

fiat bulletin online

12.2016



Two frames from *The Silence* (Cecil B. DeMille, 1926)
restored by the Cinémathèque française and the San Francisco Silent Film Festival

Editorial



Christophe Dupin
Senior Administrator

Dear Colleagues,

Looking back on 2016 as the year is drawing to a close, I think it is fair to say that this has been another busy and rather successful year for our Federation. Our Congress in Bologna was the best attended in FIAF's history. We have been involved in various significant training events around the globe (in Pune, Paris, Bologna, and, more recently, Tirana), and have initiated a new pilot programme to consolidate and structure our support to archives and archivists around the world. Already several new training initiatives are in the pipeline for next year.

After nearly a decade of hard work, the Cataloguing and Documentation Commission finally completed their seminal *FIAF Moving Image Cataloguing Manual*, available as a free PDF file and also as a published book. We hope many of our affiliates will attempt to implement its recommendations, and we look forward to receiving their feedback, so that the CDC can continue to fine-tune the *Manual*.

Many of the resources that FIAF provides to its affiliates are now available via the FIAF website. We have added quite a few useful search engines, forums, and guides to the website this year. I would like to remind all our colleagues working in FIAF-affiliated archives (whatever your place in your institution's hierarchy!) that you can register on the website and access a number of members-only resources (for instance, the [Treasures from the Film Archives database](#), [Register of Archive Equipment](#), FIAF affiliates' Annual Reports, FIAF EC and GA papers, etc.), and share your own experiences as practitioners (via the [Film Scanners Forum](#), for example). Finally, I know that many of you will be glad to learn that we have decided to make the *JFP* back catalogue – all the way back to 1972! – available as PDF files again, but to connected members of the FIAF community only. One more reason to register, if you haven't yet done so!

We welcomed three new Associates this year: the Niles Essanay Silent Film Museum, the Ingmar Bergman Archives, and the Cinémathèque des Pays de Savoie et de l'Ain (all three briefly introduce themselves in the next section). That brings the total of FIAF Affiliates to a record 162. Our group of FIAF Supporters has also kept growing, to reach a record 46. A big thank-you to all of them for their interest in FIAF and their financial support, which helps fund a number of key projects, not least our new Training and Outreach programme. They are all listed at the end of this Bulletin.

Finally, I would like to end this editorial by paying tribute once again to this year's three dearly departed Honorary Members – Christian Dimitriu, Ib Monty, Michelle Aubert and Peter Konlechner – to whom our Federation owes so much. They won't be forgotten.

A very happy new year to you and your institution!

Best regards,

Christophe Dupin

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01 News from the Affiliates

New Affiliates



> FREMONT NILES ESSANAY SILENT FILM MUSEUM

The Niles Essanay Silent Film Museum (NESFM) is a small volunteer-run non-profit independent museum that celebrates our local history. We are a combination of living history museum, archive, and research center, with a specialty on filmmaking in the San Francisco Bay Area, California, USA.

One of the factors that makes NESFM unique is the fact that the town of Niles (now the Niles Historic District of the City of Fremont) was the location of the western studio of the Essanay Film Manufacturing Company from 1912 to 1916. In the first three-plus months of 1915, Charles Chaplin produced the two films that made him an internationally known movie star, *The Tramp* and *The Champion*. Thus, NESFM celebrates not only our local history, but also the role that local history played in world cinema.

A major portion of our educational programming is weekly presentations of silent films on film in an authentic setting (the 1913 Niles Edison Theater) with live music. Many of the films we exhibit come from our collection of both 16mm and 35mm films. We also seek to educate visitors through displays of moving picture equipment (including cameras, projectors, and film

editors), photographs/stills of early filmmaking, original posters, and other artefacts. Other NESFM projects include a small but active film preservation program, tours of our museum, and special programs, such as when we used selected cameras and other equipment to make our own silent film using the techniques of early filmmaking. We look forward to seeing and meeting other FIAF members.

Dorothy Bradley



Shooting script, *Persona* (1965)

> STOCKHOLM INGMAR BERGMAN ARCHIVES

When no less than three different producers had rejected Ingmar Bergman's 1978 screenplay *Love Without Lovers*, the author – as evidenced by a note at the end of the script – filed his work in "that department of the archive known as unfulfilled visions and dreams".

Few knew that this archive was more than a metaphor. Granted, large parts of Bergman's oeuvre can be called "archival" by nature, given both his tendency to recycle his own material, and all the references he makes to archival practices in his films, not least his characters' recurring habits of collection, documentation, etc. Records of all kinds – notes, letters, photographs, tapes – abound in Bergman's work. However, no one could possibly know that a real Bergman archive actually existed, since he himself always claimed

that he never saved anything – “out of superstition”, as he put it. With the publication of his memoirs *The Magic Lantern* (1987) and *Images: My Life in Film* (1990), suspicions could have arisen, since in these books he often refers to, and even quotes from, old notebooks and unfiled, hitherto unknown, scripts, as if they were available to him. And they were.



Figure 1: Bergman's first "workbook" (1938)

But it was not until 1998 that the real facts were revealed, in a seemingly casual, apropos remark to film scholar and Bergman expert Maaret Koskinen, who recalled: “In the midst of the telephone conversation, he said: ‘Listen. I have a room here at home, it measures five by five square metres and in it I’ve collected all kinds of stuff; it’s a hell of a mess. Would you care to take a look at it?’ What do you answer to that? I metaphorically and almost literally curtseyed by the telephone and graciously accepted the offer no one could refuse.”

When Koskinen finally arrived on Fårö, the island where Bergman had resided for many years, the “hell of a mess” turned out to be a collection of sketches, notes, drafts, manuscripts (filmed and unfiled; published and unpublished), photographs, and much more, covering all of Bergman’s career. The same year that Bergman directed his last play at the Royal Dramatic Theatre, he donated this collection of materials to the newly founded Ingmar Bergman Foundation, the main task of which is to administer the Ingmar Bergman Archives. In 2007, the Ingmar Bergman Archives was included on the UNESCO “Memory of the World” list. We are proud to be an Associate of FIAF.

Jan Holmberg



> VEYRIER-DU-LAC LA CINÉMATÈQUE DES PAYS DE SAVOIE ET DE L'AIN

The Cinémathèque des Pays de Savoie et de l’Ain “Association” (under the French law of 1901) has been collecting, preserving, and enhancing cinematographic and audio-visual memory in the region of Auvergne Rhône-Alpes since 1999. The Cinémathèque is housed in historic premises open to the public, namely a former cable-car station on Lake Annecy that includes a cinema and an exhibition space.

The Cinémathèque’s collection now consists of more than 8,000 reels of film and video media, representing 500 depositors, and its holdings include amateur films, family films, and semi-professional films. This safeguarded material is cleaned and repaired, and then viewed and documented to give meaning to the images. All this information is systematically included in the “DIAZ” database, a tool shared with several other archives and cinémathèques specializing in amateur films. The Cinémathèque then conducts a digitization campaign for consultation, archiving, and various forms of valorization/enhancement (depending on the definition of the file formats). The original copies are stored by archival partners (departmental archives).

These archived images constitute unique testimonies of social and cultural history. They cover the entire last century (the oldest film dates back to 1907) and go far beyond the boundaries of our region, since amateurs take their cameras with them to film the world around them. The films then find a second life, and go beyond the intimate sphere for which they were initially conceived.

The Cinémathèque in fact restores this common memory, constituted for the general public through editing, documentary productions for television or cinema, screenings with live music, or online publishing. It offers public screenings in its own cinema and on tour. Over the last 10 years it has also developed a collection of DVDs (a dozen titles are currently available). Memory workshops and educational resources are also available, and every year many outreach events are offered to different audiences (schools, medical facilities, libraries, museums...). Every week, the Cinémathèque presents a programme in its cinema with an original and unique selection, including heritage films and documentary films from its archives. It also works to facilitate links with other cinémathèques (e.g., a *carte blanche* will be presented at the Cinémathèque suisse in 2017, echoing Lumière in 2015 and 2016, and at the Annecy International Animated Film Festival), with a preliminary programme composed of extracts of unedited footage from its own collections. It also hosts classes in the context of schools and cinema (e.g., it offers the first cinema experience to small children from a neighbouring nursery).

Finally, the Cinémathèque also collects cinema equipment, aiming to constitute a museum collection to be exhibited inside and outside its premises. So far 300 cinema and video devices have been inventoried and preserved, from the tools of the amateur filmmaker (cameras, projectors, viewers, splicers/joiners, rewinders, animation stands, tape recorders....) to today's digital camcorders. Books on cinema, amateur cinema, and regional history can be consulted upon request to provide additional information about the film documents held by the Cinémathèque. To date, more than 1,000 hours of images have been digitized, and 300 documents are available online, at www.letelepherique.org

Marion Grange

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La Cinémathèque des Pays de Savoie et de l'Ain est une association loi 1901 qui collecte, conserve et valorise la mémoire cinématographique et audiovisuelle depuis 1999, en région Auvergne Rhône-Alpes, France. Elle est installée dans des locaux patrimoniaux ouverts au public, une ancienne gare de départ de Téléphérique au bord du lac d'Annecy, qui comprend une salle de cinéma et un espace d'exposition.

Films amateurs, films de famille, films semi-professionnels, la collection de la Cinémathèque est constituée aujourd'hui de plus de 8 000 bobines de films et supports vidéo représentant 500 déposants. Les films sauvegardés sont nettoyés, réparés puis visionnés et documentés, de manière à donner sens aux images. L'ensemble de ces données sont systématiquement inscrites dans une base de données « DIAZ », outil partagé avec plusieurs autres cinémathèques spécialisées dans l'archivage des films amateurs.

La Cinémathèque mène ensuite une campagne de numérisation qui sert, selon la définition des formats des fichiers, à la consultation, à l'archivage et aux différentes formes de valorisation. Les copies originales, elles, sont conservées dans les services d'archives partenaires (archives départementales). Ces images archivées constituent des témoignages uniques sur l'histoire socio-culturelle. Elle couvre l'ensemble du siècle dernier (le film le plus ancien datant de 1907), et dépasse l'échelle du territoire régional, puisque les amateurs sortent leurs caméras pour filmer le monde qui les entoure. Les films trouvent ensuite une seconde vie, et dépassent la sphère intime pour laquelle ils étaient initialement conçus.

La cinémathèque restitue en effet cette mémoire commune ainsi constituée au grand public à travers des montages, des productions documentaires pour la télévision ou le cinéma, des ciné-concerts, de l'édition en ligne. Elle propose des projections publiques dans sa salle de cinéma, mais aussi en tournée dans les cinémas. Elle a développé également ces dix dernières années une collection de DVD (une dizaine de titres disponibles actuellement). Elle propose également des ateliers mémoire, des ressources pédagogiques, et chaque année, de nombreuses actions de médiation sont proposés à différents types de publics (scolaires, établissements médicalisés, bibliothèques, musées...). Chaque semaine, la Cinémathèque propose une programmation dans sa salle de cinéma. Films de patrimoine, films documentaires à partir d'archives, la Cinémathèque offre une sélection originale et singulière, en privilégiant les liens avec les autres Cinémathèques (une carte blanche à la Cinémathèque Suisse en 2017, écho à Lumière 2015 et 2016 ; au Festival International du Film d'Animation d'Annecy...), avec en avant-programme des extraits de films bruts, issus de ses collections. Elle accueille par ailleurs en journées des classes dans le cadre d'Ecole et cinéma ou les plus petits de la crèche voisine pour leur première expérience cinématographique.

La Cinémathèque collecte enfin des appareils cinématographiques afin de constituer un fonds muséal qu'elle expose in et hors les murs. 300 appareils de cinéma et vidéo sont ainsi inventoriés et conservés : des outils du cinéaste amateur (caméras, projecteurs, visionneuses, colleuses, enrouleuses, banc-titres, magnétophones....) jusqu'aux caméscopes d'aujourd'hui. Des ouvrages sur le cinéma, le cinéma amateur et l'histoire régionale sont consultables sur demande pour apporter des compléments d'informations aux documents filmés dans les locaux de la Cinémathèque. A ce jour plus de mille heures d'images ont été numérisées, et 300 documents sont accessibles en ligne, sur le site www.letelepherique.org

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News from Other Affiliates

EYE International Conference 2017 presents

The Reel Thing



Save the date

28 - 30 May, 2017

eyefilm.nl/thereelthing



> **AMSTERDAM**
EYE FILM INSTITUTE

**The Reel Thing, at the EYE Filmmuseum,
Amsterdam, 28-30 May 2017**

The EYE International Conference 2017 will feature **The Reel Thing**, a three-day programme bringing together a unique line-up of laboratory technicians, academics, archivists, new media technologists, and preservationists. The Reel Thing includes technical presentations and special screenings of restored films.

Founded and curated by Grover Crisp and Michael Friend, The Reel Thing addresses current thinking and presents the most advanced practical examples in the field of preservation, restoration, and media conservation, and creates an international common ground for discussion and evaluation. The Reel Thing has been

presented all across the United States, as well as Europe and South America, since its inception in 1994.

For more information: www.eyefilm.nl/thereelthing

For proposals, please contact Grover Crisp / Michael Friend (info@the-reel-thing.org) and Giovanna Fossati / Anne Gant (Conference@eyefilm.nl)

Gerdien Smit

> BEIJING CHINA FILM ARCHIVE



Delegates toast future cooperation at the end of the press conference

Chinese Film Festivals along the Silk Road Project launched in Xi'an

The *Chinese Film Festivals along the Silk Road Project*, initiated by the China Film Archive (CFA), was announced at a press conference on 20 September 2016, during the 3rd Silk Road International Film Festival in Xi'an, Shaanxi. In this long-term project, Chinese film festivals will be held in countries along the Silk Road, and films from those countries will in turn be invited to China. Delegates from Russia, Kyrgyzstan, Serbia, Switzerland, and Poland, and the members of ASEAN (Association of Southeast Asian Nations) attended the press conference, where some of the partners signed the Letter of Intent to co-operate with the CFA on the spot.



The main building of the CFA decorated with poster and flags.

"Festa do Cinema Português na China unveiled" in Art Theater of the CFA

Festa do Cinema Português na China was unveiled by the Prime Minister of Portugal, Mr. Antonio Costa, who was on a state visit in Beijing on 9 October in the Art Theater of the China Film Archive.

Co-held by Instituto do Cinema e do Audiovisual, Cinemateca Portuguesa and the CFA, a special retrospective was shown 9–30 October in Beijing and Changsha. Last September, a grand Chinese film retrospective took place in Lisbon, where 32 Chinese films were presented in two cinemas over one month. As a result of a reciprocal cultural film exchange agreement, this year *Festa do Cinema Português na China* has come to shine in China.

The retrospective contained 24 of the most representative Portuguese films, such as *Letters from War* (2016), *Os Verdes Anos* (1963), and *Maria do Mar* (1930), which were screened in three sections, including a Tribute to Manoel de Oliveira, Classics, and Contemporary Cinema. What made this retrospective even more exciting was that it was the first time that Portuguese films were shown to a Chinese public on a big screen on such a scale and in such high-quality copies.



The delegates of six sponsors read out the Joint Declaration of the Nationwide Alliance of Arthouses

Nationwide Alliance of Arthouses launches in Changchun

The start of the ceremony and press conference of the Nationwide Alliance of Arthouses was held during the 13th Changchun International Film Festival, on 15 October 2016.

The Alliance, initiated by the China Film Archive, and which has brought together many film distributors and cinema lines, has been setting up specialized theatres nationwide to show films of all genres, nations, and cultures in commercial Chinese cinemas to enrich the choices, apart from blockbusters, available to the general audience.

The first 100 partner theatres located in 31 provinces have joined the Alliance, guaranteeing at least one prime-time screening daily for art films. The Alliance will still call for 400 more partner theatres nationwide, to expand the number of venues to show more diverse films.

On 23 November, Shanghai, the opening city, showed nine early gems of Chinese cinema, and achieved surprisingly passionate feedback from the local cinephiles. Follow-up screenings in Chengdu, Jinan, etc., are planned for the near future.

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> BERLIN DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN

Future Imperfect: Science, Fiction, Film

Rainer Rother, Annika Schaefer (eds.), *Future Imperfect: Science, Fiction, Film*, Deutsche Kinemathek—Museum für Film und Fernsehen, Bertz + Fischer Verlag, Berlin 2017. Hardcover, ca. 160 Seiten, ca. 22.90 Euro. ISBN 978-3-86505-249-0

The science fiction film is one of the most popular film genres and has featured some of the most powerful images in the history of the cinema. These filmed visions of technology, spectacular future worlds, and extra-terrestrial encounters have negotiated questions of human identity, social visions, and collective fears. This potent mixture explains the attraction of the genre and lends the films their contemporary relevance.

This volume, published on the occasion of a retrospective at the Berlin International Film Festival, presents essays by contributors from around the world that explore the science fiction genre beyond the world of American cinema. Taking the long American tradition and the particularities of the genre as a point of departure, the essays in this volume explore the heyday of East European science fiction film, the place of the science fiction film in German film history, and the positioning of the European auteur film in relation to the genre.

Contributors: Mark Bould, Tobias Haupts, Aidan Power, Matthias Schwartz, and Sherryl Vint. The volume is richly illustrated with select "behind the scenes" photographs and film images.



> BRATISLAVA
SLOVAK FILM INSTITUTE

10-part Blu-ray collection of Slovak film

On the occasion of the Slovak presidency of the Council of the European Union, the Slovak Film Institute issued a representative 10-part Blu-ray collection entitled "Slovak Film", with the following titles: *Boxer a smrť* (1962), *Slnko v sieti* (1962), *Vtáčkovia, siroty a blázni* (1969), *Ja milujem, ty miluješ* (1980), *Chodník cez Dunaj* (1989), *Všetko čo mám rád* (1992), *Papierové hlavy* (1995), *Sila ľudskosti - Nicholas Winton* (2002), *Slepé lásky* (2008), and *Pokoj v duši* (2009). The films made between 1962–1995 were digitally restored by the Slovak Film Institute.

The Blu-rays have six language versions. Subtitles are provided in English, German, French, Spanish, Italian, Russian, and also Slovak for the hearing impaired.

New Director of the national film archive

Marián Hausner was appointed Director of the National Film Archive – the main organizational unit of the Slovak Film Institute for film heritage.

Richard Šteinhübel

> BUDAPEST
HUNGARIAN NATIONAL DIGITAL ARCHIVE
AND FILM INSTITUTE



Digital remastering and DVD publication
of the newsreels of 1956 on the occasion
of the 60th anniversary of the 1956 revolution

On the occasion of the 60-year commemoration of the 1956 Hungarian revolution, the Film Archive digitally remastered 44 newsreel volumes made in 1956, after reviewing more than 200 reels. Being the official self-representation medium of public life, these newsreels served propaganda goals. The newsreels of the year 1956 offer insight to the internal and foreign affairs of the era, contain production reports, and give an overview of everyday life, cultural life, and legendary sport events. During the 1956 uprising, official newsreels were put on hold; hence the whole 1956 issue includes only 44 volumes. However, filmmakers were documenting the events of the revolution throughout Budapest. The bonus tracks of the DVD contain both an audio commentary of the events of the era and a compilation of raw footage of revolutionary events. The DVD release of the 1956 newsreels was sponsored by the Hungarian Academy of the Arts.

Dorottya Szörényi



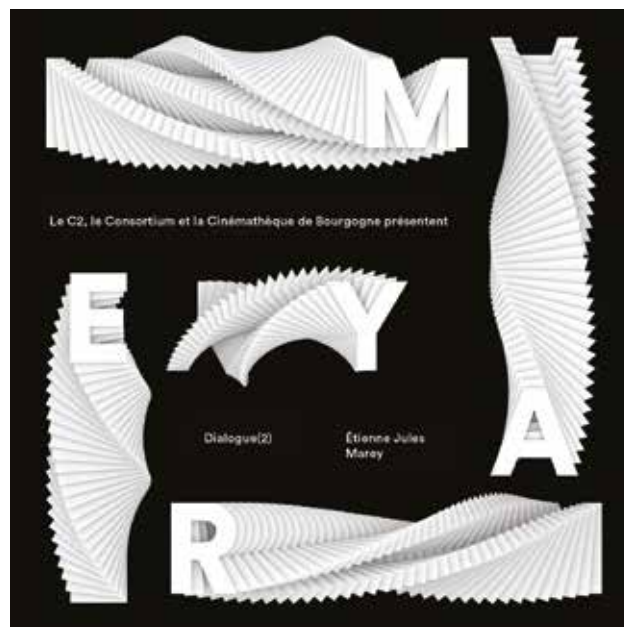
Digital restoration of the Hungarian film *Love* by Károly Makk in Cannes classics

In 2016, 45 years after its premiere in Cannes, the Jury Prize-winning *Szerelmek* (*Love*) was selected for Cannes Classics, and was accompanied by its 90-year-old director, Károly Makk.

The film was based on two short stories, *Love* (*Szerelmek*) and *Two Women* (*Két asszony*), by the famous Hungarian writer Tibor Déry, who was the primary defendant sentenced to prison during the lawsuits against Hungarian writers following the 1956 revolution. While *Love* recalls the conceptual lawsuits of the 1950s, *Two Women* covers Déry's own experiences in prison in 1957 and the circumstances of his amnesty. The film merges these two short stories, in which the camera explores the timeless nature of memory and describes the love triangle of the three main characters: the wife, her dying mother-in-law, and the imprisoned son/husband. Makk presented the experience of 1956, personal autonomy facing the authoritarian regime, along with human happiness within the framework of private life.

The digital restoration of *Love* was realized by Focus Fox Studio and the Filmlab Division of the Hungarian National Film Fund in co-operation with the Hungarian National Digital Archive and Film Institute, financed by the Hungarian Academy of Arts. The restored film, along with an audio director's commentary and bonus features, was released on DVD on the 60th anniversary of the 1956 revolution.

Dorottya Szörényi



> DIJON CINÉMATÈQUE RÉGIONALE DE BOURGOGNE JEAN DOUCHET

Following the Board of Directors meeting of the Cinémathèque de Bourgogne on 9 November, the members of the C.A. voted unanimously to transfer its collections outside Dijon. Faced with the urgency of this situation, the Board of Directors decided to postpone all the events planned for the end of 2016, notably *Dialogue (2) Marey*, which was due to take place 25-27 November at the Cultural Center, C2 in Torcy.

On 24 May 2016 the General Assembly of the Fédération des Cinémathèques et Archives de Films de France took place in Saint-Etienne. After studying the application submitted by the Cinémathèque de Bourgogne, the members of the Federation unanimously approved its admission.

Publication: a collaboration with the Presses du Réel and with Mr. and Mrs. Martin Starewitch allowed the writing of the first book of interviews dedicated to Ladislav Starewitch. Interviews with Jean Douchet, Hervé Aubron, Jacques Cambra, Claude Bataille, and others are in progress.

The Cinémathèque de Bourgogne has two newcomers: Paulin Atake, Director of Film Collections, and Marine Hajduk, Director of Communications.

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Marine Hajduk

[fr]

Suite au Conseil d'Administration de la Cinémathèque de Bourgogne du 9 novembre, les membres du C.A. ont voté à l'unanimité le transfert de ses collections hors de Dijon. Face à l'urgence de cette situation le Conseil d'Administration a fait le choix de repousser l'ensemble des événements prévus sur la fin de l'année 2016, notamment Dialogue(2) Marey qui devait se dérouler du 25 au 27 novembre au Centre Culturel, le C2 à Torcy.

Le 24 mai 2016 à Saint-Etienne a eu lieu l'assemblée générale de la Fédération des cinémathèques et archives de films de France. Après l'étude du dossier présenté par la Cinémathèque de Bourgogne, les membres de la fédération ont accepté l'adhésion à l'unanimité.

Édition : une collaboration avec les Presses du Réel ainsi qu'avec Monsieur et Madame Martin Starewitch a permis actuellement l'écriture du premier livre d'entretiens consacré à Ladislav Starewitch. Des entretiens avec Jean Douchet, Hervé Aubron, Jacques Cambra, Claude Bataille etc. sont en cours de réalisation.

La Cinémathèque compte deux nouveaux salariés : Paulin ATAKE, Directeur des Collections Films, et Marine HAJDUK, Directrice de la Communication

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Marine Hajduk

> DUBLIN

IFI IRISH FILM ARCHIVE

IFI Player, Online Resource

On 14 September 2016 the Irish Film Institute launched the IFI Player, an online resource giving world-wide access to the fascinating collections housed in the IFI Irish Film Archive. The Archive is the custodian of Ireland's national moving image heritage, preserving a collection that chronicles over 100 years of Irish achievement and experience, spanning 1897 to the present day.

The IFI Player is the result of an extensive digital preservation and access strategy, and acts as a virtual viewing room that gives audiences instant access to this rich film heritage. The material on the IFI Player has been selected to show audiences the breadth and depth of the collections preserved by the Archive: home movies, newsreels, travelogues, animation, feature films, public information films, and documentaries have all been included. The cameras of filmmakers have captured the development of modern Ireland in a uniquely accessible manner, with the most important social, political, and historical events of the last century represented within the IFI's holdings, enabling audiences to explore cultural identity and connect with the past. Their inclusion on the player marks the first time that these collections have been made so readily accessible to the general public, truly democratizing access to the IFI's collections.

The player is free to access and has not been geo-blocked, so it can be enjoyed by audiences across the globe. www.ifiplayer.ie

Kasandra O'Connell



> **FRANKFURT**
DEUTSCHES FILMINSTITUT

Retrospective catalogue: *Beloved and Rejected – Cinema in the Young Federal Republic of Germany from 1949 to 1963*

Edited by Claudia Dillmann and Olaf Möller, 33 authors, 416 pages, 270 illustrations, separate English and German editions, 24.80 Euros, www.shop-filmmuseum.de

“Awesome and irritating” is how the Berlin *Tagesspiegel* described the retrospective on German Post-War Cinema that was co-organized by the Deutsches Filminstitut and screened at the Festival del film Locarno this August. The purpose of this retrospective, which will be screened all over the world in the coming months, is to show that the cinema of the Adenauer era was more multifaceted, ambivalent, and fractured than historic film anecdotes have previously led us to believe. The “sensational rediscoveries” (*Ray* film magazine, Austria) of this retrospective include Heinz H. König’s *Rosen blühen auf dem Heidegrab* (*Rape on the Moor*, BRD 1952), Harald Braun’s *Der Gläserne Turm* (*The Glass Tower*, BRD 1957), Wolfgang Staudte’s *Kirmes* (*The Fair*, BRD 1960), and Helmut Käutner’s *Schwarzer Kies* (*Black Gravel*, BRD 1961).

The retrospective first toured Switzerland (Bern, Lausanne, Zürich) and Italy (Trieste, Turin) and has also been shown at the cinema of the Deutsches Filmmuseum in Frankfurt am Main. In November and December 2016 it will be shown in Lisbon, Hamburg, Düsseldorf, and Helsinki, before travelling to Berlin, the National Gallery of Art in Washington, D.C., and Lincoln Center in New York in 2017.

Frauke Hass



> **KIEV**
OLEKSANDR DOVZHENKO NATIONAL CENTRE

Release of book: *Ukrainian Film Posters of the 1920s*

The album *Ukrainian Film Posters of the 1920s*, published by the Oleksandr Dovzhenko National Centre (Kyiv), has brought together the largest collection of film advertisements for Ukrainian films of that period. This phenomenon, hitherto unexplored, and unknown by the general public, is presented as an artistic project of the VUFKU studios (All-Ukrainian Photo and Film Administration) during its cultural autonomy in 1922-1930. The album includes works by prominent Ukrainian avant-garde artists such as Ibrahim Litynskyi, Yosyp Kuzkovskyi, Kostiantyn Bolotov, and A. Finohenov. These exceptional materials are a recent discovery in the history of Ukrainian fine arts of the 1920s. Alongside dozens of unique posters by anonymous artists, it also features works by renowned foreign artists, such as the Stenberg brothers, Julius Kupfer-Sachs, Georgii Borisov, and Mikhailo Dluhach. The influences of Constructivism, photo montage, and the integration of photographic and cinematic images are significant for this period of poster advertising. *Ukrainian Film Posters of the 1920s* presents the development of the Ukrainian school of film posters, during one of the most innovative periods in the overall dynamic rise of Ukrainian and European art in the 1920s.

Anna Onufriienko



> **LA PAZ**
FUNDACIÓN CINEMATECA BOLIVIANA

Restoration of documentary *El Bolillo Fatal*

In March 2012, a copy of a short documentary filmed in 1927, immediately censored at the time and long thought lost, was found in an old cinema in La Paz. "*El Bolillo Fatal*" ó *El Emblema de la Muerte* [The Fatal Roll or The Emblem of Death] narrates the events of 5 November 1927, the day of the execution by a firing squad of Alfredo Jauregui, accused of the murder in 1917 of the former Bolivian President General José Manuel Pando. The film was restored with the co-operation of the Filmoteca de la UNAM, Mexico.

<http://www.vivirenbolivia.net/video/el-bolillo-fatal/>

Elizabeth Carrasco

[es]

Restauración del documental *El Bolillo Fatal*

En marzo de 2012, se encuentra en un antiguo cine de la ciudad de La Paz, una copia de "*El Bolillo Fatal*" ó *El Emblema de la Muerte*, cortometraje documental, censurado y desaparecido hasta ahora, que narra los acontecimientos del 5 de noviembre de 1927, día del fusilamiento de Alfredo Jáuregui, acusado de asesinar en 1917 al ex presidente boliviano Gral. José Manuel Pando. Film restaurado con la cooperación de la Filmoteca de la UNAM.

<http://www.vivirenbolivia.net/video/el-bolillo-fatal/>

Elizabeth Carrasco



> **LJUBLJANA**
SLOVENIAN CINEMATHEQUE

The Slovenian Cinematheque acquires new premises

We are happy to report that on 24 November the Slovenian Ministry of Culture purchased new premises (649,27 m²) for the purposes of the Slovenian Cinematheque. This investment marks an important historical moment for us, and a big step towards realizing one of our long-term goals – to merge the now-dispersed premises around one main centre, near the programming department and our cinema on Miklošičeva Street, both of which have represented the symbolic heart of our cinematheque activities since the very beginning.

The new premises will be renovated, adapted, and repurposed for all our public activities. We will finally be able to have a permanent exhibition, a bigger area for our ever-growing specialized library and mediatheque, new lecture and conference rooms, and more. All of this will bring us closer to our audience and strengthen our position as one of the main film institutions in Slovenia.

Ana Šturm

> **MEXICO**
FILMOTECA DE LA UNAM

**Filmoteca de la UNAM celebrates
the arrival of the cinematograph in Mexico**

On 6 August 1896 the cinematograph made its debut in Mexico City, when the Lumière brothers' delegates, Claude Ferdinand Bon Bernard and Gabriel Veyre, showed

their images to President Porfirio Diaz, his family, and the members of his cabinet at Chapultepec Castle.

The Filmoteca de la UNAM celebrated this event on the exact anniversary, 6 August 2016, offering the public two shows. The program screened 120 years ago, including the views that the Lumière delegates brought with them as well as the ones they shot in Mexico, was projected with live piano music performed by Jose María Serralde.

These precious images are preserved in the vaults of the Filmoteca de la UNAM.

Albino Álvarez G.



> PARIS LA CINÉMATHEQUE FRANÇAISE

Exhibition Catalogue: *From Méliès to 3D – the Cinema Machine*

This book, richly illustrated with previously unpublished documents, is intended as a progression in the long history of cinema techniques through the collections of the Cinémathèque française and via 120 emblematic dates (from the 18th century to the present day). Here one witnesses, in particular, the Darwinian progression of cinema, its dawn and slow mutation towards electronics.

La Cinémathèque française / Lienart Edition
Author: Laurent Mannoni, 304 pages / more than 350 illustrations. Hardcover / Format 21 x 26 cm / €35 / Published in October 2016.

Sylvie Vallon

[fr]

Catalogue de l'exposition « De Méliès à la 3D – La Machine Cinéma »

Cet ouvrage, très richement illustré de documents inédits, se veut un cheminement dans la longue histoire des techniques cinématographiques à travers les collections de La Cinémathèque française et par le biais de 120 dates emblématiques (du XVIIIe siècle à nos jours). On y voit notamment la progression darwinienne du cinéma, son éclosion et sa lente mutation vers l'électronique.

Une coédition La Cinémathèque française / Lienart
Auteur : Laurent Mannoni, 304 pages / plus de 350 illustrations. Relié / Format 21 x 26 cm / 35€ / Parution octobre 2016



Rediscovery of a Lost Cecil B. DeMille production, *Silence*.

The Cinémathèque française and the San Francisco Silent Film Festival are proud to announce the rediscovery of a lost Cecil B. DeMille production, *Silence*. The film was directed in 1926 by Rupert Julian and was considered lost for many decades, but the Cinémathèque française has recently identified a complete original 35mm nitrate print, tinted and toned, with French intertitles. This adaptation of a successful Broadway play written by Max Marcin was "a mighty drama that held the New York audiences spell-bound," according to *Motion Picture News* in 1926. The San Francisco Silent Film Festival and the Cinémathèque française will restore the film in partnership, and the restoration of *Silence* will receive its world premiere at the San Francisco Silent Film Festival in June 2017.

Céline Ruivo



PERPIGNAN

INSTITUT JEAN VIGO / CINÉMATHÈQUE
EURO-RÉGIONALE

Catalogue of the Exhibition "1892-1929, The Poster Invented the Cinema"

The Jean Vigo Institute has published a catalogue on the occasion of its exhibition "1892-1929, The Poster Invented the Cinema" in October 2016 at the Couvent des Minimes in Perpignan. A total of 55 posters were displayed, some of them unique in France.

A 1908 Pathé promotional poster proclaims: "Everyone will take their children to it!" But what are we talking about? A museum? an amusement park? No, it is this new invention developed by the Lumière brothers: **the Cinematographe.**

"1892-1929, The Poster Invented the Cinema", revisits the time when cinema, a scientific and fairground attraction, comes to acquire the status of the 7th Art. A journey into time, into the universe of advertising, but also in the diversity of artistic approaches and techniques of the reproduction of images.

1892-1929, l'affiche invente le cinéma
Editions Arnaud Bizalion, 96 pages, 17 €.

The catalogue is available from the Jean Vigo Institute.
contact@inst-jeanvigo.eu

Frédéric Borgia

[fr]

Catalogue sur l'exposition « 1892-1929, l'affiche invente le cinéma »

L'Institut Jean Vigo a édité un catalogue (Ed. Arnaud Bizalion, 96 pages, 17 €) à l'occasion de son exposition «1892/1929, l'affiche invente le cinéma» en octobre 2016, au Couvent des Minimes à Perpignan. 55 affiches ont été présentées dont certaines uniques en France.

1908, une affiche promotionnelle de la maison Pathé proclame : « Tous y mènent leurs enfants ! ». Mais de quoi parle-t-on ? D'un musée ? D'un parc d'attraction ? Non, il s'agit de cette nouvelle invention développée par les frères Lumière : **le Cinématographe.**

« 1892/1929, l'affiche invente le cinéma », revisite, à partir des collections de l'Institut Jean Vigo, le moment où le cinéma d'attraction scientifique et foraine acquiert le statut de 7^e art. Voyage dans le temps, dans l'univers de la « réclame » se muant en publicité, mais aussi dans la diversité des approches artistiques et des techniques de reproduction des images.

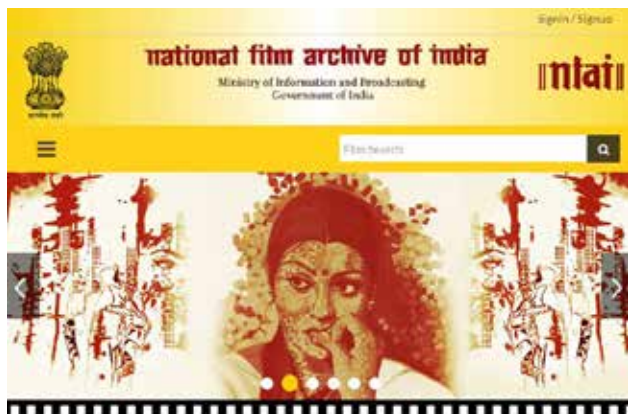
Le catalogue de l'exposition est en vente à l'Institut Jean Vigo (contact@inst-jeanvigo.eu) Editions Arnaud Bizalion, 17 €.

Frédéric Borgia

> PUNE NATIONAL FILM ARCHIVE OF INDIA

Virtual Reality technology

The National Film Archive of India (NFAI) made successful use of Virtual Reality (VR) technology at the 47th edition of the International Film Festival of India (IFFI) in Goa. This technology allowed viewers to take a virtual tour of a museum, as well as the NFAI premises to witness archiving efforts and facilities.



NFAI also launched its revamped official website, www.nfai.gov.in, which offers multiple features and facilities to film lovers. NFAI unveiled its annual calendar for 2017 based on the theme of dance in Indian cinema, containing rare stills from NFAI's exclusive collection.

Prakash Magdum, Director
National Film Archive of India



> ROCHESTER GEORGE EASTMAN MUSEUM

3rd Edition of the Nitrate Picture Show

The 3rd edition of the Nitrate Picture Show, the world's first Festival of Film Conservation, will be held at the George Eastman Museum's Dryden Theatre in Rochester, New York, 5-7 May 2017, shortly after the FIAF General Assembly in Los Angeles. Nitrate films from FIAF members from all over the world will be projected in the course of an intensive weekend program – announced only on the opening day of the festival – which includes workshops ("How to Make Nitrate Film", "The Nitrate Touch") and guided tours of the Louis B. Mayer Conservation Center and the Museum's renowned collection of film cameras and projectors from the early years

of cinema. The guest speakers for 2017 include Hisashi Okajima (National Film Center, Tokyo) and Alexander Horwath (Österreichisches Filmmuseum, Vienna). To facilitate advance booking for the event, festival passes are on sale from 12 December at eastman.org/nps.

Paolo Cherchi Usai



> STOCKHOLM SWEDISH FILM INSTITUTE

Restoration of *Balettprimadonnan* (Mauritz Stiller, 1916)

In the mid-1990s, a fragment of the previously lost Mauritz Stiller film *Balettprimadonnan* (1916) was found in Zaragoza, and in 2015 a second fragment of the film was discovered in the collections of the Filmoteca Española in Madrid, meaning that approximately half of the film has now been unearthed. At this year's edition of the *Cinema Ritrovato* festival in Bologna, the Swedish Film Institute presented a work-in-progress of a new restoration of the film, showing the 1995 reconstruction of the first fragment, and raw scans of the second fragment with examples of re-created intertitles and inserts.

The digital restoration has since been completed. The film was reconstructed from the two surviving fragments by re-creating all the film's intertitles (using a list submitted to the Swedish censors at the time of the film's original release), and the inclusion of copyright frames and additional stills to cover the missing parts. The colours of the film's original tinting and toning were recreated using the colours of the nitrate material as a reference.

The first public screening of the restored version took place in Stockholm on 23 October, during the Swedish Film Institute's archival weekend – *Länge leve filmen!* ("Long live cinema!") – the annual showcase of new prints and DCPs. The screening created a lot of media attention, including national radio and television coverage, and was accompanied by live piano music by Matti Bye.

Jon Wengström

> TAIPEI TAIWAN FILM INSTITUTE



Taiwan Film Institute welcomes Its new Director

We would like to inform our FIAF colleagues that after Dr. Wenchi Lin successfully completed his 3-year term as the Director of the Taiwan Film Institute (TFI) in August, he left to return to his full-time professor position at National Central University.

Since 14 September 2016, Dr. Pin-Chuan Chen has assumed the helm of TFI, and will continue its missions of film preservation, education, and international cultural exchange. Dr. Chen received his Ph.D. in Film Studies at Kings College London, and formerly served as Associate Professor in Communication Arts at Chaoyang University of Technology.



New Restoration of *Legend of the Mountain* premiered in Venice

On 6 September, the TFI presented the 4K restoration of *Legend of the Mountain* (1979) in the Classics sidebar of the 73rd Venice Film Festival. TFI collaborated with L'Immagine Ritrovata in Bologna to complete the restoration of this epic fantasy film by King Hu. Representatives from both the TFI and L'immagine Ritrovata attended the premiere to introduce the film and discuss the restoration process. A written statement from Henry Chan, DoP of the film, who supervised the colour-grading process for this project, was delivered to the audience at the premiere, expressing his fond memories of the late director Hu as well as his gratitude to the TFI.



60th Anniversary of Taiwanese-Dialect Cinema

The history of Taiwanese-dialect cinema began in 1956, with Ho Chi-ming's *Xue Pinggui* and *Wang Baochuan*, a folk-legend film trilogy starring a local Taiwanese opera troupe. In the 20-odd years of the vibrant Taiwanese-dialect film industry, over 1,000 films were produced; unfortunately, less than 200 of them have

survived and been preserved at the Taiwan Film Institute (TFI). To commemorate the 60th anniversary of this cultural movement, the TFI curated a film retrospective alongside an exhibition of artefacts, which ran from 11 September to 29 October. Newly digitized and restored film classics have toured nationwide in five different cities. Other events, such as outdoor screenings, music performances, and in-depth lectures have accompanied this historic film programme.

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



Robert Guédiguian Ariane © J.J. Ader

> **TALLINN**
FILM ARCHIVES OF THE NATIONAL
ARCHIVES OF ESTONIA

Release of DVD

The Film Archives of the National Archives of Estonia have released a DVD with a selection of digitally restored films by Konstantin Märskä, Theodor Luts, and Armas Hirvonen, who were among the most notable cinematographers of the inter-war era. The DVD features new soundtracks designed by students of the Tallinn University Baltic Film, Media, Arts and Communication School, as well as a booklet with an essay by Jaak Lõhmus (in Estonian and English).

> **TOULOUSE**
CINÉMATHÈQUE DE TOULOUSE

**Robert Guédiguian, new President
of the Cinémathèque de Toulouse**

On 13 June 2016, the Board Members elected the Director and Producer **Robert Guédiguian** as the new President of the Cinémathèque de Toulouse. His mandate will last for 3 years.

The new Executive Board of the Cinémathèque de Toulouse is composed of 6 members: **Christian Thorel**, Manager of the bookshop Ombres Blanches has been elected as Vice-President. **Guy-Claude Rochemont**, a veteran member of the institution and former President, keeps his Secretary seat. Another long-time figure of the Cinémathèque, **Alain Bouffartigue**, remains Treasurer. **Manuela Padoan**, director of the Gaumont-Pathé Archives, and the journalist **Isabelle Danel** complete the Board.

Clarisse Rapp

[fr]

Robert Guédiguian, nouveau président de la Cinémathèque de Toulouse

Le 13 juin 2016, les membres du Conseil d'administration de la Cinémathèque de Toulouse ont élu à la présidence **Robert Guédiguian**, cinéaste et producteur, pour un mandat de trois ans. Le nouveau bureau de la Cinémathèque de Toulouse se compose de six membres. Le directeur de la librairie Ombres Blanches **Christian Thorel** a été élu vice-président. Membre historique de l'institution, dont il fut le président, **Guy-Claude Rochemont** reste secrétaire. Autre ancien de la Cinémathèque, **Alain Bouffartigue** occupe toujours le poste de trésorier tandis que **Manuela Padoan**, directrice de Gaumont Pathé Archives, et la journaliste **Isabelle Danel** complètent le bureau.

Clarisse Rapp

{es}

Robert Guédiguian, nuevo Presidente de la Cinémathèque de Toulouse

El 13 de junio de 2016, los miembros del consejo de administración de la Cinémathèque de Toulouse eligieron a la presidencia **Robert Guédiguian**, cineasta y productor, por un mandato de tres años.

La nueva junta directiva de la Cinémathèque de Toulouse cuenta con seis miembros. El director de la librería Ombres Blanches **Christian Thorel** fue elegido vice-presidente. **Guy-Claude Rochemont**, miembro histórico de la institución quien fue igualmente su presidente, sigue siendo secretario. Otro antiguo miembro, **Alain Bouffartigue** sigue ocupando el puesto de tesorero mientras que **Manuela Padoan**, directora de Gaumont Pathé Archives, y la periodista **Isabelle Danel** completan la junta directiva.

Clarisse Rapp

> VIENNA ÖSTERREICHISCHES FILMMUSEUM



Documentary: *Cinema Futures*

Cinema Futures is a documentary film made by Michael Palm about the present and future of film and the cinema in the digital era. In individual episodes and cinematic aphorisms, the future scenarios, cultural fears, and promising utopias are sketched out, accompanying the epochal transition from an approximately 120-year history of analogue photochemical celluloid strips to the immaterial and radically evanescent age of digital picture data streams. The focus is on a love of the cinema, albeit devoid of nostalgia.

The film oscillates between a technocratic belief in progress and apocalyptic visions of the total erasure of our audio-visual memory. On one hand, there is the concept of the digital as a way to overcome the ephemeral - in other words ensuring democratic access to our audio-visual heritage. On the other hand, the vision of our present as a future "Dark Age" looms, of which not much will be preserved, as film as a physical object and cinema as a techno-social infrastructure become obsolete and digital data becomes unreadable. What will become of the images and memories of our times and of days gone by, when they no longer have an analogue, physical presence?

Michael Palm invites a number of cinema legends, including Martin Scorsese and Christopher Nolan, as well as film historians Tom Gunning and

David Bordwell, to join him at various locations to examine these questions.

The press kit is available here: <http://www.mischief-films.com/presse/cinema-futures>

Alessandra Thiele



Michael Loebenstein © Philip Morlock – Third Man Creative

Michael Loebenstein appointed as incoming Director and successor to Alexander Horwath

The Board of the Austrian Film Museum has appointed FIAF Secretary General Michael Loebenstein as our new Director and the successor to Alexander Horwath. This follows Alexander Horwath's retirement from the role of Director, effective from 1 October 2017, after 16 years of leadership at the museum. Michael Loebenstein, born in 1974 in Vienna, has served as the Chief Executive of the National Film and Sound Archive of Australia (NFSA) since 2011. Previous to his assignment in Canberra, Michael Loebenstein worked as a freelance journalist, curator, media producer, and researcher, and joined the team at the Austrian Film Museum in 2004 to develop and lead the museum's research and education programs. He furthermore contributed to a number of the Film Museum's publications, and from 2009 to 2011 was responsible for the collaborative research programs

with the Ludwig Boltzmann Institute for History and Society (Vienna), including projects on film and the city, amateur filmmaking, and "ephemeral" films.

The Austrian Film Museum is very proud to announce its latest book and DVD publications:

The most recent DVD release of the Austrian Film Museum (in collaboration with the UCLA Film and Television Archive) presents the first and last of Josef von Sternberg's surviving silents, digitally restored from archival 35mm elements: *The Salvation Hunters*, Sternberg's self-financed, socially conscious directorial debut, is featured here with a new score by award-winning Austrian composer Siegfried Friedrich. The sole extant fragment of *The Case of Lena Smith* brings the director's youthful memories of *fin de siècle* Vienna vividly to life. The Edition Filmmuseum DVD also includes a new video essay by film historian Janet Bergstrom and a 20-page illustrated booklet containing an essay by Janet Bergstrom and notes on the new score (in German and in English). The DVD can be ordered online at www.filmmuseum.at and www.edition-filmmuseum.com.

The Austrian Film Museum has published Alain Bergala's *The Cinema Hypothesis* for the first time in the English language. This seminal text on the potentials, possibilities, and problems of bringing film to schools and other educational settings is also the passionate confirmation of a love for cinema and an attempt to think about art education differently. The book's detailed insights derive from the author's own experiences as a teacher, critic, filmmaker, and Advisor to the French Minister of Education. Bergala, who also served as Chief Editor of *Cahiers du cinéma*, promoted an understanding of film as an autonomous art form that has to be taught accordingly. Published in collaboration with the British Film Institute, Creative Scotland, and Scottish Film Education, this edition is complemented by an introduction about Bergala's vision of film education from the perspective of a museum institution and an extended conversation with Bergala on the occasion of this first English-language publication.

The book can be ordered online at www.filmmuseum.at

Sabine Maierhofer

> WELLINGTON NGĀ TAONGA SOUND & VISION ARCHIVE



The First Lady Mayor

Ngā Taonga Sound & Vision archivists have unraveled the mystery of New Zealand's second-oldest surviving film – and oldest complete film. It came to the attention of Ngā Taonga film conservator Dr. Leslie Lewis, who scoured old newspapers to identify both the woman in the film as well as the man who shot it – photographer Enos Pegler. The film, from 1900, is of Elizabeth Yates. She was elected Mayor of Onehunga in 1893, just weeks after New Zealand women became the first in the world to vote in a general election.

Learn more and watch the film at www.ngataonga.org.nz/about/news/first-lady-mayor



A "powerhouse" of Pasifika filmmakers discuss the 90-year-old Samoan film *Moana*. From left: Whetu Fala, Tusi Tamasese, Karin Williams, Victor Rodger, Nathaniel Lees, Makerita Urale, and Sima Urale.

***Bastion Point - Day 507 (1980)* restored and returned**

A restored and rarely-seen documentary of one of the most important Māori land rights protests in New Zealand's history has returned to the people and place it was filmed. Merata Mita, Leon Narbey, and Gerd Pohlmann's documentary *Bastion Point - Day 507* (1980, 27 minutes) depicts the 1978 eviction of protestors from Bastion Point. In early 2016, Ngā Taonga Sound & Vision conservators and Leon Narbey took on the challenging task of restoring the film. They presented it to the Ngāti Whātua people at Ōrākei Marae, Bastion Point, on the 38th anniversary of the eviction. Learn more and see before-and-after footage at www.ngataonga.org.nz/about/news/returning-to-bastion-point

Modern-day debate from 90-year-old Samoan film

NZ Pasifika filmmakers, artists, academics, and students gathered at Ngā Taonga Sound & Vision in September for a symposium on the restored film *Moana with Sound* (1926/1980/2014).

University of Otago Associate Professor Annabel Cooper, Centre for Research on Colonial Culture, said: "I was impressed with the extent to which controversial issues that press on current academic and film practice were debated with a real sense of inquiry."

Moana was filmed in Samoa by Robert and Frances Flaherty in the early 1920s. In 1975, their daughter Monica Flaherty returned to Savai'i to create a soundtrack for her parents' silent film. Sami Van Ingen and Bruce Posner digitally restored this version in 2014.

Shaken but not stirred

New Zealand's audiovisual collection remains safe with Ngā Taonga Sound & Vision despite a major earthquake and aftershocks which rocked the South Island and the capital city, Wellington. "Our facilities and vaults in Wellington, Avalon, the Kapiti Coast, and Christchurch were closed for a couple of days while engineers checked the buildings. Luckily all is well, with no damage to report. A big thanks to our colleagues overseas for all the warm messages of support," says Chief Executive Rebecca Elvy.

02 News from the Executive Committee



> Amsterdam EC Meeting

Here are some of the decisions taken by the Executive Committee at its last meeting in Amsterdam, 14-15 November 2016:

The EC and the Secretariat will prepare a satisfaction survey for its affiliates. At a time when FIAF has never had so many affiliated institutions (162), the EC felt that the time was ripe to ask FIAF Affiliates what they think we do right, what we do wrong, and what we should do that we don't;

It unanimously approved the slightly revised 2016 and 2017 budgets put forward by the Treasurer and the Senior Administrator and based on the latest figures available;

The EC decided to create a specific form for FIAF Associates wishing to apply for an upgrade from Associate to Member status, as until now they were asked to fill in the general admission form, which is not fully appropriate for existing FIAF Affiliates;

The EC approved the appointment of Céline Ruivo as Head of the Technical Commission, replacing of David Walsh, who was recently appointed FIAF Training & Outreach Coordinator;

After a thorough discussion about the six nominations received from FIAF colleagues for the 2017 FIAF Award, the EC decided to present the Award to Anglo-American filmmaker Christopher Nolan, at a special ceremony during the Los Angeles Congress;

The EC unanimously approved the project of a second Winter School on Programming, to take place at the Cinémathèque française on 27-28 February 2016;

The EC appointed a selection committee to assess the applications for funds from the 2017 Christian Dimitriu Fund.

> Next EC Meeting

The next meeting of the Executive Committee – the very last of the current EC, before the elections which will take place at the end of the Los Angeles General Assembly – will be held at the Academy Film Archive on 26-27 April 2017.



> Film:ReStored_01: The Film Heritage Festival at the Deutsche Kinemathek

The FIAF EC agreed to subsidize the travelling and accommodation expenses of three FIAF speakers (Éric Le Roy, Jon Wengström, and Paolo Cherchi Usai) at the "Film:ReStored_01" Film Heritage Festival held at the Deutsche Kinemathek, 22-25 September 2016. The various presentations addressed ethical and aesthetic questions from which stable criteria for a sustainable digital policy can ultimately be built. Although the particular focus of the event was on the situation of the film heritage in Germany, the international speakers funded by FIAF provided an interesting global perspective.



> FIAF and the CCAA

At the March 2016 meeting of the Board of the CCAA (Coordinating Council of Audiovisual Archives), the FIAF delegates offered to take over the CCAA website from IASA and create a new, better-looking, more user-friendly and easier-to-manage one. With the precious help of FIAF's web developer (but at CCAA's expense), the FIAF Secretariat completed the first phase of this project, in time for this year's World Day for Audiovisual Heritage. The site is not in its final version – we must still add a number of resources, and incorporate various satellites' websites, including the "Archives@Risk" website.

A special page of the new CCAA website was created, where all members of all CCAA associations could post information about their 2016 World Day celebrations. 32 FIAF-affiliated archives posted the programme of their celebrations – a lot more than any other CCAA organization. The page has been visited over 2,500 times since 27 October, which attests to the success of the operation.

> 2016 JTS Proceedings

In 2017, the published proceedings of the Joint Technical Symposium (JTS), *Sustainable Audiovisual Collections Through Collaboration*, will be available for purchase through Indiana University Press, thanks to the coordinating work of Rachael Stoeltje, FIAF EC representative on the CCAA board. It will join the four other FIAF publications that are currently being distributed and sold by [IU Press](#).



This 9th JTS, held earlier this year in Singapore, was co-organized by the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) and the National Archives of Singapore under the auspices of the Coordinating Council of Audiovisual Archives (CCAA). As a contributing member of the CCAA, FIAF was well represented at the JTS by the many symposium presenters from FIAF institutions. FIAF also participated early by serving on the JTS programming committee, as JTS symposium moderators during the symposium itself, and finally as the editor for the forthcoming proceedings.

The Symposium featured paper topics that followed the primary theme of the eight prior symposia – that of a conference focused on the international scientific and technical issues pertaining to audiovisual archives and archivists. This year's Symposium differed from the JTS programs of the past by the changes reflected in current technological advancements, while still maintaining the core, ever-present theme of preserving collections: film, audio, video, and now digital.

Regarding JTS history and JTS proceedings, please note also that the FIAF Secretariat has recently digitized past JTS symposia proceedings, organized and contextualized the history of the Symposium, and has made all these JTS documents available on the [new CCAA website](#).

03 News from the Secretariat

> FIAF Staff

Following the departure of Baptiste Charles earlier this year, the team of the FIAF Secretariat now consists of Christophe Dupin (Senior Administrator, full-time), Jacqueline Renaut (Accounting and HR Coordinator, 3 days a week), Christine Maes (Administrative Assistant, 2 ½ days a week), Rutger Penne (P.I.P. Editor, full-time), and Anthony Blampied (2 ½ days a week). We also work with a small team of excellent freelance specialists: Marc Vermeir (IT), Lara Denil (layout/design of the *JFP*, *FBO*, and other FIAF publications), Elaine Burrows (*JFP* Editor), Jean-Pascal Cauchon (website developer), and our translators/proofreaders Aymeric Leroy and Itziar Gomez-Carrasco, with some occasional help from our former *JFP* Editor Cathy Surowiec.

> Publications

Since the last issue of the *Bulletin* in June, the Secretariat has been involved in the layout work and production of the printed version of the *FIAF Moving Image Cataloguing Manual*, the shipping of a free copy to each FIAF Affiliate and Supporter, and its commercial distribution via Indiana University Press. In October, we also worked on the layout and production of issue #95 of the *Journal of Film Preservation*.

> FIAF Website

We are still working hard to improve and expand the FIAF website, keep it updated, and add new tools and resources. Since the last issue of the *Bulletin*, we have added the [Treasures database](#) search engine, the [Scanners Forum](#) and the [Register of Archive Equipment](#) (only available to registered members), and [Assistance request forms](#). We are currently working on introducing a notice board for the use of the FIAF community. More on that soon.

Since its launch a year ago, the new FIAF website has been visited by 37,152 visitors, who have visited 166,825 pages of the website during 36,222 individual sessions. The most popular pages of the website are the FIAF Directory search engine, the ["Next Congress"](#)

page, the ["Cataloguing Manual"](#) page (although we only launched it in May), the page dedicated to the [FIAF Summer School](#) in Bologna, and the [JFP Archive](#). The ["Treasures database"](#) page, although it is in the members-only area of the website, is the tenth most-visited page (1,513 visits in just two months), which confirms that the need for it existed in the FIAF community.

The 10 most popular countries of origin of FIAF website visitors are the United States (15.24%), France (8.5%), the United Kingdom (7.39%), Italy (6.61%), Germany (4.95%), Spain (4.79%), Belgium (4.21% - that might be because our own visits to the FIAF website!), Canada (3.12%), Brazil (3.01%), and China (2.93%).

The FIAF Secretariat also took over the responsibility for the website of the CCAA from IASA. With the help of our web developer (funded by the CCAA), we created a new website on the model of the FIAF website (and with the same back-office functionalities). The site was launched on the occasion of the World Day for Audiovisual Heritage on 27 October.



Brussels University student Laura Dominguez Leon cataloguing our archives

> Social Networks

The FIAF Facebook page keeps gaining more “likes” (2,628 as of 14 December, i.e., a new 16% increase since the last EC meeting). I have also started adding regular posts to our Twitter page to advertise our most important projects and events, albeit rather slowly so far, because of my lack of time.

> FIAF Paper Archive

Thanks to the hard work of our Administrative Assistant Christine Maes, we have continued to digitize significant numbers of historical documents, which we have added to the history page of the website. We have now made available over 300 documents (as PDF files) in total, including all EC meeting reports going back to 1946, and the main documents of all Congresses up to the late 1970s. With the help of colleagues from FIAF archives, we have also been able to make available digitized footage of various FIAF congresses (so far, we have posted films of the 1953, 1954, and 1972 congresses). We are also progressively acquiring new sets of photographs of FIAF congresses for our archival collections (latest acquisitions: photos of the 1971 Congress in Wiesbaden, the 1974 Congress in Montreal/Ottawa, and the 1978 Congress in Brighton).

We have also started cataloguing and digitizing our significant collection of audio cassettes and ¼-inch magnetic tapes (mainly of Executive Committee and General Assembly recordings, going back to the 1970s).

As part of our ongoing partnership with the University of Brussels (ULB), we are currently hosting a new student, Laura Dominguez Leon, who is helping us to pursue the sorting, cataloguing, and digitizing work initiated five years ago.

We also regularly welcome researchers to our office. The latest one was Kae Ishihara, visiting researcher of Gakushuin University Research Institute for Humanities, who went through our paper archive for a couple of days.



Christophe Dupin, José Manuel Costa and Nicola Mazzanti sharing the stage at the Carthage Film Festival

> FIAF Representation at Various Events

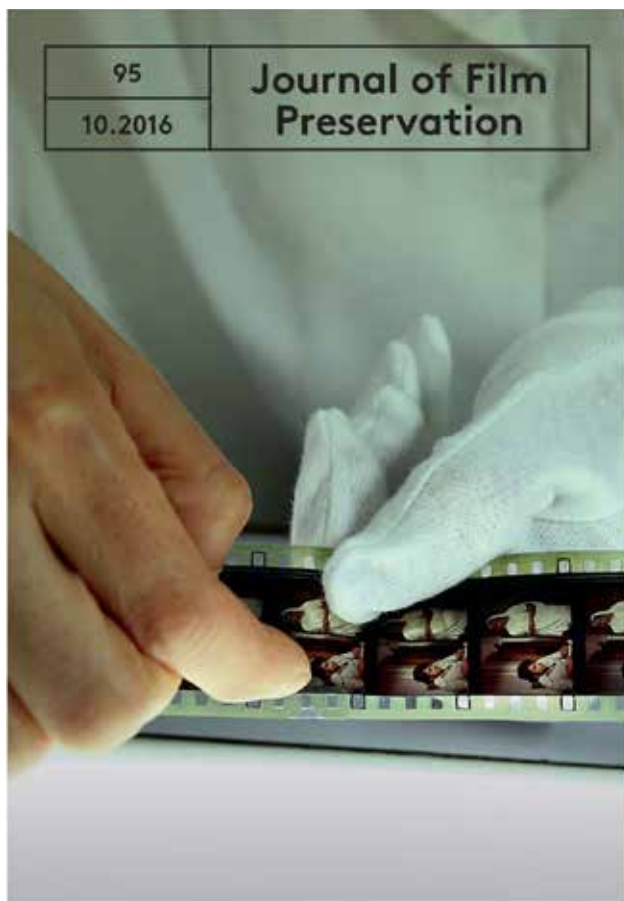
The Senior Administrator has attended the following events since the last issue of the *FBO*:

- The BFI paper archives in Berkhamsted (14-15 September),
- The “Film:ReStored_01” festival and Symposium in Berlin (23-25 September),
- Le Giornate del Cinema Muto in Pordenone (5-9 October),
- The Lumière festival in Lyon (11-12 October),
- The Cinémathèque française, to discuss the next Programming Winter School (21 October),
- The Carthage film festival and symposium in Tunis (29 October-1 November),
- The Národní filmový archiv (NFA), to start preparing the 2018 FIAF Congress in Prague (2-3 December).

Among other official FIAF representation, Éric Le Roy recently visited the Filmoteca de la PUPC in Peru, at the invitation of Norma Rivera. Esteve Rimbau represented FIAF at a tribute to Chema Prado of the Filmoteca Española that took place during the Valladolid Film Festival. He also represented his institution as well as FIAF in Costa Rica, where a film archive is being created.

Christophe Dupin

04 Journal of Film Preservation



The April 2016 issue of the *Journal of Film Preservation* (#94) concluded our two-part survey of "Music and Silent Cinema" with contributions from the Netherlands (Maud Nelissen on scoring *The Merry Widow* (1926), Brazil (Carlos Roberto de Souza writing about both historical and contemporary performance), Bologna (Timothy Brock on restoring Chaplin scores), and the UK (the second half of the Neil Brand interview). Despite our continuing attempts to find someone to write about what happened in India, this is still a major omission. If readers of this column have any ideas, they could write to jfp.editor@fiafnet.org.

The October publication (#95) came out a little later than planned (mainly because of difficulties with contributors), and was smaller than recent issues because some authors couldn't meet our (very elastic) deadline. Several articles were therefore held over, and



Our designer Lara Denil working on the layout of the latest issue of the JFP in the FIAF office

at least some of them will appear in the Spring 2017 issue (#96). Contributions that were printed concentrated on FIAF's contribution to training as well as on non-national archives. Sadly, we again had to publish obituaries for former colleagues – and FIAF Honorary members. Ib Monty of the Danish Film Museum died in July, and, of course, Christian Dimitriu, a member of the Executive for four years, and then our much appreciated Senior Administrator for fifteen years, died in April.

The next issue, which will be published in time for the 2017 FIAF Congress in Los Angeles, should be a particularly rich one. At the moment, we have a concentration on "non-film" preservation and restoration, with several proposed articles on digital work.

We have been discussing whether or not we should include reviews, in one of the three official FIAF languages, of publications which are not in any of those languages. The tendency in the past seems to have been to ignore such books, but, without a change of policy, we run the risk of ignoring topics of importance to the Federation and our collective history.

Elaine Burrows

05 News from the P.I.P.

> Selection of Freelance Indexers for the P.I.P.

We have now ended the selection procedure for finding qualified freelance indexers to help us with the indexing of online journals. In June 2016 we posted an announcement on the FIAF website and Facebook page, and on the AMIA-L listserv. By 31 August we had received a total of 86 applications. Of these, 69 applicants were invited to index seven test articles. The P.I.P. staff evaluated in detail all the test results, rating the quality of the abstracts, the overall precision, the appropriate use of headings, and how well they followed our guidelines. Based on the results, we selected the following five candidates, whose experience, skills, and test indexing matched the requirements of the vacancy:

- Mariana Hristova (based in Barcelona, Spain)
- Katherine Nagels (based in Wellington, New Zealand)
- Jasper Sharp (based in Ramsgate, UK)
- Betsy Sherman (based in Somerville, Massachusetts, USA)
- Frank Verano (based in Bloomington, Indiana, USA)

A P.I.P. workshop following the 2017 FIAF Congress in Los Angeles is in development. Details of the specific date and location are forthcoming.

> Publication New Edition of the Guidelines for Indexing

In November 2016 we published a new edition (1.4) of the *FIAFCat Indexing Procedures* and the *P.I.P. Indexing Rules* on the occasion of the launch of a new version of our web-based indexing software system FIAFCat, which is now fully compatible with the three main web browsers: Internet Explorer/Edge, Firefox, and Chrome. Both documents can be downloaded from the FIAF website at <http://www.fiafnet.org/pages/E-Resources/PIP-Guidelines.html>

> Discount Rates for P.I.P. Contributors

We continue to offer discount rates for Affiliates who contribute to the P.I.P. With the introduction of variable discount rates according to the membership category, we can now offer all Affiliates a more refined and customized subscription price. For more information, please contact the P.I.P. Editor.

Rutger Penne
P.I.P. Editor
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06 News from the Commissions

> News from the FIAF Cataloguing and Documentation Commission (CDC)

The CDC is pleased to update you concerning the continued positive reception to [The FIAF Moving Image Cataloguing Manual](#) (2016). With the assistance of Christophe Dupin, Natasha Fairbairn, and designer Lara Denil, a new, improved, and corrected version of the PDF file of the *Manual* was added to the FIAF website in October 2016. At the same time, a print version was published, and every FIAF Affiliate and FIAF Supporter received a complimentary copy. It is also available for purchase via the FIAF Secretariat or Indiana University Press (with a 30% discount for FIAF Affiliates via the Secretariat). 37 hard copies have sold in about a month. The web download page has been accessed 2,224 times since the launch of the *Manual* in May (55% of those visits were from Europe, 27% from the Americas, 14% from Asia, 3% from Oceania, and 1% from Africa).

On 7 September 2016, a new search interface for [Treasures from the Film Archives](#) was introduced in the members-only area of the FIAF website, sporting a new logo designed by Christophe. This stand-alone version is only accessible to registered and logged-in members of the FIAF community. The search interface on the FIAF website offers not only a general free text search, but also Advanced Search options, including specific searches in the fields for Film Title, Country, Director, and Year. It is also possible to browse the list of participating archives, or to select a specific archive. For more refined search strategies, or for Download, Print, and Save options, we refer you to the search interfaces of our publishing partners, Ovid and ProQuest, who continue to publish the Treasures as part of the [FIAF Databases package](#), in combination with the International [Index to Film Periodicals database](#).

The CDC has future projects in mind in order to serve the FIAF community, including investigating Linked Open Data, and developing educational resources to support the FIAF Training and Outreach Coordinator. We hope to recruit more Full Members with expertise in documentation and the Semantic Web/Linked Open Data. Please contact Thelma Ross with your interest, at thelma_ross@moma.org

Thelma Ross

Members of the CDC:

Thelma Ross (Head), Nancy Goldman (Deputy Head), Rutger Penne (*Ex officio*), Heidi Heftberger, Stephen McConnachie, Maria Assunta Pimpinelli

> News from the FIAF Technical Commission

Here is a summary of the Technical Commission's work since the last issue of the FBO:

Historical Film Stocks

Camille Blot-Wellens is continuing with her work on this project. At our meeting in Bologna Camille asked the TC for suggestions as to which areas she should concentrate her research upon, but the TC felt that she was best placed to make that judgement herself.

Digital Projection Guide translation

Albino Alvarez Gomez has offered to translate this guide into Spanish. We have contacted Torkell Saetervadet, who is happy to agree to the creation of a PDF version of the guide in Spanish. Torkell favours the notion of distributing this at a small price through an appropriate portal rather than making it available for free. We await a decision from FIAF as to which approach to take.

Compendium of Film Defects

At the last meeting in Bologna, the TC agreed that we should try to create an online resource with examples of film defects and damage. This would include images and a description of the defect, and any appropriate measures for handling or treatment, and would be something that members of the TC and potentially others could add to as time goes on. At this stage the project is still pending.

Training

Also at the Bologna meeting, it was suggested that the TC could usefully promote the idea of training projectionists in the handling and projection of archive film,

and it was suggested that a joint proposal with the PACC might be the way forward.

The TC has not been directly involved with any training events since the last EC report.

Film/Digital Duplication Tests

The results of the duplication tests to compare the resolution of photochemical and digital copies have been posted on the FIAF website. These tests were carried out by David Walsh, Daniel Borenstein, and João Oliveira. We believe this is a useful resource which helps to address often-asked questions about the relative merits of different means of copying films.

FIAF Online Publications and Resources

Revised versions of the guidance documents on film scanners and on digital preservation have been published on the FIAF website.

In association with Christophe Dupin and the FIAF web developer, we have posted the results of the equipment survey which was carried out earlier this year. This useful online resource shows what equipment and software is in use in the archives who responded to the survey, and it is hoped that it will become a valuable reference for archives requiring assistance on equipment matters or contemplating the acquisition of equipment.

Associated with this, we are trying out a film scanners forum, which allows anyone to share useful information of any sort about the scanners that they operate.

Head of the Technical Commission

With my appointment as the Training and Outreach Coordinator for FIAF, I realize that I will not have sufficient time to be able to carry on as Head of the TC, and it is with some sadness that I note that this will be my last report to the EC. I would like to thank the EC and the FIAF Secretariat for their support and encouragement over the last five years, but I am sure that FIAF will find a new Head able to take the TC to ever-new heights.

David Walsh



Appointment of Céline Ruivo of the Cinémathèque française as the new Head of the Technical Commission

The FIAF Executive Committee is pleased to announce that Céline Ruivo has been appointed as the new Head of the FIAF Technical Commission, where she succeeds David Walsh, who was recently appointed as FIAF Training & Outreach Coordinator.

Céline, who is Head of film collections of the Cinémathèque française in Paris, has shown us that she is not only willing and able to step up to the role, but that she also has the full support of her institution. She has been an active corresponding member of the TC, and in the EC's opinion she will bring the right mix of competence, enthusiasm and collaborative skill to the position. It is the first time since the Technical Commission was created in 1961 that it is led by a woman.

The EC has also approved the appointment of Tiago Ganhaio, of the lab from the Cinemateca Portuguesa Lisbon, as a full member of the TC commission.

The FIAF Executive Committee

Members of the Technical Commission (as of 15 December 2016):

Céline Ruivo (Head), Camille Blot-Wellens, Tiago Ganhaio (*new member*), Joe Lindner, Davide Pozzi, Ulrich Ruedel, Kieron Webb, Albino Alvarez Gomez

07 Training and Outreach

> FIAF Training and Outreach Program Update

FIAF has been involved in programs related to training, outreach, support, and assistance for more than 40 years, and this recent revitalized effort, our newly founded Training and Outreach Program, is a continuation of that crucial history as well as a core part of our organization's mission. This very recently launched program was approved by the Executive Committee and the General Assembly at this past year's FIAF Congress in Bologna, and was created to more effectively continue the important work done by so many FIAF individuals and FIAF institutions in the past and present.

Since the Congress in July, I am pleased to report that we have made great progress. First, we have hired a FIAF Training and Outreach Coordinator in the form of David Walsh, our former Head of the Technical Commission and a long-term FIAF associate. This temporary Coordinator position is a 16-month, part-time (one day per week) position funded by the revenue generated by the successful Supporters program. David Walsh, along with the FIAF Senior Administrator Christophe Dupin and myself, who together form the Training and Outreach Program Committee, are working towards establishing procedures for the program, prioritizing the needs that have been requested of our organization, developing core curriculum, and working on long-term funding strategies.

We have created an easy-to-use online form for institutions, organizations, or governments to fill out to request assistance, and we are already working on addressing the requests that have been submitted in the past few months.

We have also begun efforts to collaborate with other organizations and institutions already involved in training and outreach, in an attempt to pool our efforts and resources on the occasions when our missions and trainings align. We have now participated in a handful of these collaborative events in the past few months. One such was the *Albania, Archives in Motion* project, held in October, which involved David Walsh and a handful of other FIAF-affiliated individuals in a Balkans-region film, video, archiving, preservation,

and digitization two-week training as a FIAF partner. (See separate report included in this FBO.) Also in October, FIAF was represented at the "Film Heritage at Risk" symposium organized in Tunis by the Carthage Film Festival, where Christophe Dupin presented alongside FIAF colleagues Nicola Mazzanti, José Manuel Costa, and Cecilia Cenciarelli. There have been a few more programs in which we were able to more minimally support programs as well. Examples of these included the *ASEAN Economic Community (AEC) Film Preservation Workshop* at the National Film Archive of Thailand in September, and a *Film Archive Management Workshop* at the Centro Costarricense de Producción Cinematográfica in Costa Rica in November.

As for the future, and the next steps for our program, we are very much looking forward to upcoming events already scheduled or in the development phase for 2017. These include the second annual *FIAF Winter School*, devoted to programming, to be held again at the *Cinémathèque française* at the end of February. (See separate notice.) Plans are also in the works to again produce an ambitious film preservation multi-week workshop in India with our past partners, the Film Heritage Foundation's Shivendra Singh Dungarpur and Tisha Cherian. We are also in the development stages of additional significant events for training and outreach, and plan to address many of the smaller requests that have been made within the coming months as well.

Lastly, we hope to engage the entire FIAF community in this program. We value the many centuries of combined expertise and experience among our membership, and are open to, and in fact welcome, your input, involvement, questions, criticisms, support, or partnerships proposals. We are all FIAF, after all. Therefore, please contact us if you would like to get involved, have questions or concerns, or if you are interested in seeking assistance via the program. And thanks so much to those of you who have already reached out to contribute to our collective FIAF work in this area.

Rachael Stoeltje
FIAF Executive Committee Member
FIAF Training and Outreach Program
Committee Member



> 2016 FIAF Film Restoration Summer School, Bologna

The 2016 FIAF Film Restoration Summer School took place in Bologna from 25 June to 15 July. Once again FIAF and the ACE combined their efforts with the Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory to organize the Summer School, held in Bologna for the seventh time since 2007.

Structure

This year the programme of the FIAF Film Restoration Summer School was structured along 4 main course steps:

1. Film restoration online theory course: distance learning 11 May – 15 June (every Wednesday)

For one month before the beginning of classes in Bologna, participants were provided with theory lessons, downloadable from the Internet on a weekly basis. This distance learning included lessons on new digital film restoration techniques, access to materials, and conservation. The online distance learning was curated by Camille Blot-Wellens, with the support of the FIAF Technical Commission.

2. FIAF Symposium in partnership with The Reel Thing: A new life for the cinema of the past Bologna, 25 – 26 June

This year's FIAF Congress held in Bologna was a compelling opportunity to investigate the resurgence of classic cinema. "Restoration" in the widest sense was the theme of the annual Symposium, which was divided into 4 sessions: (1) New Life for Cinema's Past; (2) The Future of Film Conservation: Preservation and Access to Collections; (3) The Future of Cinema: Movie Theaters; and (4) a session of The Reel Thing, organized by Grover Crisp and Michael Friend, in partnership with FIAF and AMIA.

3. Theory lectures and Il Cinema Ritrovato film festival: meetings with experts Bologna, 25 June – 2 July

The first week was entirely devoted to the 30th edition of the Cinema Ritrovato film festival. Some of the screenings were officially part of the School's programme. Daily meetings with international specialists were organized for all participants.

During the week of the festival, lectures tackled general issues, such as film house and archive management, the conservation and preservation of film heritage, cataloguing, and other non-film issues. They also focused on film restoration theory, in particular

dealing with working in a film restoration laboratory and analysing specific pieces of restored works. These meetings introduced the 2-week internship; daily topics reflected laboratory stages.

4. Restoration practice classes

Bologna, 4 – 15 July

During the 2-week internship, participants were supervised by international experts and the laboratory staff as they put into practice what they learned during their first week of theory.

A considerable amount of time was devoted to restoration practices. For 2 weeks, participants were offered hands-on experience, working in each of the laboratory's departments.

During the internship, participants were expected to be on the premises of the Immagine Ritrovata laboratory 8 hours a day, for 10 days. Participants had access to all of the laboratory's departments.

Each department accommodated a maximum of 6 participants. This is considered the right ratio of students per piece of equipment to allow each student the possibility of interacting directly.

Curriculum

The 2016 FIAF Film Restoration Summer School was conceived both for archivists and staff working at FIAF archives, and students. The project's main objective was to teach and update participants on how to restore and preserve a film through the use of photochemical and new digital technologies. Participants had the chance to experience everyday work in a highly specialized laboratory, following every step of the process through all departments and developing and practicing a specific set of skills: operating all digital and photochemical equipment in an archive and/or laboratory, following a complete restoration workflow, performing all the primary necessary operations needed to restore a film, evaluating the state of conservation of a film, and choosing the best practice to restore, reconstruct, and preserve it.

Students were divided into 8 groups (6 groups of 5 students, 1 group of 4 students, and 1 group of 6 students), and worked in each of the laboratory's depart-

ments: Film Identification; Film Repair, Chemical Treatment, and Washing; Film Comparison; Film Scanning; Digital Restoration; Colour Correction; Sound Scanning and Restoration; Mastering and Digital Cinema; Data and Network Management and Back-up Strategies; Film Recording; Analog Grading; Printing and Processing.

Participants

Since the laboratory increased its space and capacity in the last few years, the School was able to welcome 40 students (25 women and 16 men). The average age of the participants was 35. The students were from 32 different countries, 21 of which were non-European countries.

Scholarships

FIAF offered bursaries to the following candidates, based on the strength of their application and their relevance to the FIAF archive with which they are associated, and to the FIAF community in general:

Bright Joshua (Malawi), 2,000 €; Caroline Fuentes Figueroa (Mexico), 1,000 €; Maung Okkar (Myanmar), 1,000 €; Luzia Valente (Portugal), 750 €.

The ACE offered four 750 € scholarships to each to the following candidates:

Masha Badalich (Serbia); Tereza Frodlova (Czech Republic); Kadi Sikka (Estonia); Peter Dubecky Jr. (Slovenia).

Fee, Accommodation, and Lunch

The participation fee for this year's Summer School was 3,000 Euros. This amount included registration, festival pass, FIAF Congress accreditation (Symposium: "A New Life for the Cinema of the Past"), plus accommodation for 23 days (23 June – 16 July) and lunch for 19 days (every day during 25 June – 2 July, and Monday-Friday 4-15 July).

Results

At the end of their training, an evaluation form was issued to all participants, to gauge their understanding of the different topics and the level of satisfaction with the content and structure of the programme. The overall rating of the course was very satisfying. All the students would recommend the 2016 FIAF Film Restoration Summer School. Every student received a course completion certificate.

Next FIAF Film Restoration Summer School

The next Summer School in Bologna is scheduled to take place in 2018.

For more information about the 2016 FIAF Restoration Summer School, please check the [“Past Summer Schools”](#) page on the FIAF website.



Trainers of the ACP-AIM workshops

> Archives in Motion Workshops, Albania, 15-28 October 2016

More than 70 archivists, filmmakers, and students from around the globe gathered in Tirana, Albania, from 15 to 28 October for Archives in Motion (AIM) Workshops. The goal of the event was to bring together archivists from around the Balkan region, share information and new techniques in media preservation and digitization, and to bring attention to the quality of Albanian cinema and the urgent need to save these endangered films.

Held at the National Albanian Film Archive (Archi- vi Qendror Shtetror i Filmit) and the Marubi Academy of Film and Multimedia (Akademia e Film dhe Multi- medias Marubi), the 2 weeks were filled with intensive workshops, hands-on training with analog and digital media, demos of video and film digitization, screenings of one-of-a-kind film prints on 35mm, and new docu- mentaries constructed from archival footage from the former Yugoslav newsreel archives. Equally important was the rare opportunity for prolonged contact with colleagues from the Balkans, Europe, North America, and Asia. Saving our shared cinematic heritage is a mission that exists beyond borders.

The ambitious curriculum covered the gamut from handling and identifying photochemical film prints and legacy videotapes, to a range of techniques for digitizing archival moving images, to emerging best practices for caring for digital files. On the first day of the Workshop, Skip Elsheimer from A/V Geeks (Raleigh, North Carolina, USA) led the participants through a DIY way to scan film using a Lomography Smartphone Scanner. Obviously, the results do not match the quality of professional film scanners, but the exercise laid the theoretical basis for how scanners work, which came in handy when participants worked with a Lasergraphics ScanStation, brought to AIM by Koushik Bhattacharya from Quality Matters in Mumbai. Jonathan Farbowitz, a recent graduate of New York University’s graduate program in Moving Image Archiving and Preservation, led a training session on the philosophies of digital preservation by presenting some of the risks to digital media as well as a number of solutions such as redundancy, refreshing files, and migration. Gábor Pintér, of the Hungarian Filmlab (Magyar Filmlabor) in Budapest presented a case study on their digital restoration of a rare Michael Curtiz film, *The Undesirable* (1915), to discuss the ethical challenges film restorers now face thanks to the ability of digital technology to alter moving images beyond their original look.

Nancy Goldman, of the Berkeley Art Museum and Pacific Film Archive – in collaboration with Kate Dollen- mayer (Wende Museum, Los Angeles, California) and Lindsey Zarwell (US Holocaust Museum, Washington, D.C.) – led multiple sessions on cataloguing moving images, including sections on the importance of adopt- ing widely used standards and the importance of using proper file-naming conventions. Reto Kromer, from AV Preservation (Lausanne, Switzerland), presented on the importance of proper storage conditions for long- term survival of film and video, and how to select the appropriate file format to digitize media.

Other Workshop sessions included a talk by David Walsh of the Imperial War Museum (London) on the evolving best practices for film preservation, a survey of the Balkan archival media holdings by Daniel Borosa (Croatian Radio and TV), and a roundtable on the fea- sibility of collaborative projects by regional archives led by directors of three of the participating institutions: Nemanja Bekvalac from the Cinematheque of Monte- negro, Igor Stardelov of the Kinoteka na Makedonija, Elvira Diamanti of the Albanian National Film Archive,

and Dr. Regina Longo, director of the Albanian Cinema Project (ACP) and the indefatigable co-organizer and producer of the AIM Workshops.

A common thread throughout these Workshops was the pending restoration of a film from the Albanian National Film Archive, *Ballë për Ballë* (Piro Milkani and Kutjim Çashku, 1979). The film dramatized the country's 1961 split with the Soviet Union and the tension that almost led to war between the two. Produced at a time when Albania was again cutting its ties from a larger country, in this case China, the film is important nationally for encapsulating the Albanian spirit of independence. For foreign audiences the film works as a personalized insight into the nature of Albania's relationship with the larger Communist forces in Europe, as well as a fascinating blend of Antonioni-inspired art cinema and on-the-edge-of-your-seat military brinkmanship. To understand the restoration process of a feature film, during the workshop there were sessions on the condition of the existing prints and film elements, a screening of a faded 35mm print of the film to consider what techniques need to be used to restore the film digitally, an interview with the two filmmakers to understand their original intentions and hear how they would like to see the film restored, and actually scanning and colour-correcting reels of *Ballë për Ballë*.

AIM's other screenings were equally revelatory. Mila Turajlic's *Cinema Komunisto* (2011) blended Yugoslavian feature films, newsreel footage of Tito, and new interviews with filmmakers who worked in the Communist era to show how the nation state, and its films, were equally fictionalized. The connection between national myth and archival footage was expanded upon in Bostjan Virč's *Houston, We Have a Problem* (2016), which subverts shots of Tito to present a wholly believable, if not exactly historically factual, story about the Yugoslavian space programme in the 1960s. Both filmmakers also participated in a discussion about issues in accessing archival footage from Balkan archives, the way archival footage can be used as fact or fiction, and the larger political impact of constructing national consciousness through controlling archives and other memory institutions. Stephen Parr, ACP board member and director of the San Francisco Media Archive, curated a screening of short animated films on 35mm by local filmmaker Bertrand Shijaku. Shijaku's films are stunning examples of how handmade animation can be both intensely personal and surreal; they deserve to be better known among the international community

of cinephiles. There was also an Albanian premiere at the AIM Workshops! *White Face* (Gábor Pintér and Gil Rossellini, 1993) was the first film produced by a Western filmmaker in Albania after the fall of Communism.

Further, there was also the first-ever Home Movie Day held in Albania. Organizers from many other Home Movie Day events partnered with Dr. Shpend Bengu of the Universiteti European i Tirenës to hold the event at the Radio Bar, a local café/bar decorated with old movie posters and retro media technology. Most of the films were digitized copies from archives in America that featured footage from the Balkans which was primarily shot by American tourists. But Shpend closed the screening with stunning footage he had taped from a moving car in 1993, which is now an invaluable document of everyday life in Tirana just as it was beginning to emerge from Communism.

One of the common themes throughout these Workshops was how media preservation is an ongoing process, not an act that results in a finished product that is preserved for all time. Film, video, and digital preservation demands constant attention. Similarly, while the AIM Workshops ended on 28 October, their impact will continue through future collaborations between Balkan film archives and ever more restorations of Albanian films.

Since the end of the Workshops, all lectures, presentations, and slides have been compiled and are available online, as open access to all Workshop participants and to anyone with the URL who wishes to learn more about digital preservation for access and ongoing education for archive professionals: <http://www.archivesinmotion.org/archives-in-motion-albania/>

The full program for the conference is available online at this URL as well.

There is also a [YouTube Playlist](#) featuring a series of short documentaries compiled by Albanian students of multimedia at the European University of Tirana, under the direction of Albanian AIM expert trainer Dr. Shpend Bengu. These videos demonstrate the wealth and depth of the programming at the inaugural AIM Workshops.

FIAF subsidized the trips to Albania of three of the lecturers, FIAF Training & Outreach Coordinator David Walsh, Reto Kromer, and Gábor Pintér.



> Organización documental de los archivos cinematográficos en Costa Rica

El Centro Costarricense de Producción Cinematográfica, el Centro Cultural de España en Costa Rica y el Programa ACERCA de Capacitación para el Desarrollo en el Sector Cultural auspiciado por la Agencia Española de Cooperación Internacional para el Desarrollo, organizaron el pasado mes de noviembre en San José, Costa Rica, el "Curso de Catalogación de Materiales Cinematográficos: basado en el nuevo manual de catalogación de la FIAF". La capacitación fue impartida por la Lic. Circe Sánchez (titulada con mención honorífica por la Facultad de Filosofía y Letras de la UNAM y colaboradora activa como "Corresponding Member" ante la Comisión de Catalogación y Documentación de la FIAF). Este taller fue dirigido a los responsables de la catalogación y procesos técnicos que colaboran en los archivos cinematográficos existentes en Costa Rica (asistieron 10 instituciones nacionales). Esta capacitación consiguió fomentar el uso y la aplicación de las normas internacionales de catalogación vigentes, entre ellas el nuevo Manual de Catalogación de Materiales de Imagen en Movimiento de la FIAF (abril 2016), que permiten la generación de descripciones normalizadas de los contenidos y soportes de los materiales de imagen en movimiento. Con ello se optimiza su control y manejo dentro de los archivos cinematográficos de este país.

[en]

Documentary organization of the film archives in Costa Rica

Last November the Costa Rican Film Production Center, the Spanish Cultural Center in Costa Rica, and the

ACERCA Program of Training for Development in the Cultural Sector, sponsored by the Spanish Agency for International Co-operation for Development, organized a course in San José, Costa Rica, on the cataloguing of film materials, based on the new *FIAF Moving Image Cataloguing Manual* (April 2016). Training was provided by Circe Sánchez, a graduate of the Philosophy and Literature Faculty of UNAM in Mexico, who also collaborates with FIAF as an active "Corresponding Member" of the Cataloguing and Documentation Commission. Ten national institutions participated in the workshop, which was aimed at cataloguing specialists who work in archives with film collections in Costa Rica. The training course promoted the use and application of current international cataloguing standards, especially focusing on those formulated by FIAF in its latest manual, to enable the generation of standardized descriptions of contents, media, and carriers. This initiative will prove invaluable in optimizing the control and management of material held by the film archives of Costa Rica.



A lecture during the 2016 FIAF/CF Winter School

> 2nd FIAF/Cinémathèque française Winter School: Programming the Film Heritage

For the second year in a row, FIAF and the Cinémathèque française are joining forces to offer a short training course aimed primarily at professionals in FIAF archives. The theme of this specialized course is "Programming the Film Heritage", and will once again be taught by professionals from our sector, most of them programmers in film archives affiliated to FIAF. The course will take place at the Cinémathèque française on Monday 27 and Tuesday 28 February 2017 (two full

days), just before *Toute la mémoire du monde*, the International Festival of Restored Film hosted by the Cinémathèque française (1-5 March 2017).

Following the success of the first Winter School last February, the organizers thought that there was still a lot to discuss and learn about the topic of programming the film heritage, and that a second course could introduce programming ideas and themes not or little covered in the first one, as well as explore further those already covered last year. Taking into account the feedback provided by the last batch of students, we aim to offer this year a more balanced combination of theoretical lectures and more “hands-on”, practical sessions, such as programming workshops. Students will also have more opportunities for exchange with one another and with the trainers. We believe that this new course can be of interest both to students who already attended the first Winter School, and new ones.

The course will be taught in French and in English, and simultaneous translation will be provided for all sessions. A completion certificate will be handed to students at the end of the training.

Further information about the School’s programme and registration fee, as well as the registration form, will be available in the next few days. Note that the fee will include access to all festival screenings and events on the premises of the Cinémathèque française spanning 1-5 March 2017 (subject to availability), as well as a light lunch on both days of the Winter School, and refreshments during the training. Participants will be expected to make their own travel and accommodation arrangements.

Christophe Dupin (FIAF) and Samanta Leroy (Cinémathèque française)

> AEC Film Preservation Workshop

With only a few film archives in South East Asian region, and with so much of our region’s film heritage in desperate danger of disappearing, the Thai film archive organized a modest AEC Film Preservation Workshop during 20-24 September 2016.

With an outline devised in consultation with FIAF Technical Commission Head David Walsh and FIAF EC member Rachael Stoeltje, the workshop covered the

following topics: the ethics of film preservation, film identification, handling, storage, and restoration, videotape preservation, digital-born materials, and managing digital assets.

The workshop was led by Chalida Uabumrungjit (Thailand) and Benedict Olgado (Philippines) and staff from the Thai Film Archive. Representatives from 6 countries – Myanmar, Malaysia, Singapore, Indonesia, the Philippines, and Cambodia – participated in the workshop.

Read more about the experience of one of the participants, Janice Chen, [HERE](#).

* AEC, the ASEAN Economic Community, is a uniting of 10 ASEAN countries – Thailand, Myanmar, Laos, Vietnam, Malaysia, Singapore, Indonesia, the Philippines, Cambodia, and Brunei. Since the establishment of the AEC in 2015, which was a major milestone in the regional economic integration agenda in ASEAN, the Thai government has encouraged many regional events.



Centenaire JEAN ROUCH 2017



En 2017, la Fondation Jean Rouch et l'association Centenaire Jean Rouch 2017 fêteront avec de très nombreux partenaires le centenaire de la naissance de Jean Rouch, le célèbre ethnographe-cinéaste, scientifique et artiste amoureux de l'Afrique et des images – l'un des grands passeurs de la modernité.

Tout au long de l'année et au-delà, le public pourra assister à des projections et à des présentations de films – soirées-hommage et rétrospectives –, à des expositions, à des rencontres, à des débats et conférences, à des événements festifs...

Des éditions et rééditions d'œuvres de Jean Rouch, et des ouvrages collectifs sur Jean Rouch, seront réalisés. De nouvelles productions audiovisuelles et scéniques verront également le jour.

Un site Internet cartographiera les événements du Centenaire.

Grâce à la collaboration du CNC et de divers producteurs et ayants droit, seront disponibles à partir de juin 2017 pour les cinémathèques, archives de films et festivals associés, des films-phares de Jean Rouch : *Jaguar* ; *Cocorico ! Monsieur Poulet* ; *Moi, un Noir* ; *La chasse au lion à l'arc* ; *Les maîtres fous* ; *Tourou et bitti* ; *Sigui 1967-1973* ; *Chronique d'un été...*

La circulation de ces chefs d'œuvres, jalons du cinéma ethnographique, de l'anthropologie visuelle, et de l'histoire du cinéma tout court, se fera en parallèle à celle du programme d'une trentaine de films rares et inédits de Jean Rouch, les « mallettes cinématographiques », diffusées également dans le réseau de l'Institut français.

In 2017, the Jean Rouch Foundation and the Centenaire Jean Rouch 2017 Association will celebrate, with many partners, the Centenary of the birth of Jean Rouch, the famous ethnographer-filmmaker, scientist and artist in love with Africa and images - one of the great bridge builders of the 20th century.

Throughout the year and beyond, audiences will be able to attend screenings and presentations of films - tribute and retrospective evenings -, exhibitions, meetings, debates and conferences, festive events, and other happenings.

Editions and re-editions of Jean Rouch's works will be produced, as well as collective books on Jean Rouch. New audiovisual and stage productions will also be created.

A website will map the events of the Jean Rouch Centenary.

*In association with the CNC and several producers, starting from June 2017, will be circulating in cinemathèques, film archives and associated festivals, some of the main films of Jean Rouch : *Jaguar* ; *Cocorico ! Monsieur Poulet* ; *Moi, un Noir* ; *La chasse au lion à l'arc* ; *Les maîtres fous* ; *Tourou et bitti* ; *Sigui 1967-1973* ; *Chronique d'un été...**

The circulation of these masterpieces, milestones of ethnographic cinema, visual anthropology, and history of cinema, will happen in parallel with a program of thirty rare and unpublished films by Jean Rouch, the «cinematographic briefcases», also shown through the network of the French Institute around the world.

En 2017, la Fondation Jean Rouch y la asociación Centenario Jean Rouch 2017 festejarán con numerosos socios el centenario del nacimiento de Jean Rouch, el famoso etnógrafo-cineasta, científico y artista enamorado de África y de las imágenes - uno de los grandes barqueros del siglo 20.

Durante todo el año y más allá, el público podrá asistir a proyecciones y a presentaciones de películas - homenajes y retrospectivas - exposiciones, encuentros, debates y conferencias, eventos festivos, y otras manifestaciones.

Ediciones y reediciones de las obras de Jean Rouch estarán realizadas, y también obras colectivas sobre Jean Rouch. Nuevas producciones audiovisuales y escénicas verán igualmente luz.

Un sitio web cartografiará los eventos del Centenario Jean Rouch.

En colaboración con el CNC y con varios productores, circularán a partir del mes de junio 2017 en las cinematecas, registros de películas y festivales asociados, las películas emblemáticas de Jean Rouch : *Jaguar* ; *Cocorico ! Monsieur Poulet* ; *Moi, un Noir* ; *La chasse au lion à l'arc* ; *Les maîtres fous* ; *Tourou et bitti* ; *Sigui 1967-1973* ; *Chronique d'un été...*

La circulación de estas obras maestras, referencias del cine etnográfico, de la antropología visual, y de la historia del cine, se hará en paralelo a aquella del programa de una treintena de películas raras e inéditas de Jean Rouch, las «carteras cinematográficas», también en la red del Instituto francés.

centenairejeanrouch2017@gmail.com

08 Congresses



> Bologna (22-27 June 2016)

Record attendance

The FIAF Congress in Bologna was undoubtedly the best-attended Congress in FIAF's 78-year history. As many as 482 delegates registered for the Congress, and another 88 people registered for the Symposium only. The idea of having the Congress overlap with Il Cinema Ritrovato was therefore a daring one (and not doubt a real challenge for the Cineteca di Bologna team), but ultimately very successful. The new condensed format of the Congress (over four days, with the excursions at the end) generated positive feedback, too. However, a number of colleagues had reservations about the Congress week starting with the General Assembly. The FIAF Executive Committee has therefore requested that for future Congresses, the General Assembly should be scheduled at the end of the Congress instead, as previously.

The Bologna General Assembly

The FIAF General Assembly on 23-24 June in Bologna was attended by 114 FIAF affiliates represented by 256 delegates – probably an all-time record. Please find below some of the main decisions taken by the Executive Committee and the General Assembly in Bologna.

- Three new Associate members were admitted to our Federation: the [Ingmar Bergman Archives](#) (Sweden), the [Cinémathèque des pays de Savoie et de l'Ain](#) (France), and the [Niles](#)

[Essanay Film Museum](#) (USA). FIAF is now a community of 162 film heritage institutions worldwide – another all-time record.

- Michelle Aubert, former Head of the Documentation Commission and President of FIAF, was recommended as an Honorary Member by the Executive Committee; the General Assembly formally elected her an Honorary Member. The Senior Administrator visited her in her village in the South of France in July to present her with her Honorary Member medal. It was with great sadness that we heard of her passing last month.
- The General Assembly approved the expulsion of the [Fundación Chilena Imágenes en Movimiento](#) (Santiago de Chile) after that affiliate had failed to pay its fees, submit its annual report, and generally communicate with the FIAF Secretariat for several years. The Executive Committee hopes it can apply for FIAF membership again in the future.
- The General Assembly approved the 2016 and 2017 budgets submitted to it by the Executive Committee, which accommodate the new 18-month "training and outreach coordinator" position. The 2016 revised budget also included the cost of printing and shipping a copy of the new [FIAF Moving Image Cataloguing Manual](#) to each FIAF affiliate.
- The General Assembly ratified the EC's proposal to modify Chapters IX and X of the *FIAF Statutes and Rules*. The new, updated version of the FIAF Statutes and Rules, as amended by the last General Assembly in Bologna, is available for download [on the FIAF website](#). The chapter about the "Relations between Affiliates" was changed rather dramatically, while the chapter about "Use of Collections" was deleted. For your information, you can still access previous versions of the *Statutes and Rules* on the FIAF website.
- The Executive Committee proposed that the FIAF Congress Travel Fund be renamed the Christian Dimitriu Fund in future years, as a tribute to the great FIAF ambassador that Christian was for 15 years. This decision was greeted with great

applause by the General Assembly. At the end of the meeting, FIAF President Éric Le Roy, FIAF EC member and Cinémathèque suisse Director Frédéric Maire, and Adrian Wood paid tribute to Christian's memory. Several short films made by Christian were then screened to the General Assembly. Those films are now [available for viewing](#) on the FIAF website.

Please note that you can still find all the documents relating to the Bologna General Assembly (financial reports, Commissions' and PIP reports, reports from regional groups, EC proposals) in the [member area](#) of the FIAF website (you must be logged in to access them).



The Academy's Linwood Dunn Theater, venue of the next FIAF Congress.

> Los Angeles (28 April – 4 May 2017)

Preparations for the Los Angeles Congress are well under way. The call for papers for the Symposium "Hollywood Goes Latin", on the theme of Spanish-language cinema in Los Angeles, was sent to all FIAF affiliates on 11 November. The call for papers can still be accessed [HERE](#) and the deadline to submit proposals is 31 December. Proposals must be e-mailed to Jan-Christopher Horak (jchorak@cinema.ucla.edu) or María Elena de las Carreras (mec@social.rr.com).

The FIAF Executive Committee and the organizers of the Congress also decided to hold an extended Second Century Forum on the topic "Curating Cinema Artifacts". This Forum will offer a chance to have a deep discussion of the philosophy, principles, and challenges to the profession today. More specifically, it will explore the activities of FIAF archives in safeguarding cinema history through non-film artifacts, such as papers, posters, props, costumes, and technical equipment. At the same time, analogue film collections are increasingly shifting from access items to unique artifacts, as in the case of nitrate or dye-transfer Technicolor prints. Many FIAF archives have long dealt with the museum-level curation of non-film artifacts, but the possibility of not being able to replace projection artifacts

– even new polyester 35mm prints – requires rethinking many of our long-standing policies for programming, projection, and print loans. In conjunction with the [Film Librarians Conference](#) taking place at the Academy just before the FIAF Congress, this will offer FIAF affiliates plenty of food for thought and discussion. The EC invites ideas and topics for brief presentations and interventions from FIAF affiliates, which should be sent to jlindner@oscars.org and info@fiafnet.org.

The Congress website, on which all delegates will be able to register, is being prepared and should be ready in the next few weeks, and the first Los Angeles Congress newsletter will be circulated to all affiliates and FIAF Supporters shortly.



Michal Bregant at the NFA in Prague, December 2016

> Prague (April 2018)

The Senior Administrator paid a visit to the Národní filmový archiv in Prague in early December, to start preparing the 2018 FIAF Congress with NFA Director Michal Bregant and his team. The suggested dates of the 2018 Congress are 22-27 April, but this can of course still change. A first Prague Congress Newsletter will be circulated during the Los Angeles Congress next April.

> Lausanne (2019)

Christophe Dupin will visit the Cinémathèque suisse in January to discuss early practical details about the 2019 Lausanne Congress and visit possible venues for the Congress with Frédéric Maire and his colleagues.

09 Regional Partners

> News from SEAPAVAA

21ST SEAPAVAA CONFERENCE
3-8 APRIL 2017, MANILA, PHILIPPINES
“Imagining an AV Archive of the Future”

There is a popular, and grossly incorrect, assumption that archives are all about the past. Nothing could be further from the truth. Rather, archives are “an opening to the future, the depository of a promise, a hope that there something to come.” (Caputo, 1997) By their very nature, archives must be the most forward-looking of organizations, enabling the society of the future to make sense of where it came from, how it got there, and what it can do and should strive for. As such, the question of the identity and purpose of archives cannot be separated from the question of their future, both pragmatically and theoretically speaking.

This question of the future is a question of sustainability. With continuously changing technologies, socio-political landscapes, industry developments, market structures, professional standards, media productions, skill requirements, resources, and stakeholder expectations and community needs, how can an audiovisual archive position itself to be in the right shape, with the right services, at the right time? How can they remain relevant amidst all these changes?

It is also a question of identity. What does the audiovisual archive of the future look like? How will it utilize future technologies and consequently change its functions and processes? Where can we locate the archive in relation to other institutions? What will be its role in specific communities? How do our various users envisage future engagements with the archive? How will it be shaped by environmental and cultural shifts? What will the next generation of AV archivists be like? Where will they come from, and how will they be trained? Will archival principles remain the same, or will new valuations emerge?

Ray Edmondson (2016) reminds us that “the history of our field teaches us to approach predictions with scepticism, for the only sure guide we have is accumulated experience.” As the annual SEAPAVAA Confer-

ence enters its third decade, it seeks to address these by gathering different perspectives during its two-day Symposium. It aims to look at past successes and failures together with present opportunities and dilemmas to challenge archivists and their stakeholders in imagining and shaping the future of the field and the profession. That is, to answer Rick Prelinger’s (2015) challenge – “could we, as archivists [together with our stakeholders], point ourselves toward an agenda that we wish to make real?”

SEAPAVAA invites all who are actively engaged with the conference theme – *Imagining an AV Archive of the Future* – to submit proposals. We are looking for presentations that explore the following broad topics:

- considerations and strategies with regard to the sustainability of audiovisual archives
- possibilities of future technologies in audiovisual archiving
- innovations in audiovisual archiving practice
- case studies on change management and long-term planning in audiovisual archives
- directions in audiovisual archival education and profession
- roles and paradigms of audiovisual archives in relation to a changing society
- movements in audiovisual archiving philosophy and practice
- perspectives on the future of audiovisual archives from various stakeholders (content producers, filmmakers, broadcasters, scholars, librarians, users, etc.)

Other thematically related proposals are welcome for consideration.

SUBMISSION:

Deadline for submission of proposals: 9 January 2017

Notification of accepted proposals: 23 January 2017

Deadline for confirmation to deliver a presentation: 6 February 2017

Symposium proper: 5-6 April 2017

1. Submit proposal in English via e-mail as a MS Word file by 9 January 2017.

2. The proposal should include:

- Title of proposal
- Abstract (250 words maximum)
- Name and Institution (where applicable) of presenter(s)

3. The SEAPAVAA Executive Council will review all submitted proposals and will send notifications to accepted presenters by 23 January 2017.

4. Accepted presenters must confirm their ability to attend the conference and deliver their presentation by 6 February 2017.

5. Presenters will have 20 minutes to deliver their presentations in English during the Symposium.

6. The travel expenses, accommodation, and subsistence of those attending the 21st SEAPAVAA Conference are the full responsibility of the presenter(s) of accepted proposals. All attendees, including presenter(s), are required to register and pay the full conference registration fee.

Please contact any of the following persons to submit proposals or for any queries:

Loren Bustos: <mailto:secretariat@seapavaa.net>

Benedict Salazar Olgado: <mailto:b.olgado@slis.upd.edu.ph>

Irene Lim: Irene_LL_Lim@nlb.gov.sg

The 21st SEAPAVAA Conference and General Assembly is co-hosted by the University of the Philippines School of Library and Information Studies and the Cultural Center of the Philippines in partnership with the Film Development Council of the Philippines and the ABS-CBN Film Archives.

The SEAPAVAA Conference returns to Manila as it kicks off its third decade right where it all started back

in 1996 with the association's inaugural conference. The 21st Conference promises the definitive warmth and hospitality for which SEAPAVAA is known.

For more information regarding the Conference, including details on registration, programme, workshops, and hotel accommodations, visit <http://seapavaaconference.com>



> News from the Nordic Group

2016 MEETING OF THE NORDIC FILM ARCHIVES

The Nordic Film Archives and Cinematheques held their annual meeting in Iceland, with 26 participants from Norway, Finland, Sweden, Denmark, and Iceland, on 14 and 15 September. It took place in Hafnarfjörður, which is not only the home of the National Film Archive of Iceland (Kvikmyndasafn Íslands), but also one of the country's biggest towns, 10 km south of the capital, Reykjavík. Someone wrote in the host's guestbook at the end of the meeting that this was an experience she will never forget, and that the highlight was the film screening in a church in connection with the 110th anniversary of regular film screenings in Iceland. This sentiment was very gratifying for the host archive, reinforcing the belief that the meeting was successful. That feeling is also communicated by the photos taken by various participants. Check out those taken by [Mikko Kuutti](#), [Thomas C. Christensen](#), and [Kvikmyndasafn Íslands](#).

The first day began with reports from the participating institutions. Another topic on the agenda dealt with the question of the service factor in relation to the preservation and registration work of the archives, which should take priority but may be challenged in time.



During the afternoon of our first day of meetings, the Mayor of the host town, Hafnarfjörður, gave a reception in the 71-year-old municipal cinema, Bæjarbíó (formerly the cinematheque of the Kvikmyndasafn archive). In the evening the participants went to a church to see the two oldest short films dating from the very beginnings of regular cinema operation in Iceland, an event that can be precisely dated to 2 November 1906, and listened to some historic film facts related to the upcoming anniversary. The church organist played a Baroque organ to accompany the film screening.

On the second day, the Culture Minister of Iceland, Mr. Illugi Gunnarsson, paid us a visit. His speech included this important statement: "We know that there is still much work to be done in this field here in Iceland, and that to carry it out the National Film Archive needs more staff and funding for new and up-to-date equipment. It is my hope that we may be taking the next significant steps in this direction in the coming state budget for 2017, and that we may see the Film Archive play an increasingly significant role in the field of contemporary culture in Iceland in the future."

The next meeting of the Nordic Film Archives will be held in Finland in Autumn 2017.

Erlendur Sveinsson

10 FIAF Supporters

> New FIAF Supporters

The group of FIAF Supporters has welcomed three new FIAF Supporters since Bologna: R3STORE, Memnon, and NOA GmbH. This brings the total of FIAF Supporters to 46 (33 commercial companies, 12 non-profit organizations, and one individual).



R3StoreStudios - remember, forever

Our work enhances, invigorates, and preserves historical archive footage using technologically advanced hardware, cutting-edge software, and artisan graders and colourists who are industry-leading film craftsmen. Every piece of film that R3Store handles at its London studio is fastidiously restored to emphasize the contours and details of its original message without losing valuable context.

Working with some of the world's leading film archives, R3Store's processes are more than simply capturing and digitizing moving images.

Exploring the nature and relevancy of the content is crucial to our work, dictating the fine use of colour grading and restorative techniques, and delivering finished works that are in tune with the original recordings, but usable and archived for a 21st-century audience.

Our work with the British Film Institute

We have been working on a major campaign with the BFI through the historic regional archives across the whole of the UK. The project "Unlocking Film's Heritage" is comprised of over 10,000 titles and can be accessed through the Institute's renowned BFI Player at player.bfi.org.uk. The final results are delivered to content curators in digital formats, granting them the ability to broadcast the glory of their film archives to a new audience without fear of damaging or degrading their original resources.



This way, R3Store breathes new life into footage once considered almost too valuable to view.

Our award-winning team specialize in unlocking film heritage:

• Film Preparation • Film Cleaning • Telecine • 2K and 4K Scanning • Film Grading & Transfer • Film Transfer & Tape QC • Tape Duplicating • Transcoding & Encoding

Saving, preserving, and making old film material accessible to all through established and award-winning techniques and meticulous observations

is what we do. We appreciate when restorative procedures are too aggressive to retain the essential elements of a recording. It is the craft involved in this judgement that sets R3Store apart from our peers. The restoration team lives film every day, and treats every project we undertake with pride, reverence, and the utmost care.

Contact:
Jo Griffin, Chief Operating Officer
R3Store Studios
info@r3storestudios.com
www.r3storestudios.com
26 Poplar Business Park
10 Prestons Road
London E14 9RL
UK
Telephone: +44 20 3871 5300



Founded in Belgium in 1989, Memnon Archiving Services SA ("Memnon") is now a world-leading service provider for digitization, documentation, management, and enhancement of audio-visual and film heritage. The entire Memnon team shares a common value – passion for our business and a desire to contribute to developing our heritage.

Memnon's mission is to be the trusted partner of organizations for the digital preservation, enrichment, and accessibility of audio-visual and film archives, recognized by archivists, librarians, influencers, and academics in the field of the preservation of our cultural heritage.

Among Memnon's prestigious clients are Indiana University (USA), the Bibliothèque Nationale de France, the International Olympic Committee, INA, the BBC, SONUMA, VRT, VIAA, the Royal Library of Belgium, Télé Suisse Romande, the United Nations, the European Parliament, Middle East institutions, and many more.

With more than two million hours of content digitized for hundreds of different projects around the world, Memnon operates its digitization facilities in Brussels (Belgium), and Bloomington, Indiana (USA), as well as on-site services with clients around the world.

Since 1 July 2015, Memnon has been a subsidiary of Sony Europe Ltd, which allows it, in addition to access to equipment in perfect condition and to renewed technical knowledge, to offer customers unparalleled technical expertise and operations.

Memnon has faced the challenge of simultaneously managing large projects in very different technical contexts and treating many different carrier classes in different locations, according to a tightly defined timeframe. For example, the volume of production for audio-visual carriers across all Memnon facilities currently reaches 30,000 hours per month.

Thanks to its long history in the sector, the company complies with the highest industry norms and standards, while ensuring implementation of processes

that ensure the highest quality, consistency, and ability to transfer large-scale archives, combined with a cost compatible with institutional budgets.

Memnon's capabilities concerning film encompass mechanical restoration, cleaning, scanning, and various types of post-processing, with several tens of thousands of film reels in various formats (8mm, 16mm, and 35mm), with in-depth inspection, physical treatment to ultrasonic chemical cleaning, and 4K/2K scanning.

Our highly qualified team handles your material with care and deploys all its skills to restore, clean, re-pack, synchronize sound, catalogue, and digitize your collections. Our expertise and experience ensure that we will supply the highest-possible levels of quality, while our powerful enrichment module adds value to your content and facilitates multi-platform repurposing.

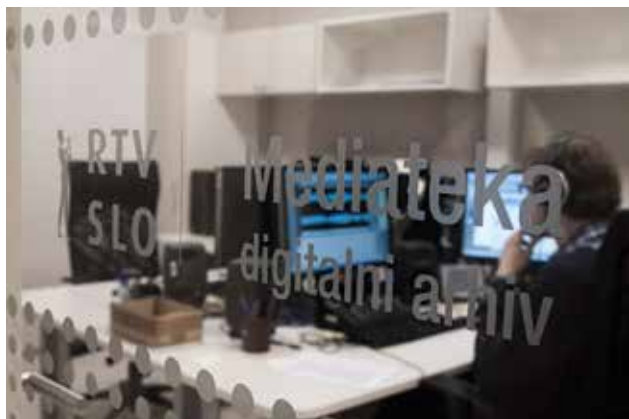
Contact:
contact@memnon.com
www.memnon.com



NOA is the leading global provider of flexible turn-key solutions for quality-controlled digitizing, archiving, description, and retrieval of AV and other media content.

NOA mediARC™ is an Archive Asset Management System allowing full media management, semantic annotation, and the creation of customized FRBR conform metadata schemes, such as the EN15907 film cataloguing standard. With a powerful OAIS-compliant workflow engine, it manages all transactions in the archive-like ingest, retrieval or transcoding. Dedicated to long-term media preservation, open and lossless media formats (FFv1, BWF) and the handling of master digitization elements (DPX, OpenEXR) or distribution packages (DCP) are supported.

NOA's easy-to-use technologies are today installed in some 30 high-profile enterprises worldwide, in-



cluding Austrian National Broadcaster (ORF), Sveriges Radio Förvaltnings (SRF), Yleisradio Finland (YLE), Fonoteca Nacional de Mexico, the Vlaamse Radio - en Televisieomroep (VRT), and many more. The Radiotelevizija Slovenija (RTV), for example, uses NOA mediARC™ for its complete audio (95,000 hours), video (200,000 hours), and film (20,000 hours) collection for digitization, preservation, and cataloguing, as well as serving all production chains with dedicated DIPs.

With headquarters in Vienna, Austria, NOA is committed to the ongoing development of innovative technologies to ensure the maintenance of invaluable cultural heritage for future generations.

Contact:
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Telephone: +43/15452700
office@noa-archive.com
<http://www.noa-archive.com>

> Other FIAF Supporters News



Axiell's film solution now also available for limited budgets

Axiell's solution for film archives is the first commercial software to completely comply with the EN 15907 standard and the new *FIAF Moving Image Cataloguing Manual* published in 2016. The Axiell solution has been implemented in the largest of film archives, and is now also available as an off-the-shelf solution. This means that this Axiell application can be implemented in less time and at lower cost, making it available to virtually all film archives across the world.

For more information see the Axiell website: <http://alm.axiell.com/moving-image-collections>



CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

Restoration of a classic

The death in January 2016 of Francisco Sérgio Moreira, official restorer of the projects coordinated by the CPCB, led to a change in our Preservation Program and a temporary paralysis on the projects in progress. Hence, most of the past year was dedicated to searching for new alternatives for restarting the program, which will be done in 2017.

The project that remained our priority was the restoration of *Carnaval no Fogo* by Watson Macedo, produced by Atlântida in 1949. Featuring Oscarito and Grande Otelo, the main stars of the "Chanchada", the film established the language of the genre that dominated Brazilian cinema in the 1950s.



ÉCLAIR in Bologna, Pordenone, and Lyon

At the FIAF Congress in Bologna (Italy), ÉCLAIR took part in two masterclasses: the first with the Cinémathèque française, on the restoration of Youssef Chahine's *Adieu Bonaparte* (1985), and the second with Gaumont, detailing the restoration of Jacques Becker's *Rendez-vous de Juillet* (1949).

ÉCLAIR is very proud of the presentation by the Cinémathèque française at the Giornate del Cinema Muto in Pordenone (Italy) of a new 35mm Desmet tinted copy of Alexander Volkoff's *Kean* (1924), made by Haghefilm (Amsterdam) and the Jan Ledecký Laboratory (Prague) from ÉCLAIR's digital restoration, overseen by Céline Ruivo.

At the Festival Lumière in Lyon (France), ÉCLAIR collaborated with Gaumont on a popular masterclass about the ethics of film restoration.

In October 2015, ÉCLAIR launched an innovative new Preservation solution, ÉCLAIR Archives, which provides an end-to-end approach for physical and digital film conservation.

Pierre Boustouller



Hochschule für Technik
und Wirtschaft Berlin

University of Applied Sciences

Second International Conference - Colour in Film (London, March 2017)

"Colour in Film" is a unique international event intended to foster the interaction between colour film restoration and colour science circles. The Second International Conference, "Colour in Film", will take place 27-29 March 2017 at BFI Southbank and City University, London. Registration is available via the website, <http://colour.org.uk>



Microscopic study of the silver grain side of a Cinécolor (Autochrome) 35mm sample, ca. 1932 (HTW - University of Applied Sciences, 2016)

The event is co-organized by the Colour Group GB and HTW - University of Applied Sciences Berlin, in co-operation with ERC Advanced Grant FilmColors (University of Zurich), the BFI, the Applied Vision Research Centre (City University of London), and The Eastman Revolution project (University of Bristol).

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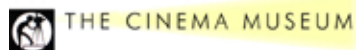
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FI AF Bulletin Online #12 - 12/2016
Editor: Christine Maes
Layout: Lara Denil
Executive Publisher: Christophe Dupin
Proof-reader: Catherine A. Surowiec
Published by FIAF
Rue Blanche 42
1060 Brussels
Belgium
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