

fiat bulletin online

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The new Cineteca Nacional de México

01 Editorial



Christophe Dupin

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Let's face it. 2012 has been a challenging year for FIAF. Our difficult financial situation, which became clear to our affiliates during our General Assembly in Beijing, has been a serious cause of worry for all of us. The Secretariat, with the support of the Executive Committee, has worked particularly hard to try and solve the almost impossible equation of having to balance the books (by making drastic cuts in its operating budget and finding new sources of revenue) whilst ensuring not only that the standards of our services to all FIAF affiliates remain high, but also that FIAF continues to play an important role in the film heritage sector worldwide. An impossible equation which I'm sure many of our affiliates around the world will be familiar with.

On the whole, I would dare to say that we have done rather well. Thanks to our significant efforts, our financial situation is showing early signs of recovery. At this point a big thank you should go to our affiliates, which have not only nearly all paid their annual dues (and for some, even paid off significant past debts) despite their own financial difficulties at home, but have also approved the necessary fee increase in 2013.

The best way for us to repay your continued support is to make things happen. FIAF has indeed continued to lead or be actively involved in a number of exciting projects since the Beijing Congress. Some of the highlights of our work include two successful schools on wheels in Kenya and Ghana (with possibly more to come); a Summer School in Bologna; the very useful e-resources published by our hard-

working Commissions and made available to all on our website; a crucial survey on our affiliates' film stock needs, which will hopefully enable our community to influence future decisions of manufacturers; the upcoming publication by FIAF of Torkell Sætervadet's new essential guide to digital projection, written especially with film archives and cinemathèques in mind; #87 of our *Journal of Film Preservation*, for which we have received much praise; finally, a FIAF round table on 'film restoration and ethics' which will bring together FIAF experts in Paris at the end of November, to pursue the discussion initiated in the latest *JFP*.

You will find details of all these projects in the following pages. But FIAF is above all a community of film archives, so it is only fair that the first section of the *FIAF Bulletin Online* should present the latest news from our affiliates around the world. Once again, I would like to encourage more of our members and associates to send us news about their activities, events and publications, as certain regions are still under-represented. This Bulletin is your unique opportunity, three times a year, to publicize your work to your 150 fellow-affiliates and beyond.

Greeting from Brussels,

Christophe Dupin
FIAF Senior Administrator

02 News from the Affiliates

> New FIAF Affiliates

The CINEMATECA MOÇAMBICANA (Instituto Nacional de Audiovisual e Cinema) in Maputo was accepted as FIAF Associate during the first meeting of the Executive Committee in Beijing (April 21-22). The head of the Cinemateca introduces the work of his institution.

The Cinemateca Moçambicana is administered by the National Audiovisual and Cinema Institute (INAC) under the supervision of the Minister for Culture of Mozambique. Its foundation in 1975 was closely linked to that of the INC (Instituto Nacional de Cinema, which became INAC in 2000). The Cineteca preserves about 23000 feet of films produced both during the colonial period and after Mozambique's independence. This collection consists mainly of newreels. These films are crucial to scientific research in the fields of social and political science, about the colonisation process as well as the socialist revolution that followed independence.

Their preservation was made particularly difficult by the fact the Cineteca's . However, thanks to the Cinemateca portuguesa's collaboration, it has been possible this year to transfer the films stocked in metal cans to plastic cans, which guaranteed the preservation of film reels in much better conditions. The floor, walls and cooling system of the archive are also being renovated.

The Cinemateca Moçambicana also possesses a space in which the films can be accessed, and in which regular meetings with students take place to study issues relating to the films in the collection. This is also a space for screenings of Mozambican films as well as films from other Lusophone territories.



Fabião Manuel Pereira & Cristalino Castigo Uamusse visit the film vaults of the China Film Archive (Beijing) during the 67th FIAF Congress, on April 26, 2012.

In order to preserve the collective memory of images and sounds for future generations by any possible means, the Cinemateca Moçambicana has also been involved in the production of DVDs in collaboration with Portugal, Germany and South Africa. Since 2012 some 110 films have been released on DVD.

In October, two technicians of the Cinemateca Moçambicana visited the film archive in South Africa to be advised on the purchase of film-cleaning equipment. Last August, the Cinemateca was visited by a delegation from the Cinemateca Nacional de Angola. The objective of the visit was to exchange experiences in the field of film archiving. The Cinemateca Moçambicana hopes that its affiliation to FIAF will lead to further cooperation with many other FIAF affiliates.

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02 News from the Affiliates



Project of the Systematic Restoration of the Audiovisual Heritage of the Slovak Republic: before and after restoration

> Amsterdam

E-commons conference at EYE

The talks given at the 3rd annual "Economies of the Commons" international conference hosted in October at **EYE FILM INSTITUTE NETHERLANDS** are now available online at www.ecommons.eu.

The two-day conference, attended by 280 participants from creative industries, memory institutions and the academic world, had for theme "Sustainable Futures for Digital Archives".

Presentations were brought together in two thematic groups:

1. The challenge of large numbers: digitization and restoration of film, A/V and photography. This served as a reporting session for the Images for the Future initiative, the largest-scale national audiovisual preservation and digitization project to date.
2. The future of archives: The Economies of Sharing & Sustainable Futures for Digital Archives-panels and talks on copyright, access, digital preservation, the future of the archive.

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www.eyefilm.nl/en/news/overview

> Bratislava

Between 2006 and 2011, the **Project of the Systematic Restoration of the Audiovisual Heritage of the Slovak Republic** was one of the most important activities of the **SLOVAK FILM INSTITUTE**. The project entailed the restoration of film stock on using cellulose triacetate and on nitrocellulose base. The objective was to print new 35 mm colour and black & white polyester-based safety film using wet gate technology. In order to provide optimal image and sound quality for the film copies to be preserved as part of our national audiovisual heritage, new negatives and positives for duplication were also produced. From 2008 to 2011, the project included the digitization and post-processing of ninety-five Slovak films.

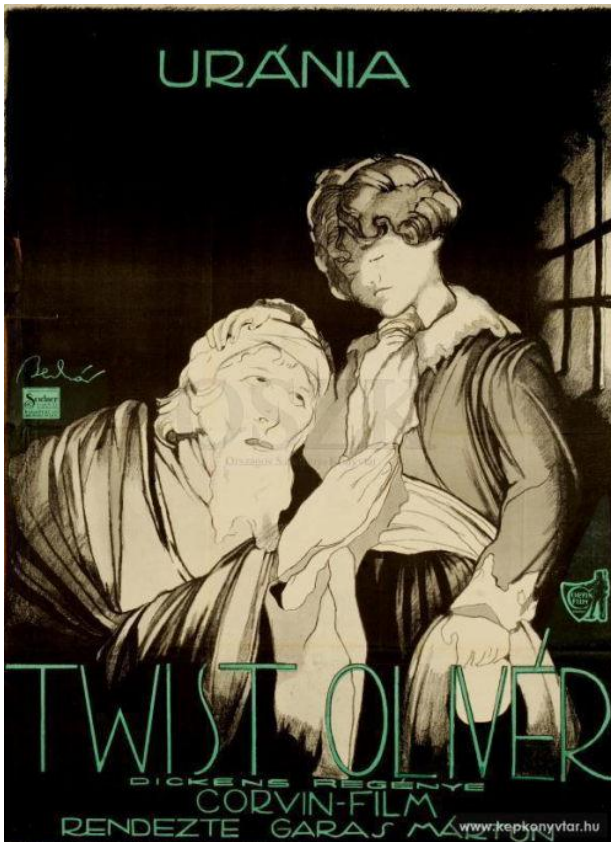
Contact: Richard Šteinhübel - sfu@sfu.sk

> Budapest

An Early Box-Office Hit

The colored, long thought to be lost nitrate of *Oliver Twist* was rediscovered in 2007 with Croatian intertitles. The Hungarian version held by the **HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE** was shot in 1919. While the novel follows the life of *Oliver Twist* from the moment of his birth, the film presents only one month of his life.

02 News from the Affiliates



The coloured nitrate of Oliver Twist was rediscovered in 2007 with Croatian intertitles

László Vajda, the screenwriter made several changes to the story. The film was shown at this year's Pordenone Silent Film Festival dedicated to the celebration of the bicentennial of Dickens's birth.
 Contact: Katalin Fejes - fejes.katalin@mandarchiv.hu

> London

The **IMPERIAL WAR MUSEUMS'** digital restoration of *The Battle of the Ancre* and *Advance of the Tanks* (1917) was recently premiered at the 56th BFI London Film Festival. The 'Ancre' is the official record of the British Army's winter campaign on the Somme in 1916 and is the sequel to *The Battle of the Somme* (1916), which has also been digitally re-

mastered. The restored version of the "Ancre" includes nearly two minutes of missing footage identified in a copy held in the Library of Congress and is accompanied by a special score for fifteen musicians composed by Laura Rossi.

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<http://blogs.iwm.org.uk/research/>

> Mexico

Mexico's national council for culture and the arts (conaculta) announces the creation of a film museum and a digital video library at the CINETECA NACIONAL. In order to provide a new integral space for curators working on collections from the Cineteca's archives as well as contemporary work produced by artists reinterpreting conventional film language, Cineteca Nacional has announced the opening of a new Film Museum and Digital Video Library. They have been designed by Taller de Arquitectura, the company headed by Mauricio Rocha and Gabriela Carrillo, whose work is characterized by the creation of a modern architecture, sensitive to context and environment, through the combination of sustainable materials and the use of new technology. Mexico's new Cineteca Nacional is unveiled for the first time to the international film industry offering new opportunities for filmmakers and audiences. The Cineteca Nacional is one of very few cinemas in Mexico that is dedicated to cultural cinema and related activities for filmmakers and cinema-goers. It provides an alternative exhibition circuit for art and independent films, national and international. The new Cineteca opens in November 2012 with a programme that will see the new Cineteca emerge as a first-class venue with the latest and best technology for film on all formats, expanded film archive facilities, and a vision and space that reflect film culture and Mexico's own

02 News from the Affiliates



Projection of the new Film Museum and the Digital Video Library

cinematographic heritage. The whole renovation has been funded by the Federal Government through the National Council for Culture and the Arts of Mexico.

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> Milano

ERRATUM

An error appeared in the last issue of the *FBO*. The picture on page 8 shows Hangar Bicocca, with which the **FONDAZIONE CINETECA ITALIANA** regularly collaborates, rather than the MIC museum, which is located inside the building of the Manifattura Tabacchi.

In November the major event organized by our Cineteca is the **5th edition of the Piccolo Grande Cinema (Great Little Cinema) festival**, supported by institutional and private sponsors and in cooperation with Regione Lombardia. This year it is bigger and richer than ever before. From 11-25 November different venues and locations in and out of Milan will host a programme tailored for young people, schools and families, bringing the world of cinema to life, revealing the secrets of the masters of cinema, making the participants experience first-hand what it's like to work on a movie.

More information at www.piccolograndecinema.it



5th edition of the Piccolo Grande Cinema Festival

FONDAZIONE CINETECA ITALIANA is one of the new partners to the European Project **GRUNDTVIG**, a network of seven European institutions. Launched in 2000 and due to finish in 2013, the project funds the teaching and study needs of learners taking adult education, as well as the organizations delivering those services, such as counselling and policy-making bodies, NGOs, voluntary groups etc. The aim is to ensure that people on the margins of society - such as those in prison - have access to adult qualified education to enjoy future employment prospects. Film archives play a major role in this project, as they can be the raw matter with which and in which to work, create, experiment, within a European dimension, different cooperative activities. After many meetings among the partners, the last three ones (in Milan IT, 2011, Reus ES, 2012 and Marseille FR, 2013) - where the good practices of educational and training methods linked to film archives will form the subject of a common document - are the final steps of the Grundtvig project.

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02 News from the Affiliates



Maillol (1949) by Jean Lods for Idhec, - restauration CNC-AFF

> Paris – Bois d'Arcy

Since the 1920s the French state has produced a number of films through commercial producers (Atlantic Films, Armor, Ciné-Reportages, Pathé, Films J. de Cavaignac, Films Edmond Floury, Je Vois Tout, Films J.K. Raymond-Millet, SDAC, Tadié, etc.). These also played the role of distributors for a period of time which was agreed in the initial contract. These commissioned films, initiated by various ministries, make up the film heritage of the French state. This collection – composed mainly of documentaries but also of a few feature films are currently the subject of a mission undertaken at the Archives françaises du film, to ensure that these films are officially recognized as being the property of the state, in order to be allowed to disseminate them via the CNC.

The film heritage entirely own by the state amounts to about 1000 documentaries, and includes significant French shorts such as *Présence d'Albert Camus* (1960) by Georges Régnier for the Ministry of Algerian Affairs, *Maillol* (1949) by Jean Lods for Idhec, *La France est un empire* (1939) by Hervé Missir for the Information Ministry, *Hippone la royale* (1953) by Jean Lehérissey for the Generla Government of Algeria, *Richelieu* (1953) by Jean Vidal for the Education Ministry, *La Mère et l'enfant* (1958) by Jacques Demy for the Health

Ministry, *Demain Paris* (1959) by Roger Leenhardt for the Ministry of Tourism,...

Eventually, this collection will be brought together again, restored if needed, digitized and disseminated by the CNC on behalf of the French state.

Contact: Eric Le Roy - eric.le_roy@cnc.fr

> Rochester

Dryden Theatre Renovation at GEORGE EASTMAN HOUSE

George Eastman House's 62-year-old Dryden Theatre will close its doors beginning January 2, 2013 for extensive renovations and enhancements to the auditorium and projection booth. When the theatre re-opens with a special screening on Saturday, March 2nd, our patrons will enter a revitalized theatre that will offer continued excellence in its archival screenings of 35mm prints, rare screenings of nitrate films from the vaults at George Eastman House, and digital projection.

The auditorium itself will undergo a major facelift. The seats that are original to the Dryden will be replaced with new ones that offer more comfort and space for our patrons. New paint, carpeting of all floor areas, and enhanced ceiling and aisle lighting will bring the new 500-seat Dryden a different look, improve overall sound absorption in the auditorium, and provide comfort and safety for our audience.

A key component of this project is the Museum's commitment to honor the aesthetic choices of filmmakers by projecting moving images – analog and digital – as they were meant to be seen. The installation of a Barco digital projector is crucial to that commitment and will enable our programming and projection staff to present contemporary cinema through digital media. Acknowledging the ascendancy of digital formats while continuing to showcase historic film prints is crucial for sustaining the Dryden's role as one of the oldest leading archival screening venues. Additionally, the

02 News from the Affiliates



Interior of Dryden Theatre at George Eastman House

installation of a 4-way movable masking will greatly enhance the visual presentation of all film formats. The Dryden Theatre is one of the few archival venues equipped for the projection of 35mm nitrate film. This capacity will be maintained in the upgraded projection booth. The Dryden Theatre renovation is being funded by a grant from the Senate of the State of New York and by the contribution of many individual donors. The projection systems are being designed and installed by Boston Light & Sound.

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> Santiago de Chile

3rd International Research Conference on Chilean and Latino-American cinema

The **CINETECA NACIONAL DE CHILE** will organise the 3rd Conference on Chilean and Latino-American cinema from 25-27 April 2013. Ten thematic groupings will enable researchers from around the world to tackle Chilean and South American cinema through documentary, fiction, repertory films, comparative studies as well as a number of other angles. The event is sponsored by the Audiovisual Fund of the National Council for Culture and the Arts, the Catholic universities of Chile and Valparaíso, and the University of Columbia.

More information:

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02 News from the Affiliates



Restoration of the Film El Hechizo del Trigal

The **CINETECA NACIONAL DE CHILE**, in collaboration with the Asociación Cultural Cinemateca del Pacífico, has just recovered the film *El Hechizo del Trigal* (*The Spell of the Cornfield*, Chile, 35mm, b/w, 80 mins) by Italian filmmaker Eugenio De Liguoro, shot around the cities of Viña del Mar and Quilpué. It is a naturalist feature film set in the Chilean countryside. The laboratory work was carried out at the Filmoteca de la UNAM in Mexico.

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> São Paulo

CINEMATECA BRASILEIRA's new facilities

In 2006, the vaults in which the film collections of the Cinemateca Brasileira are stored were nearly reaching their full capacity. Following this diagnosis, the evaluations and studies necessary for the building of new vaults were undertaken. A few years later, after presenting this project to public and private partners and finding a new area for the additional unit, the necessary building work was carried out. New vaults to store motion picture audiovisual materials, and a new digital laboratory have now been built in the neighborhood of Vila Leopoldina (approximately 15km away from Vila Mariana, where the main facilities of the Cinemateca are).



New vaults to store motion picture audiovisual materials have been built in the neighborhood of Vila Leopoldina

In the laboratory, it is possible to print photograms and still images associated with cinematographic life, especially of Brazil, that are preserved by the Cinemateca Brasileira, producing printed images of both photographic and archival quality. By the end of 2012, 25 percent (nearly 30.000 reels) of the film masters preserved by the Cinemateca will be transferred to this new location.

Contact: Olga Futemma - olga@cinemateca.org.br

> Stockholm

SFI's photochemical lab now up and running

After nine months of rebuilding and installation, the **SWEDISH FILM INSTITUTE's** in-house photochemical laboratory facility is now fully operational, including b/w and colour developing. The rationale behind setting up our own lab facility was to enable us to continue to preserve what has not yet been preserved, but we are happy to announce that we already have struck new elements from negatives in our own collections for other archives, including Nasjonalbiblioteket (Mo i Rana), Museum of Modern Art (New York), Österreichisches Filmmuseum (Wien) and the International Olympic



The colour developing machine at the SFI Rotebro laboratory



El Bolillo Fatal o el Emblema de la Muerte (1927)

Committee (Lausanne). We welcome anyone interested in having restorations, duplications or prints done to contact us for more information.

Contact: Jon Wengström, Jon.Wengstrom@sfi.se

> Toulouse

The **TOULOUSE CINEMATHEQUE** announces the recruitment of a new Curator. Christophe Gauthier left his position of Curator after holding it for six years. Since September 1st 2012 he has been running the audiovisual collections of the Bibliothèque nationale de France (BnF). Francesca Bozzano is in charge of the follow-up of the collections for a temporary period of nine months (from September 2012 to May 2013). At the end of 2012, the Toulouse Cinematheque will initiate the recruitment of a new curator.

> La Paz

1927 Bolivian film found

In March 2012 a copy of *El Bolillo Fatal o el Emblema de la Muerte* was found in the former cinema Bolivar in the city of La Paz, Bolivia. The film, found in the midst of a collection of commercial films, is a 1927 documentary short directed by Luis del Castillo that narrates the execution of Alfredo Jauregui, accused of murdering former Bolivian President José Manuel Pando in 1917. In Bolivian film history, there is no record of a film with this title. However, *El Fusilamiento de Jáuregui* (*The Execution of Jauregui*), a documentary short by the same director and containing identical scenes as *El Bolillo Fatal...*, had its premiere in December 1927. It was therefore the same film but with a different title. Considering that Del Castillo's film was immediately censored after its premiere and since then it remained lost, this complete print found last March would be the only trace of moving images of this controversial historic event. *El Bolillo Fatal...* is a 35mm nitrate copy, tinted green and yellow, that requires prompt restoration.

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03 News from the Executive Committee

The Executive Committee held its last meeting on 4-5 October 2012 at the CINEMATHEQUE ROYALE DE BELGIQUE. The Mains Decisions of the two EC meetings held in Beijing in April were approved. Here are some of the highlights of the two-day meeting:

The EC noted with great satisfaction that the significant efforts made this year to improve the state of **FIAF's finances** were already starting to pay off. This was the result of four concurrent actions carried out by the EC and the Secretariat: 1) a very strict spending discipline for the Secretariat; 2) the successful negotiation of better financial terms with FIAF's PIP business partners; 3) efforts to maximize our self-generated income; 4) finally, our relentless campaign to collect unpaid FIAF membership fees. These efforts, added to the membership fee increase introduced in 2013 (the first in twelve years) should set FIAF on a sound financial footing again.

The EC discussed the serious matter of the **future availability of film stock**, following various announcements by manufacturers Kodak and Fuji earlier this year. Before any concerted FIAF action can be taken, the EC thought that it must estimate the current needs of all FIAF affiliates in terms of film stock use. Patrick Loughney and Hisashi Okajima, in collaboration with David Walsh of the Technical Commission, drafted the questionnaire, which was then sent out by the Secretariat to all FIAF affiliates. We will keep you updated on the outcome of the survey and the future stages of this crucial campaign.

The EC also reluctantly decided to **suspend six FIAF affiliates** which have continuously failed to communicate with FIAF and to pay their membership fees in the last few years.

The EC also discussed the implementation of various proposals approved by the General Assembly.

Regarding the proposal to introduce an **electronic vote system** for Executive Committee elections, the EC decided to postpone its implementation, after a detailed investigation of the matter by the Secretariat showed that FIAF's current voting procedures are not quite compatible with an electronic system. Further discussions on the matter will be held at the next General Assembly.

The EC discussed the details of the proposal on the **new affiliation category** approved in principle by the Beijing GA. Nicola Mazzanti, the new president of the Association des Cinémathèques Européennes (ACE), was invited to the meeting to explain the ACE's strong opposition to the scheme. The EC then examined three different options submitted by the Working Group appointed in Beijing, to determine the future rights of the new affiliates, and voted to choose their preferred option. The Working Group has now been charged with the task of incorporating the necessary changes to the Statutes and Rules, which will be sent to all FIAF affiliates ahead of the next General Assembly, during which a vote of FIAF Members will be necessary to approve those changes.

The EC also decided to endorse a project initiated by the Secretariat to modernise the little-known, underpublicized and ill-named group '**FIAF donors**'. The new partnership scheme, renamed '**FIAF Supporters**', will give non-profit organisations (foundations, museums, universities) and commercial companies (laboratories, equipment suppliers, etc) with an interest in the film heritage sector an opportunity to develop a closer relationship with FIAF and to support its work, in exchange for a reasonable annual donation. The new scheme, which will be introduced shortly, will have clearer benefits for the potential Supporters, and will make the joining process easier. If you think some of your commercial or cultural partners may be interested in joining the scheme, please pass on their details!

03 News from the Executive Committee



The Executive Committee during its last meeting on 4-5 October 2012 at the Cinémathèque Royale de Belgique

The EC approved the project of a **FIAF round table on 'film restoration and ethics'** as part of the Cinémathèque française's International Festival of Restored Film on 30 November. The event will bring together FIAF colleagues directly involved in film restorations: Paolo Cherchi Usai (George Eastman House), Thomas Christensen (DFI), Bryony Dixon (BFI), Gian Luca Farinelli (Cineteca di Bologna), Laurent Mannoni (Cinémathèque française) and Béatrice de Pastre (CNC). It will be moderated by Christophe Dupin.

04 News from the Secretariat

> Annual and Congress Reports

The Secretariat has now published the **2011 Annual Reports** on the FIAF website, both as a single document and as separate ones (101 received in total). You can access them [here](#).

As you know, for ecological as well as economic reasons the Secretariat longer offers printed versions of the annual **Congress Reports**. They are, however, available in electronic form as PDF files, up to the 2011 Pretoria Congress. Do contact the Secretariat if you would like to be sent an electronic copy.

> FIAF Website and Social Network

We are still looking at ways of improving the **FIAF website** (with limited resources, and a lot of free help) but we know that there are still a number of small glitches. Please bear with us as we try to solve them as quickly as we can. Don't hesitate to report any technical problems and to make any suggestions to improve the site.

The Secretariat has also been working on adding a **special feature about the Beijing Symposium** to the FIAF website. It will include abstracts, full texts and videos of the Symposium speeches (subject to the agreement of each author). We are hoping to have this feature ready by the end of the calendar year. In the meantime, the new **'Video of the Month'** on the FIAF website features Julien Faraut's wonderful video project based on Georges Denemy's phonoscope, as it was presented to us during the animation symposium in Beijing.

You may have noticed that we are updating the **FIAF Facebook page** more regularly. Weekly statistics show that our page is getting increasingly popular. Don't forget to add us to your favourite FB pages! Do also take a look at our new **Flickr account**, where we regularly post pictures of FIAF activities and events.



Maxime Badard working on the FIAF archival documents

> FIAF's paper archive

Following the successful co-operation with Brussels University (ULB) last year, the Secretariat has renewed this very positive experience and is hosting a new student two days a week until Christmas. He is helping us pursue the cataloguing work initiated last year, is investigating for us the possibility of making the **catalogue available online** and had started digitising significant parts of the collection, which we hope to make available in a historical section of the website in time for the 75th anniversary of FIAF next June.

> FIAF Digital Projection Guide

The eagerly-awaited 'digital' sequel to Torkell Saetervadet's *Advanced Projection Manual* is nearing completion and will be available for purchase from 15 December 2012. Arrangements are being made for the distribution of the book, which will be available on Amazon. FIAF affiliates will be able to purchase copies at a reduced price. Further details will be sent out in the next few days.

04 News from the Secretariat



Agnès Varda, 2013 FIAF Award
© Rosalie Varda

> 2013 FIAF Award

The Secretariat is making arrangements with the Cinémathèque française to organise the official ceremony during which French veteran filmmaker **Agnès Varda** will receive the 2013 FIAF Award. The event is due to take place in the spring but the exact date is yet to be confirmed.

> FIAF's 75th anniversary

The EC and the Secretariat are preparing a number of celebrations for **FIAF's 75th anniversary** next year. Should you have any ideas or suggestions about it, or would like to get involved, don't hesitate to contact us.

> FIAF Directory

A new FIAF Directory will be published after the Barcelona Congress. Meanwhile, you can search the **regularly updated online directory** (search field in the top right corner of the FIAF website home page). Do remember to communicate to the Secretariat any change in your institution's contact list.

> *Journal of Film Preservation*

Since our redesign earlier this year, we are pleased to report that we have had much good feedback about the "new" *JFP*. With the latest issue (#87, Autumn 2012), we not only changed our paper stock, but relocated our printing and distribution to a new collaborator based in Luxembourg, a cost-effective measure which has already yielded positive results. We have also increased our advertising sales, which help us to fund the *Journal*. If you think you know of commercial partners who might be interested in advertising in the *Journal*, please put them in touch with Christophe Dupin.

Our latest issue offered much food for thought, with a lively debate about the recent digital restoration of Méliès' *Le Voyage dans la Lune*, plus articles about EYE's Desmet Collection, Brazil's Glauber Rocha archive, and the BFI's restoration of Hitchcock's silent features, as well as an ever-expanding range of book and DVD reviews. The Spring 2013 issue is already in the works, several strong articles already received and accepted and other proposals currently being assessed.

We are constantly striving to improve and broaden the coverage of the *Journal*, and to spread the word about it. To that effect, we have placed ads in several international publications (*Cineaste*, *Sight & Sound*, and Pordenone's *Giornate del Cinema Muto* catalogue), and made sure the *JFP* was on sale in Bologna and Pordenone.

04 News from the Secretariat

The Federation's Journal should be a living showcase and forum for our work and ideas, and reflect not only our past but the vital issues regarding our future. We heartily encourage all FIAF members to submit proposals and ideas for articles, and to broaden our base of contributors. This is YOUR *Journal*. Help us to spread the word about it. Please help us to make it more widely available in archive bookshops, and to promote it in your publications, and at your cinemathèques, events, and festivals. Film is the heritage of all. In these times of austerity, every effort towards our survival is appreciated. Thank you!

Catherine A. Surowiec - jfp.editor@fiafnet.org

05 News from the P.I.P.



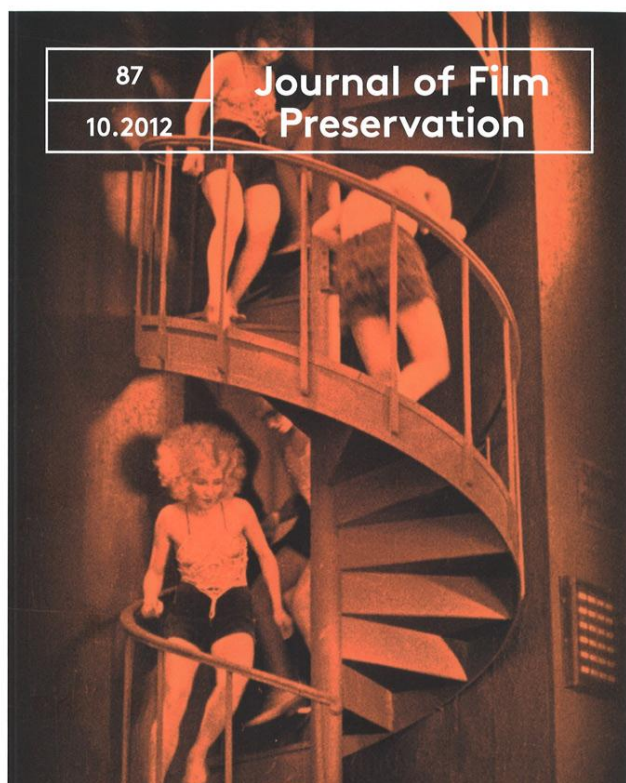
Karen Jones, Michael Moulds, Frances Thorpe, Rutger Penne, and Anthony Blampied in the P.I.P. Office in Brussels.

> Happy Birthday P.I.P.!

This year marks the 40th anniversary of FIAF's Periodicals Indexing Project, and on this occasion a special P.I.P. reunion took place on Friday September 14. All the former editors of the project (Karen Jones, Frances Thorpe, and Michael Moulds), and former Assistant Editor Gail Rubenstein, gathered in Brussels to celebrate 40 years of P.I.P. together with the current P.I.P. and FIAF staff. After a visit to the P.I.P. office and the FIAF Secretariat in the afternoon, the day was concluded at a typical Brussels restaurant for a dinner, which was offered by FIAF. Everybody received on this occasion a special "P.I.P. Needs You" mug.

> Publication Volume 40

In September, Volume 40 of the *International Index to Film Periodicals* was published. Surprisingly enough the printed volume is still being produced in this digital era. An online version of the Index with quarterly updates is offered by our publication partners ProQuest and Ovid.



05 News from the P.I.P.



Jonathan Benaim, Rutger Penne, and Anthony Blampied at BFI SouthBank.

> Visit BFI London

On 18 and 19 September Anthony Blampied (P.I.P. Associate Editor), Christophe Dupin (FIAF Administrator) and Rutger Penne (P.I.P. Editor) visited the new BFI Library, which is now located on the South Bank. We successfully discussed new ways of collaborating with our BFI colleagues Jonathan Benaim, Vivienne Jones, Stephen McConnachie, and Gabriele Popp. As a result, we are now preparing a **new method of data transfer** between CID, the new system of the BFI, and FIAFCat, our indexing software.

Rutger Penne - r.penne@fiafnet.org

06 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

With the much-appreciated financial support of the Cinemateca Brasileira, FIAF and the CDC contracted with Stephanie Boris to once again update the **Treasures from the Film Archives** database of silent-era films. All affiliates were emailed in September and to date 17 archives have responded. We hope to hear from many more of you before the December 1 deadline! Please contact us with any questions.

Drafts of three full chapters of the revised **FIAF Cataloguing Rules** are nearing completion. They will be jointly reviewed in November by a small group, including the authors, then circulated to the wider FIAF Cataloguing Rules revision working group for comments. We plan to address these comments and produce another round of revised drafts before the next meeting of the working group, which will precede the 2013 FIAF Congress in Barcelona.

The **Glossary of Filmographic Terms** has been translated into Chinese by Jin Zhang of the China Film Archive. Many thanks to Jin Zhang and to all of the other translators; with your help the Glossary (http://www.fiafnet.org/uk/publications/fep_Glossaryoffilmographicterms.html) now has full or partial translations in twelve languages.

Nancy Goldman, Head of CDC - NLG@berkeley.edu

Current members of the CDC: Nancy Goldman (Head), Olga Toshiko Futemma, Maria Assunta Pimpinelli, Thelma Ross, Zoran Sinobad (Deputy Head), Martine Vignot, Gabriele Popp, and Rutger Penne (ex-officio).

Are you ready for digital projection?

FIAF is proud to announce the publication of a sequel to *The Advanced Projection Manual* written by Torkell Sætervadet in 2006.

The FIAF DIGITAL PROJECTION GUIDE is a new essential publication for film archives and cinematheques faced with the challenges of D-cinema and digital projection.

Topics include:

- What is D-cinema and what are the alternatives?
- Pixel – the digital picture element
- The DCP format
- Digital projection systems
- 3-D systems
- External digital sources
- Sound for D-cinema
- Choosing the right equipment
- Maintenance and troubleshooting

This new manual will be available in print and e-book editions.



Release date (print edition): 15 December 2012

**FIAF Affiliates can purchase the Guide at a reduced price.
For enquiries and pre-orders, email the FIAF secretariat
info@fiafnet.org**

Did you miss *The Advanced Projection Manual*?
The original book can still be ordered at <http://amzn.to/RWGPPS>

Digital Projection for Archival Cinemas is published by FIAF
with the support of the Norwegian Film Institute and the Giornate del cinema muto



06 News from the Commissions



Seminar on digital projection at the Pordenone festival 2012

> Programming and Access to Collections Commission (PACC)

FIAF Digital Projection Guide to be released on December 15th

The *Advanced Projection Manual* by Torkell Sætervadet was published by FIAF in 2006, in co-operation with the Norwegian Film Institute (Oslo), and has since become the main source of reference for archival projection (still available at <http://amzn.to/RWGPPS>). Written at the dawn of D-cinema, the book included a brief chapter on digital projection, but the commission felt it necessary to expand this section by a follow-up publication solely devoted to the topic of digital projection. Thanks to an author's grant from the Norwegian Film Institute, and financial support from FIAF and Le Giornate del cinema muto (Pordenone), the *FIAF Digital Projection Guide* is now ready for release on December 15, both as paperback and eventually as an e-publication. The Pordenone festival hosted a well-attended and successful seminar on digital projection and the publication with the author present on October 10, and the book can be pre-ordered by contacting the FIAF secretariat at info@fiafnet.org.

Jon Wengström, Head of PACC
Jon.Wengstrom@sfi.se

Current members of the PACC: Jon Wengström (Head), Elaine Burrows, Stefan Droessler, Luca Giuliani, Meg Labrum, Patrick Loughney, Sungji Oh.

> Technical Commission (TC)

Three of the **Technical Commission guidance papers** have now been translated into French and Spanish. These are the ***Recommendation for D-Cinema Deposit, Setting up a Digitisation Workflow***, and ***Digitisation for Film Archives – Complications***. Please go to the French and Spanish versions of the FIAF website for these.

http://www.fiafnet.org/fiafnet/uk/publications/fep_Commissions.html

A short paper on the **preservation of digital data** is in preparation. This will outline the essential requirements for storing and managing digital items for the long-term. We are also producing an extended list of technical references and resources for film archivists, particularly in the field of digital technology (where we all need as much help as we can get). If anyone has any other topic which they feel could be usefully covered by a brief guidance document, please contact me.

As a footnote, the TC notes with regret, but little surprise, the **continuing decline of the traditional photochemical film industry**, as more laboratories go out of business and manufacturers announce the end of film stock lines. We are working on possible strategies in the face of this bleak prospect, and will report in future *FIAF Bulletins*.

David Walsh, Head of the TC
dwalsh@iwm.org.uk

Current members of the TC: David Walsh (Head), Thomas Christensen, Nicola Mazzanti, Camille Blot-Wellens, Joe Lindner.

07 FIAF Congresses



> 2013 FIAF Congress in Barcelona

The preparations for the 2013 FIAF Congress in Barcelona are proceeding well. As you probably know the [congress website](#), created by the **FILMOTECA DE CATALUNYA**, is now ready and the online registration procedure will be launched shortly. The second congress newsletter will also be ready in the next few weeks.

The deadline for submissions of presentations for the symposium on **"multiversions"** is fast approaching (30 November) so if you haven't sent your paper proposal yet, make sure you do it now! (email it to filmoteca.congres@gencat.cat). Selected papers will be announced in January.

Remember that you need to book your hotel as soon as possible (and by early January 2013 for most hotels), as Barcelona is a very popular destination and accommodation near the Filmoteca is limited. See the list of partner-hotels on the congress website.

For more information contact the [FIAF Secretariat](#) or the [Congress Secretariat](#).

> 2014 FIAF Congress in Skopje

At its last meeting, the Executive Committee discussed the exact dates of the 2014 FIAF Congress with Mimi Gjorgoska-Ilievska of the Macedonian Cinematheque. Because of the date of the Easter weekend in 2014 (18 to 21 April), it was decided to hold the Congress from Sunday 4 May to Saturday 10 May. Update your diaries!

08 Education

> FIAF School on Wheels, Accra, Ghana, August 13-18, 2012

The **FIAF School on Wheels**, funded once again by the Goethe Institut and coordinated by FIAF, was hosted by the National Film and Television Institute of Ghana (NAFTI), an institute for training in film and television production skills.

The 37 participants attending the school represented educational, broadcasting, museum and government institutions, responsible for a variety of information resources including AV materials. The participants had already attended a number of workshops and many had graduate degrees in archival studies. Over the five days, Luca Giuliani conducted a detailed (and highly interactive) discussion of collection policy and curatorial responsibilities, Thelma Ross provided a densely-packed series of presentations on cataloguing, and David Walsh surveyed the technical and preservation aspects of audiovisual archiving from film to digital media. The level of participation from the audience was impressive, there being a wide variety of questions, comments and observations made during the course of the school. Thelma Ross learned that although several of the participants already understood aspects of AV handling and preservation and of archival administration, the archival courses which many had attended did not (as is common elsewhere) include cataloguing courses in the curricula. As a result, the cataloguing aspect of the SoW program was especially necessary and met with enthusiasm and many questions. In the area of preservation and digitisation however, it was clear that international standards and best practice are often beyond the resources of many of the participating institutions.

08 Education



The participants attending a workshop during the FIAF School on Wheels in Accra



The participants of the FIAF Summer School in Bologna

Digital technology and digitisation is seen by many as a solution to the problems of archiving physical media and providing access, without much awareness that this creates a whole new set of problems. Nonetheless, we believe that the School on Wheels was a great success, and that the participants found it extremely valuable both in enhancing their own skills and in benefiting the institutions they work for. Participants provided feedback to the experts during a free-form evaluation on the last day, and the comments were generally very positive. Both tutors and students made recommendations which they subsequently submitted to the FIAF Executive Committee.

For further details on this SoW and the recommendations of the tutors and students, see the [FIAF Website](#)

Luca Giuliani, Thelma Ross and David Walsh

> FIAF Summer School in Bologna

In June 2012 the **Film Restoration / FIAF Summer School** was held for the fifth time. Once again FIAF and the Association des Cinémathèques Européennes (ACE) combined their efforts with Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory to organize the Film Restoration / FIAF Summer School, held annually since 2007.

Before their coming in Bologna, students were prepared with a distance learning program. The first week in Italy was composed by meetings with some of the most distinguished experts in the film restoration field, organized in the frame of the XXVI edition of Il Cinema Ritrovato film festival. For the 2 weeks of practical internship, the Summer School's students put into practice what they have learned, in the facilities of L'Immagine Ritrovata restoration laboratory. They worked 8 hours a day, in groups of 6 at the maximum, supervised by the laboratory staff and international experts. Participants had access to all departments of the laboratory: Film repair, comparison and cleaning, Scanning, Telecine, digital restoration and cleaning, Digital colour correction, Sound restoration, Mastering and Digital Cinema, Machine room, network management and back-up strategies, Subtitles, Film recording,

08 Education

Photochemical preservation and restoration, Color grading, Print and processing, Researching non-film material for film restoration.

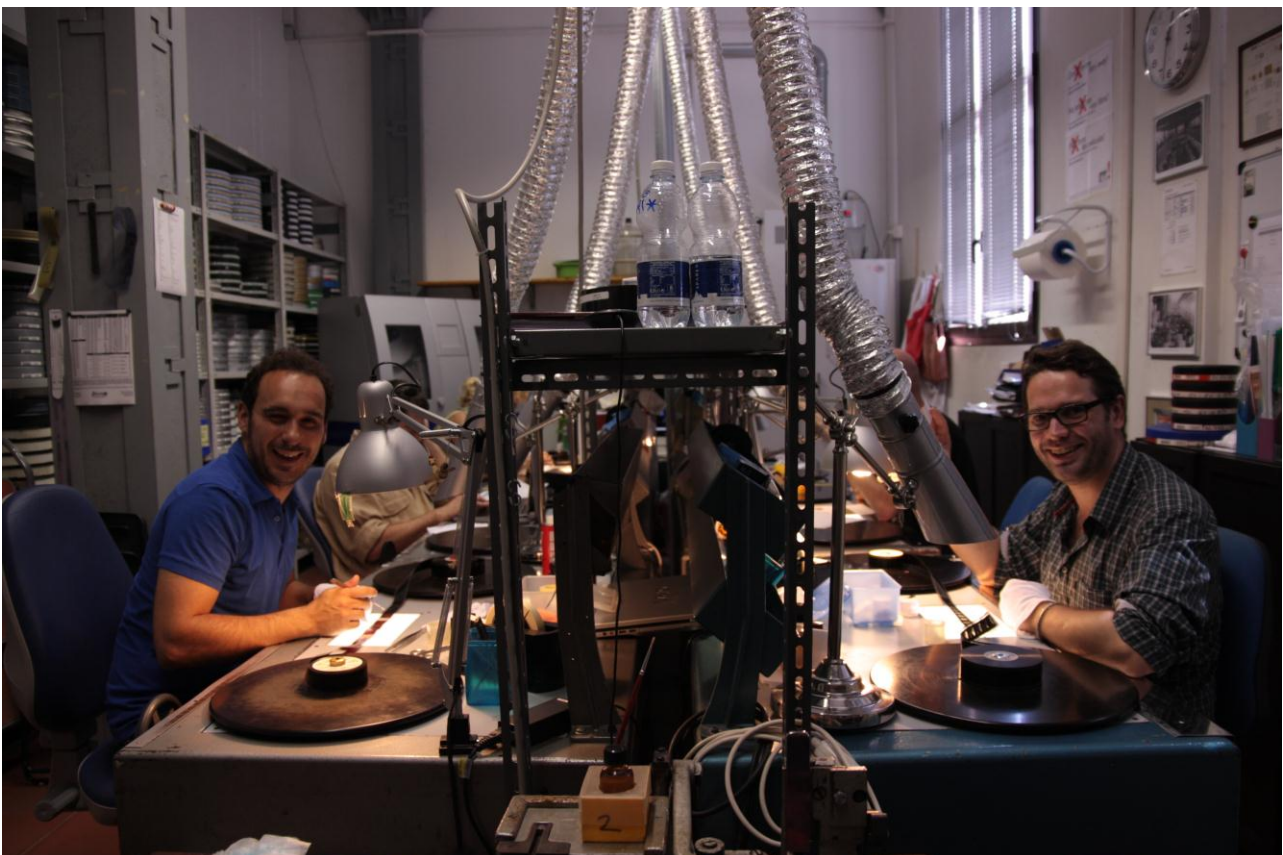
Participants showed great interest, gave positive and enthusiastic feedbacks and made important suggestions. The most common suggestion was to create a stronger link between the different phases of the project, i.e. between theory and practice.

The participants of the Summer School put into practice what they have learned in the facilities of L'Immagine Ritrovata restoration laboratory

The 2012 FIAF Summer School was attended by 32 participants from 20 different countries: Spain, Brazil, Austria, Colombia, France, Cuba, India, USA, Indonesia, UK, Norway, Thailand, Serbia, Italy, Czech Republic, Chile, Slovenia, Taiwan, Philippines, Finland.

Five European students were awarded a 500€ scholarship by the ACE, while two other students received a 1500€ scholarship from FIAF/Ibermedia.

Elena Tammaccaro
elena.tammaccaro@immagineritrovata.it



The participants of the Summer School put into practice what they have learned in the facilities of L'Immagine Ritrovata restoration laboratory

09 Publications and DVDs

> Barcelona

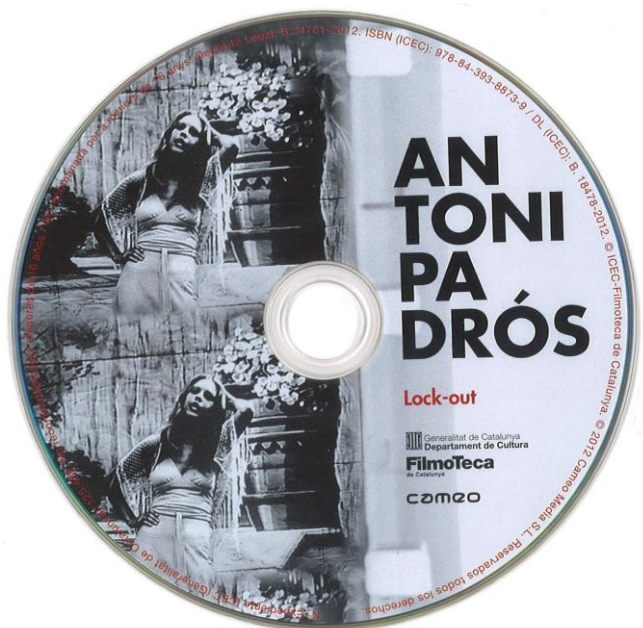
Antoni Padrós: Cinema Margins

Antoni Padrós is a unique figure in the history of Catalan cinema. With a background in painting, he turned to film to provide movement to a series of ghosts which, having risen out of the classic films of the silent period, opera and certain Hollywood icons, are also inseparable from firm social and sexual connotations. On the borderline between the School of Barcelona of the second half of the 1950s and the explosion of freedom that came after the death of Franco, the central body of Antoni Padrós' film work connects the US underground and post-68 militant European cinema with his own original touches that were developed under the influence of a suffocating dictatorship.

From the margins of the film industry, his work has gained a progressive importance which, through dialogue with various artistic disciplines, has led him to occupy such distinguished museums as the Tate Modern in London and the Museo Nacional Centro de Arte Reina Sofia in Madrid, where it has been discovered by new generations of viewers.

Filmoteca de Catalunya joins this recognition of the director of Shirley Temple Story with the edition of his entire work in DVD, including his latest production, *L'home precís* (*The Precise Man*), which has not been released until now. Always painstaking with his own works, Padres has deposited all his films for their preservation and dissemination. In close collaboration with him, we have remastered film elements and from this process has emerged this DVD, which also includes some unpublished documents on rarely seen or unfiled projects, as well as a documentary about Padres.

Esteve Riambau - eriambau@gencat.cat

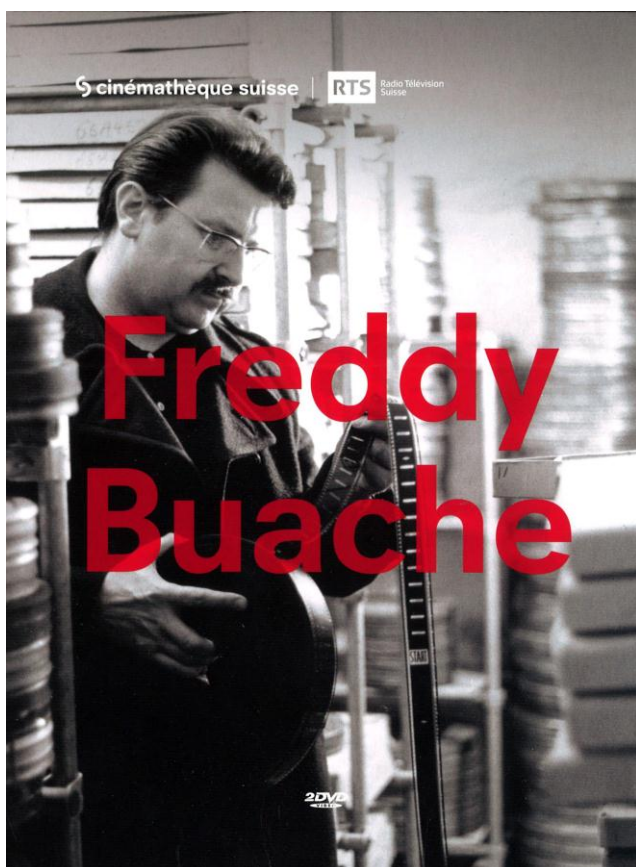


> Lausanne

Freddy Buache

This DVD box-set celebrates the commitment and personality of Freddy Buache, director and soul of the Cinematheque suisse for nearly half a century. Includes the documentary *Freddy Buache, Messenger of the 7th Art*, by Michel Van Zele. It includes also sequences from the archives of the Radio Television Suisse and from the Cinematheque suisse, brought together for the occasion by Fabrice Aragno. Finally it includes the only film ever written and directed by his wife, writer and journalist Marie-Magdeleine Brumagne. From one exceptional document to the next, one can find Henri Langlois, Jean-Luc Godard, Luis Bunuel, Erich von Stroheim, Jean Rouch, Maurice Pialat and many other great figures who have crossed his path during his exceptional career.

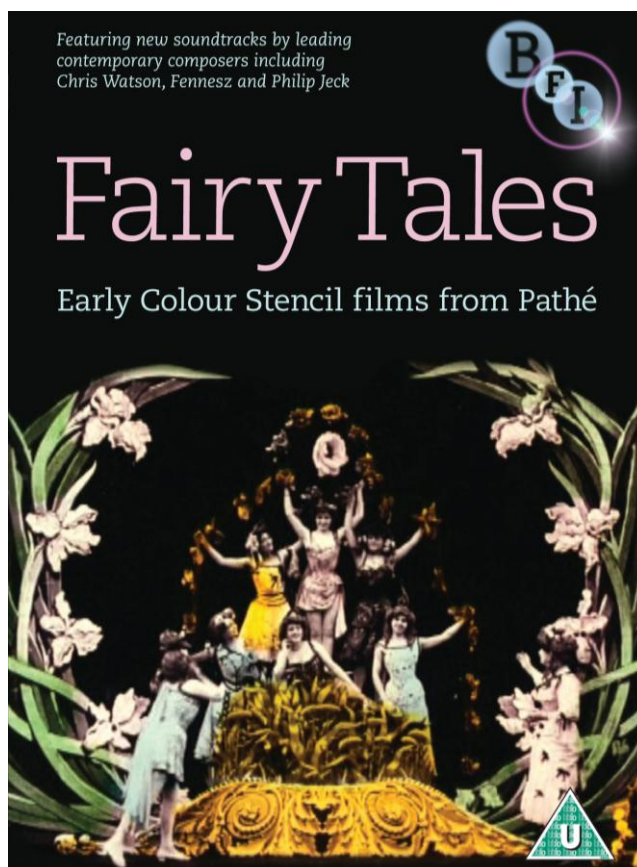
09 Publications and DVDs



DVD released by the Cinematheque suisse and the Radio Television Suisse. In French with German subtitles, 194 min.

> London (BFI)

Fairy Tales: Early Colour Stencil films from Pathé
During the belle époque in Paris, scènes de feeries, or fairy films, became popular thanks to the Pathé Frères company. Made to appeal to young and old, the films recreated the theatrical spectacles of the age in jewel-like colours. *Fairy Tales: Early Colour Stencil films from Pathé*, released by the BFI on 3 December 2012, brings the films to DVD, each one accompanied by a new score from recording artists of the leading experimental music label Touch.



Enhanced by techniques of the then-new medium of film, they feature fantastical settings, dancing girls, mythical beasts, supernatural beings and a plethora of stage tricks, giving modern audiences a fascinating glimpse into the magical world of the nineteenth-century theatre.

Jill Reading, BFI - jill.reading@bfi.org.uk

09 Publications and DVDs



> São Paulo

Cinemateca Brasileira Journal

In the second semester of 2012, the Cinemateca Brasileira started publishing a journal on cinematographic culture in its various manifestations. The purpose is to provide an opportunity to discuss cinema and the topics of art and society that are present in it, so as to encourage a revitalized debate on audiovisual matters. The Cinemateca believes that, as part of its institutional mission of preserving and giving access to audiovisual collections, a film archive should also participate in the intellectual debate surrounding them. In a society defined by the production of sound and images, an inventive film archive is even more necessary. In this first issue, alongside essays, articles, testimonials and critiques, the Guide to Personal and

Institutional Archives outlines the diversity of printed sources that are decisive for research and reflection.

This Guide is a result of and fosters the renewal of approaches on cinema and audiovisual issues in Brazil. A particular emphasis must be put on the permanent section 'Paulo Emiliana' which presents the diverse aspects of the work of our most famous critic. A polygraph who was interested in every aspect of cinema, Paulo Emilio Salles Gomes wrote memoirs, letters, analytical essays, political and educational texts, discourses, interventions, chronicles, journalistic articles and novels. His archive, brought to the Cinemateca thanks to his widow, the writer Lygia Fagundes Telles, helps unravel this body of work and offers important elements to understand Brazilian cinema history.

> Skopje

KINOTEKA NA MAKEDONIJA/CINEMATHEQUE OF MACEDONIA finished several demanding projects and celebrated the World Day of Audiovisual Heritage with the presentation of DVD edition consisting of 7 digitally restored films by one of the most distinguished Macedonian film directors, Stole Popov. The edition consists of 5 DVDs, including 3 documentary films in one DVD: *Fire* (1974), *Australia* (1976) and *Dae* (1979), as well as 4 feature films on separate DVDs: *The Red Horse* (1981), *Happy New '49* (1986), *Tattoo* (1991) and *Gipsy Magic* (1997). The luxury collection of Stole Popov's feature and documentary films was presented by the Minister of Culture Elizabeta Kanceska-Milevska, who among the other things emphasized that it could be a valuable and representative gift to any devotee to the Macedonian cinematography, and also, a good opportunity for the people from abroad to get to know Macedonian cinema history. Stole Popov, expressing gratefulness to the Ministry of Culture and to the Cinematheque of Macedonia, expressed his satisfaction with the fact that institutionally is taking care for the preservation and presentation of the audiovisual

09 Publications and DVDs



cultural heritage. Professionals from the Cinematheque took part in the preparations of the DVD editions. The editor in chief was the director of the Cinematheque Mimi Gjorgoska Ilievska,, and the editor was Igor Stardelov, who was also responsible for the digitalization process.

> Toulouse

The TOULOUSE CINEMATHEQUE publishes, with Privat Editions, "Étrangers d'ici" on the 25th of October 2012. The book addresses the topic of "Migrants and migrations in cinema" based on Toulouse Cinematheque's films collection. Through various entries, more than 150 film frames are analyzed and discussed. By setting these images back in context, the book allows a better understanding of the diversity of the French population. From the first 1930s films to the second-generation North African cinema and suburbs films of the 1990s and 2000s, it is a very rare and restricted visual heritage that is now available and can be shared with a large audience.

10 Other News



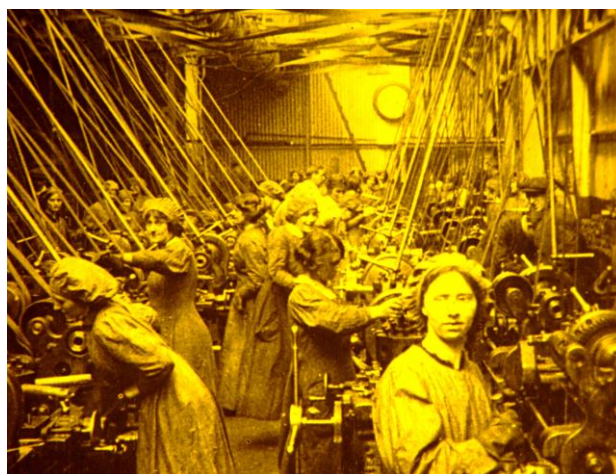
> EFG 1914

EFG1914 is a digitisation project focusing on films and non-film material from and related to World War I. It started in February 2012 and runs for two years. Twenty-five partners, among them 20 European film archives, are working towards the following main goals:

- To digitise 650 hours of film and ca. 5.600 film-related documents on the theme of the First World War
- To give access to the material through the European Film Gateway (www.europeanfilmgateway.eu) and Europeana (www.europeana.eu/portal/)
- To build a virtual exhibition using selected objects digitised in EFG1914

EFG1914 covers all the different genres and sub-genres relevant in that time: newsreels, documentaries, fiction films, propaganda films. Moreover, EFG1914 will also give access to anti-war films that were mainly produced after 1918 and which reflect the tragedies of the 1910s. This material is of special importance since only around 20% of the complete silent film production survived in the film heritage institutions. Therefore, EFG1914 set out to digitize a crucial part and a critical mass of these remaining moving image records, mostly undiscovered by the public.

At the same time, the project serves as a means of facilitating good practices of film digitization and digital preservation by pooling the individual archives' considerable experience in this field.



« Ammunitions and war equipments factory » 1916(?)
© Collection CNC-AFF

EFG1914 is the follow-up project of EFG – The European Film Gateway (2008-2011). The main outcome of the EFG project is the online portal The European Film Gateway, which gives access to several hundreds of thousands photos, films, texts and other material preserved in European film archives.

More information on EFG1914 and the complete list of participating institutions on the project website www.project.efg1914.eu.

> Future of Film Archives

In October 2012 the British Film Institute brought together a group of experts, representing a broad range of interests in film archives and laboratories, for a series of meetings at its new Master Film Store near Gaydon in Warwickshire. The initiative, known as "FOFA" (Future of Film Archives), set out to explore and debate universal concerns posed by declining provision of services and materials related to traditional photochemical film.

Prime topics of discussion were the continuing availability of film stocks, viability of laboratory processing facilities and maintenance of film related technologies. The possibility of collaboration between archives to secure shared cold storage for long-term preservation purposes formed a substantial part of the debate as did training and succession in an environment that is transitioning rapidly from analogue to digital.

The aim now is to gather views and information from a wider range of colleagues ahead of a presentation at the next FIAF Congress.

The FOFA initiative comprises Cinémathèque française, Deluxe Digital, Eye Institute, Imperial War Museums, Library of Congress and the BFI.

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LA
CINÉMATHÈQUE
FRANÇAISE

Toute
la mémoire
du monde

FESTIVAL INTERNATIONAL 27 NOV 2012
DU FILM RESTAURÉ 2 DÉC 2012

Carte blanche à **MARTIN SCORSESE**
Films classiques et raretés | Ciné-concerts | Invités

Photo: O. Bouchard - L'Espresso / G. Bouchard - L'Espresso. M. Scorsese / Contrasto. Bouchard - L'Espresso. Contrasto / L'Espresso

N°24
NOVEMBRE / NOVEMBRE
DECEMBER / DÉCEMBRE
L1 > 12.2012

CINEMATEK

THELONIOUS MONK
DINAH WASHINGTON
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VILLE ÉROTIK / MUETS ÉROTIQUES
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FAOUZI BENSAÏDI

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OLIVIER ASSAYAS
BLAXPLOITATION

CLASSICS BY POSITIF
PRZYSZTOF KOMEDA
SE FILM FESTIVAL

cinémathèque suisse

**novembre
décembre
à la Cinéma-
thèque
suisse**

**Fall
Schedule
2012**

tiff. BellLightbox

October 2012 - January 2013
Films Exhibitions Special Events Education

John Woo Member of I.D.
Filmmaker
Judy Murray
Peggy Sue
Werner Schuler
Doris Dörrie
Michael Fassbender
Michael Fassbender
Michael Fassbender
Michael Fassbender

**DESIGNING 007:
FIFTY YEARS OF BOND STYLE**
Exhibition and Films

UCLA film & television archive

at THE BILLY WILDER THEATER

THE CHINA OVERSEAS BIENNIAL
THE FILMS OF MITCHELL LEISEN
OUT OF THE PAST FILM
RESTORATION TODAY
HOMEROS REVISITED
A RETROSPECTIVE
FOCUS BY FORBES
ARCHIVE PREVIEW
ARCHIVE TREASURES
LEGACY PROJECT SCREENING
SERIES
ARCHIVE DOCUMENTARY
POSTERS
FAMILY FILMS

OCT / NOV / DEC
2012

SAISON 2012-2013
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SEPTEMBRE | DÉCEMBRE

50
Saison

cinémathèque euro-occidentale
Institut Jean Vigo

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2012-2013

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Programación | 219 |
novembro decembro | 2012 |

LUIS GARCÍA BERLANGA
CINE E EMIGRACIÓN
JOÃO CANIJÓ
FESTIVAL EUROÁRABE ÁMAL

FÓRA DE SERIE
OFF GALICIA
CGAI JÚNIOR

CGAI

CHURRO SALGADO
DE WITTEBRIDGE
FILMATECA
DE GALICIA

**film
museum**

VIENNALE
Vienna International Film Festival
Oktober | November 2012

**Fritz Lang
Jack Smith**

Premiere: „Easy Rider“ von James Benning und
„Un amour de jeunesse“ von Mia Hansen-Løve

Zyklische Programme: Was ist Film | Die Utopie Film

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BFI
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Guide

BFI Southbank
October /
November 2012

Uncut: Celebrating the BBFC
Dark Ealing | Alexander Mackendrick
Lawrence of Arabia | The Shining
Beyond the Fourth Wall

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11

Le néoréalisme italien
Brazil Film Festival
The Mind-Game Film
LIVE@Cinémathèque: Dr Jekyll and Mr Hyde
Fictions of Politics