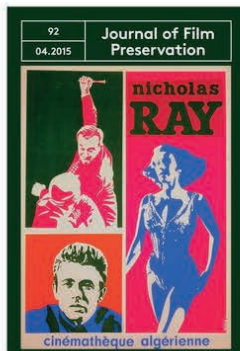
PUBLICATIONS

E-RESOURCES

EVENTS

TRAINING

HISTORY



The official website of the  
2015 FIAF Congress in  
Australia

### FIAF's mission

Read more...



All you need to know about  
FIAF Supporters!

### MEMBERS ACCESS

Log out:  
BackOffice

### DOCUMENTS

EC SKOPJE 2014

### NEWS

02/06/2015

#### Gilberto Santeiro

We heard the sad news of the passing of Gilberto Santeiro, Curator of Cinemateca do MAM in Rio de Janeiro, on 30 April.

25/03/2015

#### Jytte Jensen

Sad news is coming to us from our colleagues of MoMA, New York, with the loss of their colleague and friend, Jytte Jensen. Please read here a note from Rajendra Roy.

13/03/2015

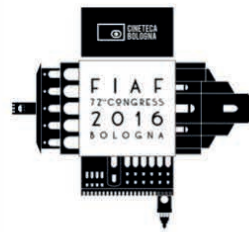
#### Lia van Leer (1924-2015)

Lia van Leer, founder of the Jerusalem Cinematheque / Israel Film Archive, died on 13 March at the age of 90.

[More News](#)

## FIAF Historical Archive Catalogue

The 2014 Annual Report of each FIAF affiliate is now available.



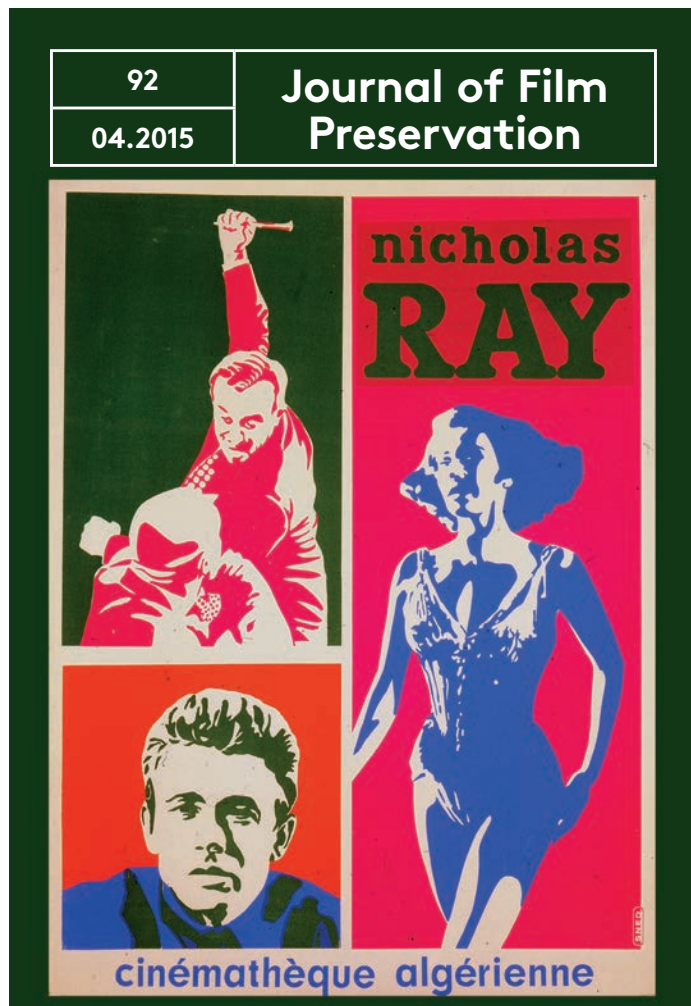
Fédération Internationale des Archives du Film  
International Federation of Film Archives  
Federación Internacional de Archivos Filmicos

Rue Defacqz 1  
B-1000 Bruxelles  
Belgique

T +32 2 538 30 65  
F +32 2 534 47 74  
E info@fiafnet.org

The English version of the new FIAF website, which will be launched in October

## 05 Journal of Film Preservation



### JFP #92

Issue #92 (April 2015) of the *JFP* sadly recorded the deaths of two more of our colleagues, Rolf Lindfors and Lia van Leer. Eric Le Roy had just transcribed and edited an interview he had made with Lia some months earlier. It was only as we went to press that this turned out to be her obituary. Other articles in this issue included one on copyright in restorations, a useful companion piece to the copyright presentations at the Sydney-Canberra Congress, one on Brazil's Pedro Lima collection(s), and one on documentary-maker Jorge Ruiz whose work has been accepted as part of UNESCO's Memory of the World for Latin America and the Caribbean.

### JFP #93

Issue #93, due out this autumn, will see the first group of a special set of articles on music and silent cinema. This idea had been under consideration for a couple of years and is now finally taking shape. Issue #93 will include the first half of an interview with accompanist and composer Neil

Brand, an article by Halldor Krogh on the scores he arranged and composed for two silent Norwegian films, and one on the benshi and musical accompaniment to silent films in Japan. The second group of these articles will appear in the spring of 2015. Additionally, there are the usual contributions describing "archives at work" from Italy, France, Cambodia, Israel, and elsewhere, an article considering ethical standards in restoration, and one, by Ray Edmondson, on UNESCO's Memory of the World programme

### EDITORIAL BOARD

Following discussions with the JFP's editorial Board during the Skopje Congress about the role of Correspondents, it was decided that this category of editorial the Correspondents were told of this decision and the group was formally abolished. As was indicated to the Correspondents at the time, there is nothing to stop anyone bringing up ideas or offering their help to the Journal, and members of the Editorial team know that they can approach anyone within or outwith FIAF for advice or other assistance.

### AND FINALLY...

I would also like to once again emphasise to FIAF affiliates that producing the bi-annual, trilingual JFP is a considerable undertaking for such a small group of people (the editor, the executive publisher and his team at the Secretariat, and a small pool of translators). It is important that FIAF colleagues are fully aware of the challenging conditions in which the JFP is produced.

Ideas for articles in future issues of the JFP should be sent to [jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org). All you have to do in the first instance is to send a short abstract in English, French or Spanish.

Elaine Burrows  
[jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org)

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

At the latest FIAF Congress in Australia, the Executive Committee discussed various models by which the FIAF Databases could be offered to the FIAF affiliates. The following subscription model (introducing a variable subscription price instead of a flat fee) was proposed and approved by the General Assembly in Canberra:

FIAF Membership	PIP	Discount
Category A: 3,050€ (free when indexing 3 titles)	450€	150€/title indexed
Category B: 2,250€ (free when indexing 3 titles)	360€	120€/title indexed
Category C: 1,850€ (free when indexing 3 titles)	270€	90€/title indexed
Category D: 1,250€ (free when indexing 2 titles)	180€	90€/title indexed
Category E: 650€ (free when indexing 1 title)	90€	90€/title indexed

This new pricing system will be implemented at the end of this year for the 2016 renewals. If you need more information about accessing the *FIAF Databases* and/or indexing for the P.I.P., don't hesitate to contact the P.I.P. Editor ([pip@fiafnet.org](mailto:pip@fiafnet.org)).

During the FIAF congress, several people attended an indexing workshop held at the National Film and Sound Archive of Australia. The workshop was a success and it was a unique occasion to meet the Australian volunteers, who will start to collaborate with the P.I.P. later in 2015.

ProQuest has informed us that the new online platform they are developing for the *FIAF Databases* will be introduced at the end of 2015. I am happy to announce that the P.I.P. will start with the indexing of electronic journals parallel with the launch of the new platform.

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

## 07 News from the Commissions

### TECHNICAL COMMISSION

As many of you who attended the FIAF Congress in Australia will know, we are currently adding some fresh faces to the Technical Commission now that both Nicola Mazzanti and former Head of the Commission Thomas Christensen have stepped down from full membership due to the pressure of other commitments. Their work for the TC and to FIAF over the years has been enormous and valuable, and their contribution will be greatly missed, although I am hopeful that they will continue to find a way to contribute to the work of the TC in years to come.

We will be finalising the new TC membership in the next few weeks, and then devising a plan of activities for the year. This will include the continuation of Camille Blot-Wellens detailed investigation into the identification of historical film stocks for which various research visits are already scheduled. We will also be replacing some of the now outdated guidance documents on the FIAF website, having already updated all the links in the list of technical web resources for film archives – please do use this valuable resource, and as ever we are grateful for any suggestions for adding to it.

The next two-day Technical Training for Film Archivists course is provisionally scheduled to take place in London on 29-30 October 2015. We will notify FIAF affiliates with full details shortly, but please contact either me or the FIAF secretariat if you are interested in attending as places will be limited. As with the last of these course held in Istanbul in February of this year, we will be covering both traditional film technology and current digital technology at a level which will be valuable for archive managers and curators, and also for archive technicians needing some expertise in technical areas outside their immediate specialisms. There will be a small registration fee, and participants will need to make their own travel and accommodation arrangements. Unlike the event in Istanbul, we are not expecting heavy snow to cause the cancellation of the first day!

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

## 07 News from the Commissions



### TECHNICAL TRAINING FOR FILM ARCHIVISTS, ISTANBUL, 20-21 FEBRUARY 2015

A two-day training course for film archivists, devised by the TC, was staged in Istanbul in February 2015, with trainers David Walsh and John Reed (ex-National Library of Wales). The event was hosted by Sinema-TV Enstitüsü (Turkish Film & TV Institute), our FIAF member in Istanbul. Despite unexpectedly heavy snowfall in Istanbul leading to complete closure of the airports, and the cancellation of nearly half of the registered students, the course can be judged a success. The full assessment report on the training is available [HERE](#)

David Walsh  
dwalsh@iwm.org.uk

## 07 News from the Commissions



CDC Meeting in London, May 2015

### CATALOGUING & DOCUMENTATION COMMISSION

At the end of May the annual meeting of the FIAF Cataloguing and Documentation Commission was hosted by the BFI in London. This meeting was historical for two reasons: firstly, it was the final CDC meeting with Nancy Goldman as Head of the Commission. Nancy hands over that role to Thelma Ross, Film Cataloger for the Department of Film at The Museum of Modern Art (MoMA), whose nomination was approved by the FIAF Executive Committee and is fully supported by MoMA. Nancy will act as Deputy Head for at least one year to help with the transition. Secondly, it was the final meeting of the core contributors to the revision of the *FIAF Cataloguing Rules*, first published in 1991 and used in film archives across the world to catalogue their collections. The revision has been underway for ten years, and this meeting focused on assigning the final tasks and planning the publication outcome.

The revised document will be renamed the *FIAF Moving Image Cataloguing Manual*, and will offer a new approach based on the radical developments in data models to describe cultural works and their manifestations since the rules were first created. Twelve representatives from prominent archives such as Fondazione Centro Sperimentale di Cinematografia, Cinémathèque Française, Svenska Filminstitutet, Slovak Film Institute, Austrian Film Museum and Deutsche Kinemathek (with our highly valued CNC contributor unable to attend at the last minute) spent three days in the BFI's central London meeting rooms, scratching their heads over such essential and gripping concepts as accidental or intentional aggregate, uniform title, the boundaries of the Variant. The finished revision will be published by the end of the year, on the FIAF website, following a final review by editor Linda Tadic, to establish a consistent tone and style.

On the final day of the meeting, Christophe Dupin presented Nancy with a gift to thank her for fifteen years exemplary service in the role of CDC Head, and produced from the FIAF archive the letter of application Nancy sent to the Executive Committee, in which she laid out her ambitious agenda for the Commission. A great illustration of the power of a document archive to bring to vivid life the events of even the reasonably close past. Needless to say, Nancy has achieved all of her aims for the Commission during her tenure as Head, and leaves it in robust condition, with full membership (welcome to new member Adelheid Heftberger from Austrian Film Museum!) and with many corresponding members and workgroup contributors. The Commission members repeat Christophe's thanks to Nancy: it has been a pleasure to work under her leadership; and we also welcome to the role Thelma Ross. Keep up the good work.

Nancy Goldman, [NLG@berkeley.edu](mailto:NLG@berkeley.edu)  
Stephen McConnachie, [Stephen.McConnachie@bfi.org.uk](mailto:Stephen.McConnachie@bfi.org.uk)

### PROGRAMMING & ACCESS TO COLLECTIONS COMMISSION

PACC is recruiting for members to contribute actively to its confirmed focus areas for the next two years:

1. Legal Deposit and Voluntary deposit–archives' negotiations with studios/distributors re voluntary deposit of unencrypted DCPs including the lodgement of foreign works;
2. Subtitling options–FIAF has encouraged sharing of information and procedures for the creation of subtitles. PACC has been actively involved and intends to revive practical discussions based on the availability relevant interested FIAF parties.
3. Access as a fundamental FIAF principle – PACC is well placed to reinforce FIAF's core commitment to the provision of access. At this stage of the 21st century, it is timely for PACC to respond to FIAF EC statutes and rules revisions and address their practical application.

As discussed during the 2015 FIAF congress, we hope to include up to three new members who will engage long distance or during the Pordenone Giornate del Cinema Muto and other likely archival gatherings during the year, to confirm who and how we work through these priorities.

With thanks to those who have already responded, we will keep nominations open until July 15 before confirming selection

Should you seek further details, please contact Meg Labrum [meg.labrum@nfsa.gov.au](mailto:meg.labrum@nfsa.gov.au)

## 08 FIAF Congresses

### 2015 CONGRESS

#### SYMPOSIUM: A PERSONAL VIEW

The two-day, public symposium that kicked off the 2015 FIAF Congress was held in the Australian National Maritime Museum under the banner, "Fairly Legal: Intellectual property, content regulation and film archiving: where are we heading?" Given the fact that the internet and expanding digital content delivery of moving images have forced FIAF members to grapple ever more with new copyright issues, the symposium's topic was more than timely.

Bright and early Monday morning, Rick Prelinger, now a professor at the University of California, Santa Cruz, gave the keynote speech, in which he first challenged analog film archives to out-think "corporate dot com monsters that have become lumbering bureaucracies." He noted that the turn to digital is not a one-time project, but rather an ongoing program in which analog work is complimentary to the digital. He challenged film archives to think outside the box in terms of making their collections visible and accessible, rather than hiding behind copyright issues or antiquated mission statements.

The first panelists were Greg Lukow and Hope O'Keefe from the Library of Congress, discussing orphan works and how the Library deals with them in terms of preservation and access. O'Keefe, who is a copyright lawyer, noted in particular that archives have not made enough use of Section 108(h) of the Digital Millennium Copyright Act of 1998. It allows libraries and archives to reproduce and make accessible a published work in the last 20 years of copyright (produced between 1923-1938), if the work is not subject to commercial exploitation or is not available at a reasonable price. This occasioned some discussion in the room about measuring fair use against fair risk, and with some participants pushing to be much more aggressive about putting more orphan work online. O'Keefe also noted that the Sec. 108(h) strategy was more productive than trying to chase down rights holders, because "the process is horribly expensive and when you find them they want more money than you can pay."

While UCLA motion picture archivist Todd Wiener and I reported on our digitization project to put 20 years of *In the Life* online, Nicola Mazzanti (Cinémathèque royale de Belgique) discussed the efforts of the Association des Cinémathèques Européennes (ACE) to sign an agreement between rights holders and archives governing the digitization and restoration of materials. He concluded he didn't understand the agreement, which came down to a case-by-case basis. Next, Michael Loebenstein (National Film & Sound Archive, Australia) and Jose Manuel Costa (in absentia) discussed various other copyright issues impeding progress in digitization.

The afternoon sessions then switched to legal deposit issues, which are of concern to major national archives. Thomas Christensen (Danish Film Institute) talked about the fact that legal deposit has changed archive workflows completely, since archives are no longer receiving 35mm theatrical prints, but rather digital files. As a result, archives will still preserve domestic productions, as they are obligated to do, but foreign films and local versions of foreign films would no longer be preserved, given the high cost of migration (as opposed to the low cost of passive preservation of analog prints); many materials will therefore be lost. Finally, Akira Tochigi (National Film Center, Tokyo) discussed acquisition and preservation of film materials without a legal deposit law, while Eric Le Roy (Centre national du cinéma et de l'image animée, Paris) presented a history of the French legal deposit law, which has been on the books in one form or another since the French Revolution. Since 1993, the CNC has been responsible for taking in legally deposited films, but last year only 39 of 350 films produced in France were actually deposited.

The second day of the symposium was dedicated much more to questions of actually getting films online through archive websites. In this regard, the British Film Institute, the EYE Film Museum in Amsterdam, and the Swedish Film Institute have led the way with mass digitization projects. The BFI's Helen Edmunds and Stephen McConnachie described their efforts to digitize 10,000 films in five years, including workflow, metadata, digital storage and back-end migration. Leontien Bout from EYE also elaborated on their project, stating that to avoid copyright issues, they have chosen to focus on orphan films, since these can be distributed on the world wide web without issue. Jon Wenstrom from Sweden noted that they had received funding to digitize 500 films in their collections over the next five years, and that they hired staff and bought equipment to handle the job. As in the case of London and Amsterdam, Stockholm received millions of euros from the government (or the lottery in the BFI case) for the project, a luxury not available to many non-government or smaller archives.

What the symposium really made clear was that digitization has now become a core activity of the FIAF archives, and we all need to be more creative in dealing with orphans and copyright owners to get our material online.

Jan-Christopher Horak  
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UCLA, Los Angeles

*Note : FIAF and the NFSA are currently looking at ways of making at least some of the papers given at the Sydney Symposium available online. More on this soon.*

## 08 FIAF Congresses



FIAF Affiliates receive their voting card ahead of the GA



Eric Le Roy, FIAF President, and Michael Loebenstein, FIAF Secretary-General, during the GA

### 2015 FIAF GENERAL ASSEMBLY

Please find below a brief report on the main decisions / key points of the recent Canberra General Assembly (GA), as well as information about the new FIAF Executive Committee (EC). The official (provisional) Minutes of the GA will be sent to you on a later date.

- The number of FIAF affiliates present or represented at the General Assembly was as follows: 64 Members and 18 Associates at the start of the GA. The number of active FIAF Members as of 18 April 2015 being 83, the quorum of 42 Members present or represented was reached (Art. 13 of the FIAF Statutes & Rules).

- The Secretary-General announced the admission of three new FIAF Associates since the last General Assembly: the Cinémathèque de Bourgogne (Dijon, France), the Film Heritage Foundation (Mumbai, India) and the National Archives of Australia (Canberra, Australia).

- After carefully examining the applications for upgrade from Associate to Member from the Indiana University Libraries Moving Image Archive and the Film Reference Library/TIFF Cinematheque, the Executive Committee recommended them, and the General Assembly formally approved both upgrades by a secret votes of Members only. As a result, the number of FIAF affiliates present or represented at the start of the General Assembly changed to 66 Members and 16 Associates.

- The Treasurer presented the 2014 financial results, the revised 2015 budget and the initial 2016 budget, which were sent to you in March. All three were approved unanimously by the General Assembly.

- Modifications of the Statutes & Rules: the Secretary-General introduced the EC's proposed modifications to Rules 25, 33, 35, 36 and 64. After discussion, all proposed changes were adopted by the GA. The new, up-to-date version of the FIAF Statutes and Rules incorporating those latest modifications is now available on the FIAF website.

- The Secretary-General also reminded the GA that following a very productive Second Century Forum (2CF) discussion about the need to revise Rules 95-109 of our Statutes & Rules earlier in the week (see the 2CF agenda). We will send you a separate report on the 2CF discussion shortly. The General Assembly officially approved the plan proposed by the EC to revise Rules 95-109.

- The GA also heard reporting about the Commissions' work, the various FIAF publications, the Periodicals Indexing Project, recent and future training initiatives, the work of regional groups, and FIAF's membership of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA).

- The P.I.P. Editor introduced - with the full support of the EC - a new pricing model by which the FIAF Databases will be offered to the FIAF affiliates from next year. With this new price scale, the vast majority of FIAF affiliates will pay less to access the FIAF Databases. The new subscription prices aim to encourage more affiliates to index journals for the P.I.P., and to convince more of our «smaller» FIAF affiliates to subscribe to the FIAF Databases. You will receive more details about this soon.

- Michale Bregant, director of the Národní filmový archiv in Prague, officially proposed to host the FIAF Congress in 2018. The General Assembly unanimously approved this proposal. For your information, the next two FIAF congresses



## 08 FIAF Congresses



Camille Blot-Wellens reporting on the Film Preservation and Restoration School in India

will take place in Bologna at the end of June 2016 (you will receive the first Bologna Congress Newsletter shortly), and in Los Angeles in 2017.

- As part of the Open Forum, the Senior Administrator read out a declaration (in French) from the Cinémathèque québécoise asking for the support of the FIAF General Assembly. A motion by Nicola Mazzanti (seconded by Paolo Cherchi Usai) to support the Cinémathèque québécoise statement was unanimously adopted by the GA.

Christophe Dupin  
c.dupin@fiafnet.org

### 2015 SECOND CENTURY FORUM

**The relation between affiliates and what FIAF aspires to be: Revising Rules 95-109 of the FIAF Statutes & Rules**

Following the 2014 General Assembly in Skopje, FIAF EC members Jon Wengström and Josef Lindner were appointed to form a working group to propose a revision of Rules 95-109 of the FIAF Statutes & Rules. These specific sets of rules (Chapters IX-X) deal with the relations between Members and Associates, procedures covering acquisitions and print loans, and the use of collections and the circulation of affiliates' publications.

The working group found some of the current rules unclear, some of them irrelevant and some of them covered by, and better formulated in, the FIAF Code of Ethics. The working group made a draft revision, which included a differentiation between different kinds of loans, and detailed propositions of what a lending affiliate could expect from a borrowing affiliate in exchange.

This draft proposal was sent to several individual members of our community for review and comments. The comments received mainly focused on the fact that for every numeration of loans and possible ways of offering something in exchange other possible scenarios are invariably left out, which would make the revised rules becoming obsolete again in the near future. Instead of making a set of very detailed rules, it was suggested that it might be better to formulate what is expected of a FIAF affiliate on a more principal level.

Since the suggested paths (detailed rules vs. principles) differ in conception, and since this set of rules deal with the core of what it means to be a FIAF affiliate, the working group and the Executive Committee decided not to finalize a detailed proposition to be voted on at the General Assembly in Canberra, but instead have it as the topic for the Second Century Forum.

The Forum took place at the NFSA on 16 April and was moderated by Michael Loebenstein, (NFSA, Canberra). The panellists included Josef Lindner (Academy Film Archive, Los Angeles), Nicola Mazzanti (Cinémathèque royale de Belgique, Brussels) and Jon Wengström (Svenska Filminstitutet, Stockholm).

The discussion between panellists and the audience first focused on the relations between affiliates (current Rules 95-105), and which direction the revision of that section of the Rules should follow – a prescriptive approach, whereby all possible situations are listed in detail, or an approach more on the level of guiding principles. An informal, on-the-spot survey seemed to confirm that a clear majority

## 08 FIAF Congresses



The panel of the Second Century Forum: Joe Lindner, Nicola Mazzanti, Jon Wengström and Michael Loebenstein

of FIAF colleagues present at the Forum favoured the latter approach. The panellists also discussed whether the notion of repatriation (especially in the post-colonial sense) should be dealt with more clearly in that section of the the Statutes and Rules.

The discussion then moved on to Rule 106, about the obligation for each FIAF affiliate to send a complementary copy of all its publications to all other affiliates—and everyone agreed that this Rule had become completely out-of-date and unworkable today. Various suggestions were received to redraft that Rule.

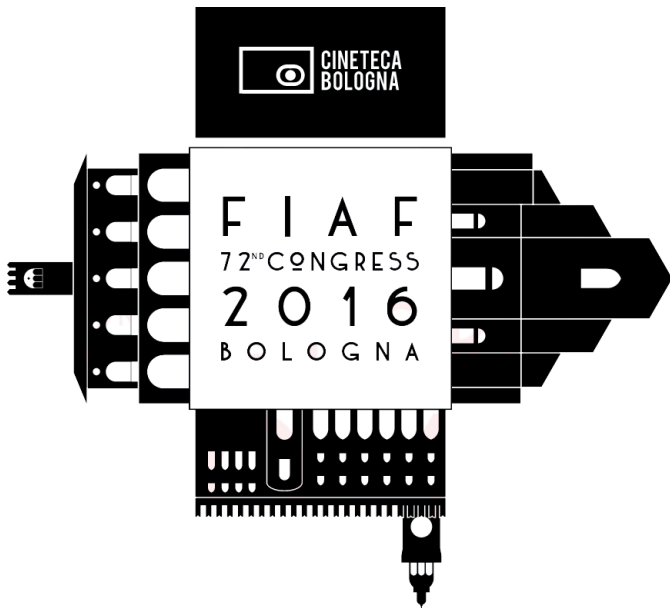
On the basis of the outcome of these discussions, the working group will now proceed and have a finalized proposal for revision of Rules 95-109 ready to be voted on at the 2016 congress in Bologna.

Jon Wengström  
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### 2015 CONGRESS PHOTOS

A selection of photos from the FIAF Congress in Sydney and Canberra are now available on the FIAF Flickr Website, courtesy of the NFSA and its photographers.

## 08 FIAF Congresses



### 2016 CONGRESS

Fondazione Cineteca di Bologna is proud to announce the 2016 FIAF Congress, which will take place in Bologna from 24-29 June. Bologna already had the opportunity to host the Congress back in 1994. Twenty-two years on, we would like to share with you all the goals we have achieved, as well as the challenges ahead concerning a new facility for our film vaults, our restoration laboratory L'Immagine Ritrovata, and our new, large cinema located in the heart of the old town, recreated out of a historic theatre which first opened its doors in 1914.

Just as it did in 1994, the Congress will overlap with Il Cinema Ritrovato festival (from Saturday 25 June to Saturday 2 July). We thought that combining the two events would make it easier for archivists to take part and less expensive for the individual institutions.

The theme chosen for the annual symposium will quite naturally be "restoration": the Congress and the Festival will offer the perfect opportunity to present new case studies and examine technical and methodological issues together with international experts. In this crucial time of transition, the Congress in Bologna will also provide an interesting opportunity to investigate the resurgence of classic cinema, and to analyse the debate "film vs. digital" from different points of view.

Each day of meetings will conclude with evening open-air screenings in Piazza Maggiore: a magical setting, where over 3000 people will be enchanted by cinematic masterpieces shown on the big screen.

We look forward to welcoming you in Bologna next June!

Gian Luca Farinelli, Director, Cineteca di Bologna

### PROVISIONAL PROGRAMME:

#### WEDNESDAY 22 JUNE

Executive Committee meeting (first day)

#### THURSDAY 23 JUNE

Executive Committee meeting (second day)

Arrival and registration of delegates

Welcome reception

#### FRIDAY 24 JUNE

Registration of delegates

Opening of the Congress

General Assembly

#### SATURDAY 25 JUNE – DAY 1 OF THE CINEMA RITROVATO FESTIVAL

Open Forum

Second Century Forum

#### SUNDAY 26 JUNE:

Symposium: "A new life for the cinema of the past" - Day 1  
Sessions 1 and 2: Restoration in partnership with The Reel Thing

#### MONDAY 27 JUNE

Symposium: "A new life for the cinema of the past" - Day 2

Session 1: Digital culture versus film culture?

Session 2: Film Theatres

#### TUESDAY 28 JUNE

Commissions Workshops

Regional Meetings

Closing meeting of the Executive Committee

#### WEDNESDAY 29 JUNE

Excursions or Free day at Il Cinema Ritrovato Festival

Visit of the Cineteca di Bologna premises

Farewell Party

[Click here to download the first Newsletter in English, French and Spanish.](#)

## 09 News from the Regional Groupings and Partner Organizations



2015 Annual meeting of the CCAAA's Board at the Netherlands Institute for Sound and Vision in Hilversum, Netherlands.

### CCAAA'S ANNUAL MEETING

On 16-17 March 2015, FIAF EC member Rachael Stoeltje and FIAF Senior Administrator Christophe Dupin attended the 2015 Annual meeting of the CCAAA's Board at the Netherlands Institute for Sound and Vision in Hilversum, Netherlands. The meeting was also attended by representatives of AMIA, ARSC, FIAT-IFTA, FOCAL International, IASA, IFLA, ICA and SEAPAVAA and UNESCO.

#### Highlights of the CCAAA Board's discussions included:

- The next edition of the **Joint Technical Symposium** (the first one since the 2010 JTS in Oslo), which will take place from 7-9 March 2016 in Singapore on the theme "Sustainable Audiovisual Collections through Collaboration", and is organized by SEAPAVAA and the National Archive of Singapore, in cooperation with the other member-organizations of the CCAAA. The CCAAA Board approved the allocation of funds to the publication of the conference proceedings. The Call for Papers (deadline: 19 September 2015) is available [HERE](#). For further information about the 2016 JTS, see the text further down.

- **'Saving Archives- Archives at Risk' Conference, Dublin, Spring 2016:** Sue Malden (FOCAL) and Brid Dooley (FIAT-IFTA) introduced the project of a CCAAA-supported global conference of world audio-visual archive leaders, associations, world heritage bodies, policy and decision makers, archive & broadcast collection managers, industry experts, funders and supporters, focused on the urgent issue of how to save the 'at risk', endangered audiovisual world heritage, highlighting the issues and threats; promoting the value and importance of programs and support, seeking co-operation and collaboration from across all stakeholders, and galvanizing support and a call to action at this world forum. The conference, organized by the not-for-profit organization

KES International and several Irish media organizations, has already received the support of UNESCO. The CCAAA Board approved to allocate some funds to the Conference.

- **Disaster Preparedness printed document and app:** Mick Newnham has been working on development of an app that can be used when large-scale catastrophes hit. The content is already consolidated, and the development and coding will now be funded by CCAAA to turn into an app.

- **World Day for Audiovisual Heritage:** The Board reviewed the 2014 edition of WDAH, and decided that the theme for 27 October 2015 would be "Archives at Risk: Preserving the World's Identities". SEAPAVAA will continue to run the associated website.

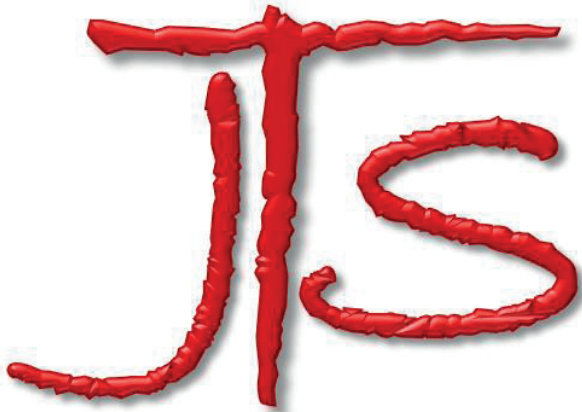
- **CCAAA website:** Some concerns were raised over the need for greater clarity and cohesiveness among the CCAAA website and other CCAAA project websites (Archives at Risk, JTS, WDAVH). The Board will look into the costs and necessary steps to consolidate all CCAAA-related information in a single website, in order to clarify the work and purpose of CCAAA, and increase its visibility.

One additional benefit to FIAF worth noting about the Hilversum CCAAA meeting is that it gave us the opportunity to continue discussions of future shared projects and crossover interests with the AMIA representative.

An interim CCAAA conference call will take place in September 2015. **The next CCAAA annual meeting will take place immediately after the JTS, on 10 – 11 March 2016 in Singapore.** The CCAAA presidency will then pass to FIAT/IFTA and the meeting be chaired by Jan Mueller.

Rachael Stoeltje & Christophe Dupin

## 09 News from the Regional Groupings and Partner Organizations



JOINT TECHNICAL SYMPOSIUM

### 2016 JOINT TECHNICAL SYMPOSIUM

#### SUSTAINABLE AUDIOVISUAL COLLECTIONS THROUGH COLLABORATION

The Joint Technical Symposium (JTS) explores the technical issues affecting the long term survival and accessibility of audiovisual collections. JTS is an international symposium and brings together the world's foremost research and thinking regarding the preservation and accessibility of moving image and recorded sound collections, from 19th century endeavours to the most recent digital technologies. Since the last JTS in 2010 the audiovisual archiving world has seen many dramatic changes and advancements in the technologies that enable preservation. The rate and magnitude of these changes requires a collaborative approach to enable all archives to make sense of the best way to keep collections alive for future generations.

The theme of JTS 2016 "Sustainable Audiovisual Collections Through Collaboration" addresses this dynamic landscape. The papers presented at JTS 2016 will cover the ongoing technological viability of audiovisual collections both as individual items and holistically, as well as every aspect of audiovisual media preservation and access such as conservation and restoration, harvesting and accessing collection information - including metadata and intellectual property.

JTS 2016 is organised under the auspices of UNESCO by the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) and its members' Technical Committees. The event is hosted by the South East Asia Pacific Audio Visual Archive Association (SEAPAVAA) and the National Archives of Singapore (NAS). It will be held at the National Museum of Singapore, Gallery Theatre, Basement. The Call For Papers is now available [HERE](#), and the JTS 2016 website is now accessible [HERE](#). For further information, please contact:

Mick Newnham, [Mick.Newnham@nfsa.gov.au](mailto:Mick.Newnham@nfsa.gov.au)  
Irene Lim, [Irene\\_LL\\_LIM@nlb.gov.sg](mailto:Irene_LL_LIM@nlb.gov.sg)

### AMIA

#### THE 2015 AMIA CONFERENCE PORTLAND, OR, 18-21 NOVEMBER 2015

The annual AMIA conference provides an opportunity for all of those working with moving images to meet, share information and work together. Attendees come from a broad range of institutions and from all areas of the field. This makes the Conference a unique forum for anyone working with audiovisual media in their collections - libraries, archives, museums, studios, universities, broadcast or anything in between.

Organized by working audiovisual media professionals, the conference program focuses on urgent problems faced by units from the «lone arranger» to national collections, with attention to pressures of shifting technologies and limited resources. Sessions focus on practical and essential information and are geared at all levels.

In 2015, AMIA celebrates its 25th anniversary in Portland, Oregon. In addition to the usual workshops, screenings and sessions, this year's conference will feature a half day Reel Thing Technical Symposium and a full day DAS (Digital Asset Symposium) program. Program and registration information will be available in July at [www.AMIAConference.com](http://www.AMIAConference.com).

### SEAPAVAA

#### 19TH SEAPAVAA CONFERENCE 22 - 28 APRIL 2015, SINGAPORE

From the 22 to 28 April 2015, a total of 188 delegates from 28 countries from Europe, East Asia, Middle East, North Asia, Southeast Asia, the Pacific and United States met in Singapore where they were wonderfully hosted by the Asian Film Archive for SEAPAVAA's annual conference with the theme of "Advocate, Connect, Engage". Dr. Yaacob Ibrahim, Minister of Communications and Information, was our guest of honour to open the conference and the keynote was delivered by Hisashi Okajima, Chief Curator, of the National Museum of Modern Art, Tokyo/National Film Center.

This year's conference broke new ground in the number of quality papers submitted for presentation; in fact there were so many that we had to run consecutive streams to deliver some 43 presentations at the two-day symposium. The presentation topics ranged from sustainability and partnerships to technical papers examining future technologies. A host of professional events were also organised during the conference week. They included archival gems screening, poster sessions, tradeshow, institutional visits, Restoration Asia II and two fully subscribed workshops, one on advocacy delivered by Dr. Ray Edmondson and the second on succession planning delivered by Mick

## 09 News from the Regional Groupings and Partner Organizations



Assoc Prof Kenneth Paul Tan, Chair of the Asian Film Archive, addressing conference delegates at the welcome dinner.  
Photo courtesy of the Asian Film Archive.

Newnham.

One of the most important parts of SEAPAVAA's annual conference is the General Assembly where the business of the association is discussed by the members. Financial reports and future activities were tabled, evaluated and direction given. This is the business side of SEAPAVAA; however SEAPAVAA conferences are renowned as a friendly social gathering and this year's conference had many formal and impromptu events, bookended by the Welcome Dinner held in The Pod with stunning city views from the 16th floor of the National Library Building and the Farewell Dinner on the peak of Mt Faber overlooking the city and Sentosa Island.

Now in our 19th year, SEAPAVAA has made a discernible difference in the cultural heritage landscape of Southeast Asia and the Pacific by raising awareness of the value and issues of audiovisual archives in our unique environment. In 2016, we have many events planned to celebrate our 20th anniversary, starting with our co-hosting of the Joint Technical Symposium with the National Archives of Singapore from 7 – 9 March 2016. We hope to see many of you at our events for 2016.

Irene LL Lim  
Irene\_LL\_Lim@nlb.gov.sg

### MEMORY! INTERNATIONAL FILM HERITAGE FESTIVAL

The 3rd edition of MEMORY! International Film Heritage Festival took place from 29 May to 7 June 2015 in Yangon, Myanmar, reaching an attendance level of 15 000 spectators, with represents an increase of 25% compared to previous main edition in June 2014 in Cambodia.

54 classics from around the world on the theme of 'WOMEN' were presented in Yangon, most of them never released in Myanmar.

International Guests of Honors highlighted the festival, in particular actresses Catherine Deneuve and Michelle Yeoh, Cheng Pei Pei and Marrie Lee, Daw Swe Zin Htaik, Daw Khin Thida Htun and Daw Nwe Nwe San and several international directors such as Olivier Assayas, Lana Gogoberidze and Salomé Alexi, as well as Myanmar director Daw Thin Thin Yu.

A number of FIAF archives provided support and were represented at the festival.

Séverine Wemaere

## 10 FIAF Supporters

### > BOLOGNA - L'immagine Ritrovata

L'Immagine Ritrovata – Film Restoration & Preservation is happy to announce that on 12 June it opened its first overseas laboratory in Hong Kong: L'Immagine Ritrovata Asia.

The active presence of L'Immagine Ritrovata in Asia for the past several years prompted the laboratory to start an operation in Hong Kong, using the city as the base to extend its film restoration service to a growing Asian demand for film restoration and conservation.

The new branch enables the laboratory to serve Hong Kong and Asian archives more effectively, saving on shipping costs while easily monitoring the progress of the work.

[www.immagineritrovata.asia](http://www.immagineritrovata.asia)

Valeria Bigongiali

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### > BUDAPEST - Hungarian Filmlab

The restored print of *The Undesirable (A tolonc, Michael Curtiz, 1914)* had its domestic premiere during the 2014 Hungarian Film Week with the 52-member Pannonia Symphony Orchestra. Its world premiere soon followed at the Grand Lumière 2014 Lyon Film Festival as well as the Transylvania International Film Festival, Shanghai International Film Festival, Belgrade Nitrate Film Festival and Bologna Cinema Ritrovato screenings.

*The Round-up (Szegénylegények, Miklós Jancsó, 1966)* re-premiered at 2015 Cannes Classics, some 50 years after its original premiere in Cannes.

*Old Czech Legends (Staré pověsti české, Jiří Trnka, 1964)* premiered in April at Finále Plzeň, supported by the Czech Ministry of Culture and Plzeň – European Capital of Culture 2015, and supervised by the National Film Archive, Prague.

These full digital restorations, besides others, have been performed over the last few months at the Hungarian Filmlab in Budapest ([filmlab.hu](http://filmlab.hu)).

Hungarian Filmlab is proud to have completed the full analogue 35mm post production of *Son of Saul (Saul fia, Jeles László Nemes, 2015, Grand Prix Cannes 2015)* the only 35mm projection in competition at Cannes this year.

Gábor PINTÉR

[restoration@filmlab.hu](mailto:restoration@filmlab.hu)



(Szegénylegények, Miklós Jancsó, 1966)

Courtesy of MaNDA – Hungarian National Digital Archive and Film

### > RIO DE JANEIRO - Centro de Pesquisadores do Cinema Brasileiro (CPCB).

The CINEOP Festival – organized by Universo Produções and dedicated to “Cinema as Patrimony” – had its 10th edition in June in the historical city of Ouro Preto (MG-Brasil).

One of the debates on preservation was “A Decade of Audiovisual Preservation: Balance, Advances and Challenges”.

The Panel had as its objective to make a last decade balance on the Preservation Area, to analyze the perspectives and the political, economic, technological and educational challenges which are part of Audiovisual Preservation and its multiple dimensions.

The Brazilian Cinema Research Centre participated on the Panel together with UFSCAR, MAM-RJ, ABPA, Cinemateca Capitólio and UFRJ.

Myrna Brandão

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## 10 FIAF Supporters

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**PATHÉ PRODUCTION**  
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www.pathe.com

**SD CONSULT**  
serge.doubine@orange.fr  
www.audioplus.fr



**STIL SOLUTION BOITIER**  
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**Tuscan ProVent**  
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### Non- Profit Supporters



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**BROOKLYN ACADEMY OF MUSIC / BAM CINEMATEK**  
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Centro de Pesquisadores do Cinema Brasileiro

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