

# fiaf bulletin online

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FIAF training for film archivists,  
Imperial War Museums, London,  
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## Editorial



Christophe Dupin  
Senior Administrator

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We launched the *FIAF Bulletin Online* four years ago, to provide a new regular communication forum between FIAF affiliates, the Brussels Secretariat, the Executive Committee and the Commissions and to share important information about FIAF and its affiliates, not only with the FIAF community but also the wider world. Ten issues of the *FBO* later, we have decided to give the *Bulletin* a fresh look, more in phase with FIAF's current visual identity. But overall the content remains the same. In the following pages, you will learn about the three newly admitted FIAF Associates – the Cinemateca Distrital in Bogota, the San Francisco Silent Film Festival and the Moving Image Research Collections of the University of South Carolina (its takes the total number of active FIAF affiliates to an impressive 158), but also about our new FIAF Supporters (Kodak, AV Preservation by reto.ch, EIDR, Les Films du Jeudi, and L'Immagine Ritrovata Asia). A warm welcome to all of them.

You will also learn about the projects FIAF has initiated, pursued or completed over the last six months. Among them, of course, is the new FIAF website, which was launched in November. I hope you have had a chance to visit it, and that you enjoyed its richer content and more modern look, the new online resources and digitized documents, and the new «History» section. I'd also like to remind you that if you are a member of the FIAF community (i.e. a staff member of a FIAF archive), you can register to access the restricted area of the website and view documents (affiliates' Annual Reports, EC Main Decisions, Congress Reports) not accessible to the general public.

FIAF's current training & outreach initiative is also making good progress. As you know, FIAF organized or took part in a number of successful training events in 2015, and will continue to do so in 2016, to answer the various needs of FIAF archives (and others) around the world. On these issues and others relevant to our field, we are increasingly seeking partnerships with sister-organizations, both within the CCAAA and bilaterally (with AMIA in particular). The ninth Joint Technical Symposium, which will take place from 7-9 March in Singapore, is a great example of that collaborative work.

One of the other highlights of 2016 will of course be the 72<sup>nd</sup> FIAF Congress in Bologna. Because of its geographical location, its overlap with Il Cinema Ritrovato – one of the world's greatest film heritage festivals – and the exciting theme of its symposium, it promises to be one of the most popular Congresses in FIAF's 78-year history. We hope to see you there.

Best regards,

Christophe Dupin, FIAF Senior Administrator



## 01 New FIAF Affiliates

### > BOGOTA

CINEMATECA DISTRITAL-  
GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES

Founded in 1971 as a space for preserving the film heritage of humanity and sharing it through publications and by exhibiting the diversity of the audio-visual world, the Cinemateca works in partnership with the public and private sectors in Colombia and other countries. Apart from being a 'cinematheque' in the traditional sense of the word, it is the agency of the Bogota Municipality in charge of shaping public policies and develops strategies for the evolution of writing with moving images.

The Cinemateca develops nine strategies:

1. Programming (main cinema, associated cinemas and national and international circulation of films): Screenings range from classical subjects to those that characterise the type of audio-visual that develops in converging windows.

2. Development of publications and research in video, Internet and paper format (Colombian Film Booklet Collections, Scholarships and Reasoned Catalogues, among others): Promotion of research and rescue of audio-visual collections through grants and own projects.

3. Training/capacity building for the general public, trainers, preservationists and creators.

4. Information and communications technology (ICT): Scholarships, training workshops on film and new media. Updating the Cinemateca and Bogota Film Commission websites, multiplatform training.

5. Preservation: Film Archive and Library Specialized in Cinema and Audio-visual Media (BECMA): The Cinemateca has audio-visual archives in photochemical (2,052 cans), magnetic and digital materials. The BECMA has 50,000 units of information including books, journals, pictures and posters, among other media).

6. Touring Cinemateca: comprehensive and territorial intervention in the localities for audio-visual



development through the strengthening of audio-visual operators in the neighbourhoods of Bogota. Training programme, creation of associated cinemas and preservation of audio-visual works.

7. Calls for Proposals: Scholarships, prizes and incentives from public funding sources for the creation of films, archive management, financing of festivals and training programmes, among others.

8. Public policies for cultural development: the Cinemateca is the agency of the Municipality for the development of tools that promote audio-visual development. As such it was one of the founders of the Fundación Patrimonio Fílmico Colombiano in 1986, and it established the Bogota Film Commission in 2014, among other actions.

9. Maintenance and upgrading of the main cinema of the District Cinemateca, construction of the new headquarters of the Cinemateca.

[es]

Fundada en 1971 como un espacio para preservar el patrimonio cinematográfico de la humanidad y darlo a conocer a través de publicaciones y de la exhibición de toda la diversidad del audiovisual del mundo, la Cinemateca trabaja en alianza con el sector público y privado de Colombia y otras naciones, y además de ser una Cinemateca en el sentido más tradicional de la palabra, es la dependencia de la Alcaldía que concerta políticas pública y desarrolla estrategias para la evolución de la escritura con imágenes en movimiento.



La Cinemateca desarrolla nueve estrategias:

1. Programación (de la sala principal, generación de salas asociadas y circulación nacional e internacional de cine): Muestras que abarcan tanto temas clásicos, como los propios de un audiovisual que se desarrolla en ventanas convergentes.

2. Desarrollo de publicaciones e investigaciones en video, Internet y papel (Colecciones Cuadernos de Cine Colombiano, Becas y Catálogos Razonados, entre otros): Fomento a la investigación y rescate de acervos audiovisuales por medio de becas y proyectos propios.

3. Formación para públicos, formadores, preservadores y creadores.

4. Tecnologías de la información y las comunicaciones (TIC): Becas, talleres de formación sobre cine y nuevos medios. Actualización de las páginas de la Cinemateca y la Comisión Filmica de Bogotá, formación multiplataforma.

5. Preservación: Filmoteca y Biblioteca Especializada en Cine y Medios Audiovisuales (BECMA): La Cinemateca cuenta con archivos audiovisuales en material fotoquímico (2.052 latas), magnético y digital. La BECMA dispone de 50.000 unidades de información entre libros, revistas, fotos y afiches, entre otros soportes).

6. Cinemateca Rodante: Intervención integral y territorial en las localidades para el desarrollo audiovisual a través del fortalecimiento de gestores audiovisuales en los barrios de Bogotá. Programa de formación, creación de salas asociadas y preservación de obras audiovisuales contemporáneas.

7. Convocatorias: Becas, premios y estímulos con recursos públicos, destinados a la creación de filmes, gestión de archivos, cofinanciación de festivales y programas de formación, entre otros .

8. Políticas públicas para el desarrollo cultural: la Cinemateca es la dependencia de la Alcaldía para el desarrollo de instrumentos que impulsen el desarrollo audiovisual, razón por la cual fue uno de los socios fundadores de la Fundación Patrimonio Filmico Colombiano en 1986 y creó en el año 2014 la Comisión Filmica de Bogotá, entre otras acciones.

9. Mantenimiento y actualización de la sala principal de la Cinemateca Distrital, construcción de la nueva sede de la Cinemateca.



## > COLUMBIA

**MOVING IMAGE RESEARCH COLLECTIONS (MIRC)-  
UNIVERSITY OF SOUTH CAROLINA**

Moving Image Research Collections (MIRC) is the film and video archive of the University of South Carolina. It is home to more than 6,000 hours of content.

MIRC began in 1980 when Twentieth Century Fox Film Corporation donated the Fox Movietone News Collection. Holdings have since grown to encompass materials in five major collecting areas:

### **Newsfilm:**

The Fox Movietone News Collection comprises more than 2,000 hours of unique nitrate and acetate 35mm film. Included are newsreel elements and original cameraman paper records from the silent era (1919-1930), the early sound years (1928-1934), and a portion of the War years (1942-1944). Experts have described the collection as the world's most complete moving image record of American culture from the 1920s.

Newsfilm collections also contain 16mm films and paper documents produced by South Carolina local television affiliates between 1958 and 1980. These collections cover significant moments in American history such as the Civil Rights movement, the Vietnam War, and the moon landing.

### **Regional Film Collections**

These remarkable collections feature amateur and professional films by persons living in the





Southeastern United States, films produced by or for the University of South Carolina, and films from other regional entities. The collections are various, steadily growing, and of increasing interest to diverse users.

## Science and Nature Films

In addition to films produced by USC faculty, MIRC's science and nature collections contain films donated by the South Carolina Wildlife Department and the Roman Vishniac Film Collection. Vishniac's camera original cinematography outtakes constitute a particular highlight.

## Chinese Film Collection

In October 2009, MIRC received over 800 16mm and 35mm films from the People's Republic of China, then the largest collection of such material in America. The collection includes features, short subjects, documentaries, and animated films.

## Military Film

The History Division of Marine Corps University (MCU) and MIRC have formed a partnership to preserve and make accessible a large and historic collection of Marine Corps films currently housed in Quantico, VA. Over 12,000 reels of film document the operational history of the Corps from 1940 to the mid-1970s.

Thousands of items from MIRC's collections are available online through its Digital Video Repository: [mirc.sc.edu](http://mirc.sc.edu). MIRC partners with The Nickelodeon, a non-profit art-house cinema, to share its treasures with Columbia, SC audiences. Restorations of films from MIRC have shown in New York, Los Angeles, and Pordenone.



## > SAN FRANCISCO THE SAN FRANCISCO SILENT FILM FESTIVAL

Our mission is to demonstrate the artistry, diversity, and enduring cultural value of silent movies and to ensure that they are accessible to current and future audiences. We pursue this mission by partnering with international archives to fund and restore silent films as well as by supporting film preservation efforts through the exhibition of major restorations and archival prints. Throughout the year, we carefully curate high-quality presentations of silent films from the world's leading archives and educational programs that give our audience a more complete picture and a deeper understanding of the art form, its history, and current efforts to study, preserve, and exhibit these rare and vulnerable films.

Every year the Festival brings authors, archivists, and filmmakers to the stage to help audiences appreciate the history, preservation, and continuing influence and importance of these early works of cinema art.

Recognizing film preservation as essential to our ability to share silent film with contemporary audiences, we celebrate the efforts of preservationists and international archives throughout the festival. Professionals in the film preservation world in return consider our festival among the premier venues to see the fruits of their (and their colleagues) labors on a big screen with an enthusiastic and appreciative general audience as well as an unparalleled event where they can connect with industry colleagues.





Screening of Abel Gance's *Napoleon* at the San Francisco Silent Film Festival in March 2012

Through our Preservation Fund and in partnership with organizations such as Cinémathèque française, EYE Film Institute Netherlands, Library of Congress, MoMA, and the Film Preservation Society, we have restored and preserved *The Good Bad Man* (1916), *The Half-Breed* (1916), *The Last Edition* (1925), *Sherlock Holmes* (1916), *What's the World Coming To?* (1926), and *When the Earth Trembled* (1913). We are in the process of restoring four additional titles which will all have their US premieres at our 2016 festival.

SFSFF has built an extremely dedicated audience and has become an internationally renowned destination, drawing filmmakers, archivists/ preservationists, scholars, and film and music lovers from around the world. Each year we bring new people of all ages to silent film through extensive outreach and collaborations with other cultural organizations. With an annual attendance that has grown to more than 25,000, SFSFF is the largest festival of its kind in North America.

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



## 02 News from the Affiliates

### > BERLIN DEUTSCHE KINEMATHEK

#### Germany 1966 - Redefining Cinema

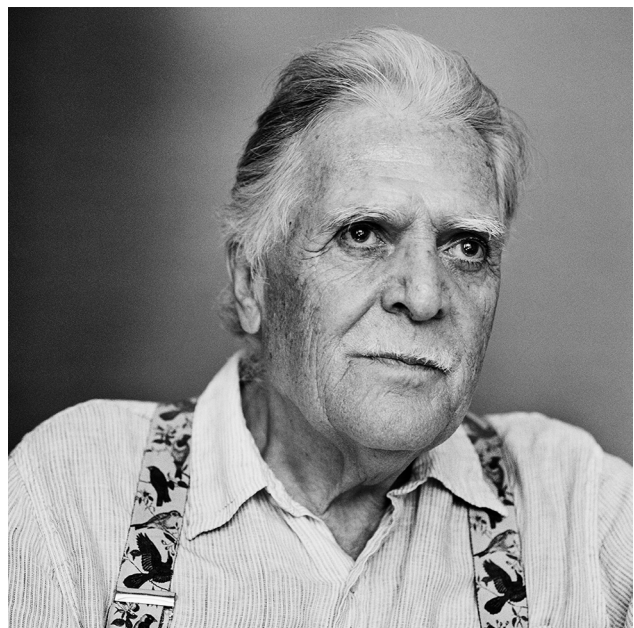
The Retrospective of the 66<sup>th</sup> Berlin International Film Festival (11 to 21 February 2016) is dedicated to the year 1966, a turning point in German cinema. An atmosphere of change prevails: in the West, auteur filmmakers challenge the contradictions of the economic miracle, in the East, young directors question everyday life under socialism. The New German Cinema manages to make an international breakthrough, whereas in East Germany, as a result of the 11th plenum of the Central Committee of the Socialist Unity Party (SED), almost half of all DEFA feature films intended for theatrical release in 1966 are banned. With that abrupt end to concurrent developments, opportunities for mutual appreciation were also lost. The Retrospective aims to counter that with its overview of films from both sides.

#### Homage to Michael Ballhaus

The Homage of the 66th Berlin International Film Festival (11 to 21 February 2016) will be dedicated to German cinematographer Michael Ballhaus, who will also be awarded with an Honorary Golden Bear for his lifetime achievement. Ballhaus is one of the world's most important cinematographers. Before spending 25 years working primarily in the USA, he established his reputation in Germany where he worked with, among others, auteur Rainer Werner Fassbinder, helping "Young German Cinema" to achieve new artistic freedom. At the lens, alongside great American directors such as Martin Scorsese, he had a decisive effect on the lighting and look of US moviemaking.



Bruno Ganz in *Der Sanfte Lauf* (Haro Senft, 1967, West Germany)  
Source: Deutsche Kinemathek © Haro Senft



Michael Ballhaus © Ralph Mecke



Courtesy of the Margaret Herrick Library, AMPAS

## > BOLOGNA CINETECA DI BOLOGNA

After devoting 15 years to restoring Chaplin's long, medium and short films, Cineteca di Bologna and L'Immagine Ritrovata have embarked – in association with the Cohen Film Collection – in the long-term Keaton Project, aiming at restoring 30 of his 1920-1928 masterpieces. Having been mostly in the public domain for decades, these films have often been exhibited and released in incomplete or re-edited versions, making it urgent to undertake a serious and comprehensive research of all the best existing elements. We have been inspecting and comparing hundreds of materials coming from over 20 generous FIAF archives combining our long experience in the field with the best technology available.

## > BREST CINÉMATHEQUE DE BRETAGNE

**Cécile Petit-Vallaud, new Director at the Cinémathèque de Bretagne.**

Previously Director and Head of International Co-productions at the Film Commission of Ile-de-France, Cécile Petit-Vallaud took office as the new Director of the Cinémathèque de Bretagne as of mid-November.

La Cinémathèque de Bretagne, which will celebrate its 30th anniversary in 2016, now preserves 27,000 films and videos entrusted by 1,600 depositors or donors. This exceptional heritage, now available through

its website, has been recently used in Luc Jacquet's film *La Glace et le ciel*, in Pascale Breton's *Suite armoricaine*, and in Xavier Durringer's *Rappelle-toi*.

[fr]

## Cécile Petit-Vallaud, nouvelle directrice de la Cinémathèque de Bretagne

Précédemment administratrice et responsable des coproductions internationales à la Commission du Film d'Ile-de-France, Cécile Petit-Vallaud a pris mi-novembre ses fonctions de directrice de la Cinémathèque de Bretagne.

La Cinémathèque de Bretagne, qui fêtera ses 30 ans en 2016, conserve actuellement 27000 films et vidéos confiés par 1600 déposants ou donateurs. Cet exceptionnel patrimoine disponible via son site internet et a été récemment sollicité pour le film de Luc Jacquet *La Glace et le ciel*, *Suite Armoricaine* de Pascale Breton, *Rappelle-toi* de Xavier Durringer.

Contact : +33 (0)2 98 43 38 95  
[www.cinematheque-bretagne.com](http://www.cinematheque-bretagne.com)

## > BUDAPEST HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE (MANDA)

### Miklós Jancsó retrospective in Paris

From 28-30 November MaNDA organised an important tribute to the late great Hungarian director Miklós Jancsó (1921-2014) in Paris, in collaboration with the Cinémathèque française. We were honoured to show Jancsó's films from our preserved, restored or digitally remastered copies, including 19 feature films and 11 documentaries and short films. Actress Marina Vlady and photographer János Kende (who has contributed to the restoration of many of the films over the years) attended the retrospective as honorary guests.





Portrait of Miklós Jancsó

## Digitization of three animated documentaries

The 58th International Leipzig Festival for Documentary and Animated Film invited a selection of 18 Hungarian animated documentaries for a retrospective entitled "Collages from Underground. Animated Documentaries from Hungary." In Hungary, the documentary method of making animation was prevalent in the oeuvres of such internationally acclaimed artists as György Kovásznai, Katalin Macskássy, Péter Szoboszlai and István Orosz. For that special occasion the following short films made in the 1970s and 1980s were digitalized in our archive: *Rend a házban* (Order in the House by Péter Szoboszlai, 1971); *Nekem az élet teccik nagyon* (I Think Life Is Great Fun by Katalin Macskássy, 1975); and *Álomfejtő* (Private Nightmare by István Orosz, 1981).



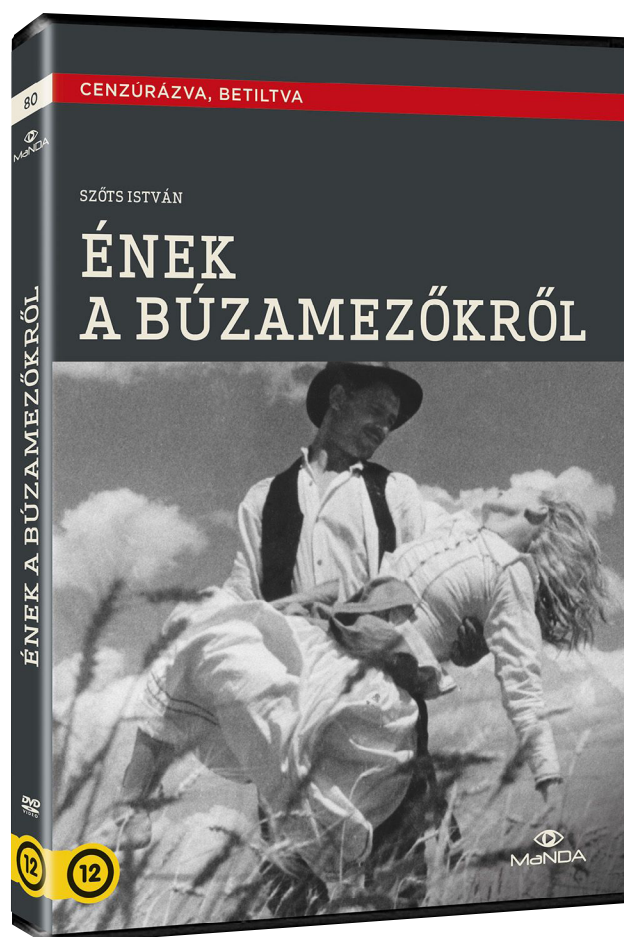
Order in the House (Péter Szoboszlai, 1971)

## Latest MaNDA Releases:

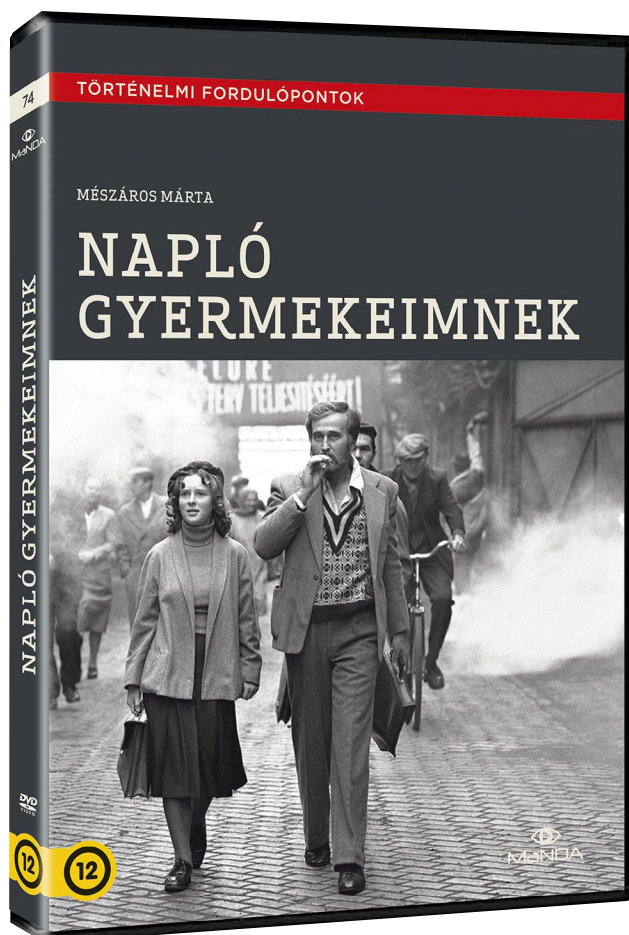
### DVD and book on Gyula Macskássy

A selection of 17 animated short films by Gyula Macskássy, made between 1936 and 1971, were digitally restored in the first half of 2015 and were published on a DVD, which accompanies a monographic book about the animation and design oeuvre of Gyula Macskássy, published in Hungarian.

DVD of *Ének a búzamezőkről* (Song of the Cornfields, Stephen Francis Szóts, 1947)



After the restoration of the film, it was published as the 80th DVD in the film history series of MaNDA. The second film of Stephen Francis Szóts is based on the novel of famous Hungarian writer Móra in 1947.



**DVD of *Napló gyermekeimnek* (*Diary for My Children*, Márta Mészáros, 1982)**

This is the first film of Márta Mészáros's autobiographical trilogy which release won the Cannes Special Grand Prize in 1982.

**DVD of *Egy erkölcsös éjszaka* (*A Very Moral Night* Károly Makk, 1977)**

The film on this DVD was published on the occasion of the 90th birthday of Károly Makk, is based on the short story by Sándor Hunyady.

## > DIJON CINEMATHEQUE RÉGIONALE DE BOURGOGNE JEAN DOUCHET

### New Book on Ladislav Starevich

Co-edited with "les Presses du réel", the Cinémathèque régionale de Bourgogne will publish the first art book about stop-motion animator Ladislav Starevich. It will contain interviews, unpublished archives, and contributions by Jean Douchet, Hervé Aubron, Jacques Cambra, Carolina Lopez, Beatrice and Francois Martin, Erwan Legal and others.

Publication: end of 2016.

### The Dialogue on Etienne Jules Marey

For its second year, "Le Dialogue (2)", a series of events around a film personality, will be dedicated to Etienne Jules Marey and will take place in Torcy, Dijon and Sens, in Burgundy, from 23 to 30 April 2016. All Contributions will be available in streaming for FIAF affiliates. The detailed programme will be available in January.

[fr]

### Sortie livre d'art consacré à Ladislav Starewitch

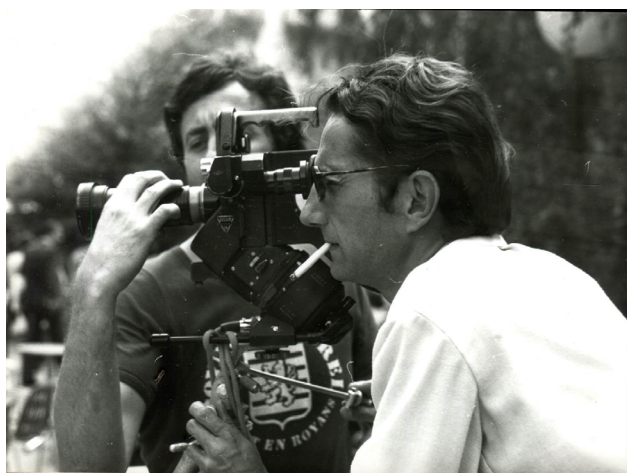
En co-édition avec les Presses du réel et les ayants droits, la Cinémathèque régionale de Bourgogne publiera le premier livre d'art consacré au réalisateur de films d'animation Ladislav Starewitch. Livre d'entretiens et d'archives inédites, il sera composé d'interventions de Jean Douchet, Hervé Aubron, Jacques Cambra, Carolina Lopez, Beatrice et Francois Martin, Erwan Legal et d'autres.

Parution Fin 2016

### Le Dialogue consacré à Jules Etienne Marey

Le Dialogue (2), seconde édition en 2016, sera consacré à Jules Etienne Marey et prendra place sur le territoire de la Bourgogne. Du 23 au 30 avril 2016 à Torcy, Dijon et Sens. L'ensemble des interventions seront disponibles en streaming pour les affiliés de la FIAF. Programme disponible en janvier.





## > GRENOBLE CINÉMATHEQUE DE GRENOBLE

The Cinémathèque de Grenoble has announced that its founder and first President, Michel Warren, passed away on 28 July 2015 in Menton (France). A tribute to his life and career took place in Grenoble on 4 September.

Warren founded the Cinémathèque de Grenoble in 1962 with the help of Henri Langlois, and he remained its President from 1962 to 2009. In 1977, he launched the first Grenoble Outdoor Short Film Festival, which has kept growing ever since.

The Cinémathèque de Grenoble was one of the founders of the Fédération des Cinémathèques et Archives de Films de France in 1995, and Warren became the Federation's first president. Under Warren's leadership, the Cinémathèque successfully applied for Associate membership of FIAF in 2006.

Please find below a tribute (in French) written by Béatrice de Pastre, Direction du patrimoine du CNC.

[fr]

La Cinémathèque de Grenoble annonce la disparition de son fondateur et président Michel Warren, le 28 juillet 2015 à Menton (France). Un hommage lui a été rendu à Grenoble le 4 septembre

Nous publions ci-dessous l'hommage écrit par Béatrice de Pastre, Directrice du patrimoine au CNC (Paris).

## Disparition d'un cinéophile engagé

Comment évoquer Michel Warren sans parler de cinéma ? De ses années de formation dans les années cinquante, ressort son engagement d'adolescent dans le mouvement des ciné-clubs et sa fréquentation de la salle de la Cinémathèque française rue d'Ulm. Tant est si bien qu'Henri Langlois en fit son *missi dominici* de cinéma lorsque sa vie professionnelle le conduisit en Isère. Il fonde en 1962 avec quelques autres passionnés, Jean-Pierre Beauviala, Juliet Berto, Jean-Pierre Andrevon, l'Association des amis de la Cinémathèque française, rejoint plus tard par quelques jeunes grenoblois comme Serge Toubiana et Nicolas Philibert. La cinéphilie ne sera donc pas que parisienne, elle prend pied à Grenoble. De la première séance le 26 octobre 1962 à 2009, année où il passa la barre de la Cinémathèque à Nicolas Tixier et Guillaume Poulet, Michel Warren n'eut de cesse d'enrichir les collections de la cinémathèque en sollicitant distributeurs, réalisateurs et producteurs (il fut proche de Pierre Braunberger). En même temps il multiplia les occasions de rencontre entre le grand public et le cinéma. L'une de ses plus belles trouvailles est sans aucun doute le Festival du court-métrage en plein air qui depuis 1977 a permis aux Grenoblois de découvrir nombre de jeunes talents comme Léos Carax, Mathieu Kassovitz, Jean-Jacques Bénéix.

Lorsqu'à l'occasion du centenaire du cinéma, le CNC souhaite fédérer les différentes cinémathèques qui animent le paysage patrimonial français, Michel Warren prend la présidence de la FCAFF (Fédération des Cinémathèques et Archives de France). En son sein, il s'attacha particulièrement à monter expositions et programmations itinérantes qui donnèrent à un grand nombre de spectateurs la possibilité de découvrir le cinéma de Jean Grémillon, Jacques Feyder, Christian-Jaque et autres Abel Gance.

Doté d'une forte personnalité qu'il mit au service de sa passion pour le cinéma, Michel Warren construisit à Grenoble une institution patrimoniale à la fois inscrite dans une cinéphilie exigeante et ouverte à la création contemporaine.

Béatrice de Pastre, Directrice du patrimoine au CNC



Children and adults alike were eager to know more about different film carriers and common film damages during the "Behind-the-Scene of Film Conservation" tour.

## > HONG KONG HONG KONG FILM ARCHIVE

### "Behind-the-Scene of Film Conservation" tour

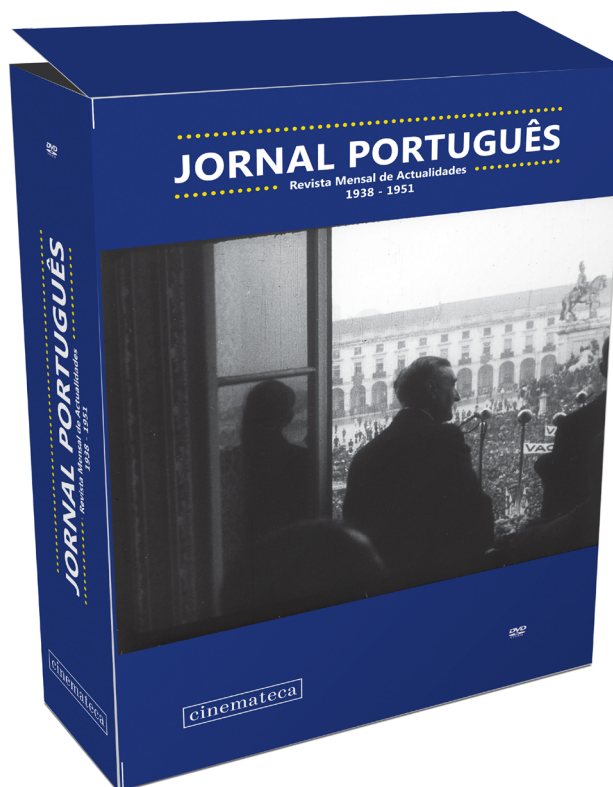
The Hong Kong Film Archive first opened its film conservation facilities to the public on three consecutive weekends (27 June - 12 July) during the 1st Muse Fest Hong Kong 2015. The "Behind-the-Scene of Film Conservation" tour provided participants with the rare chance to learn about film conservation up-close. Apart from different carriers of film and common damages of film stock, the participants were able to take a look at film repair equipment and observe the process of film inspection and repair, giving them a glimpse of the daily work of film conservators.

hkfa@lcsd.gov.hk  
www.filmarchive.gov.hk

## > LISBON CINEMATECA PORTUGUESA

### First DVD Edition of Cinemateca Portuguesa .

This December, Cinemateca starts its own DVD label with the complete edition of *Jornal Português*, the monthly newsreel produced by the Secretariat of National Propaganda (SPN/SNI) and which played a central role in the propaganda apparatus of Salazar's dictatorial regime (1926-1974).



With 5 DVDs and over 16 hours of footage, *Jornal Português* spans from February 1938 to mid-1951, in a total of 95 issues (plus 4 special editions), with an average duration of about 10 minutes. This box set also includes 1 hour of previously unreleased material, which makes it a must-have for everyone, from the professional historian to the casual cinephile.

*Jornal Português* will be the first of many other DVD editions by Cinemateca, which will continue to release historical and scientific documents, documentaries, and Portuguese silent feature films.

The box set can be purchased online at [www.cinemateca.pt](http://www.cinemateca.pt) and [www.fnac.pt](http://www.fnac.pt) from 12 December.

## > MONTREAL CINÉMATHÈQUE QUÉBÉCOISE

Marcel Jean, the artistic director of the Annecy International Animated Film Festival since 2012, was appointed Director of the Cinémathèque québécoise in June 2015.





Marcel Jean, new director of the Cinéma-thèque québécoise

«We are pleased that Marcel Jean has joined the team of the Cinéma-thèque», said its president Louis-Philippe Rochon. «His vast experience, his dynamism and his creativity are valuable assets at a time when our institution is going through a key moment in its history. Throughout his career, Marcel has developed two areas of expertise – Québécois cinema and animation – which are precisely the strong points of the Cinéma-thèque's collections.»

[fr]

Marcel Jean, qui agit à titre de Délégué artistique du Festival international du film d'animation d'Annecy depuis juin 2012, a été nommé directeur général de la Cinéma-thèque québécoise en juin 2015.

«Nous sommes heureux que Marcel Jean se joigne à l'équipe de la Cinéma-thèque», a indiqué son président Louis-Philippe Rochon. «Sa vaste expérience, son dynamisme et sa créativité seront des atouts précieux alors que notre organisme traverse un moment crucial pour son avenir. Au fil de sa carrière, Marcel a développé deux spécialités – le cinéma québécois et le cinéma d'animation – qui sont précisément les lignes de force de la collection de la Cinéma-thèque.»

## > PARIS

CINÉMATHEQUE FRANÇAISE / MUSÉE DU CINÉMA

**Frédéric Bonnaud appointed Director of the Cinéma-thèque française**

Costa-Gavras, President of the Cinéma-thèque française, has appointed Frédéric Bonnaud, as Director of the Cinéma-thèque, following the unanimous recommendation of its board of governors and the formal approval of the Minister for Culture. Frédéric Bonnaud, currently Editor of the French cultural magazine *Les Inrockuptibles*, will start work on 1 February. He will replace Serge Toubiana, who announced last July that he would leave the Cinéma-thèque after 12 years at its helm.

### DVD on Louis Delluc

La Cinéma-thèque française and Les Documents cinématographiques have released four films by Louis Delluc on a three-DVD box set: *Le Chemin d'Ernoa* (1921), *Fièvre* (1921), *La Femme de nulle part* (1922) and *L'Inondation* (1924). The films, restored in 2k (with English subtitles as an option), are accompanied with accordion music by Colin Daniel. A bonus DVD includes the remaining fragment of Germaine Dulac's *La Fête espagnole*, exclusive interviews with Gilles Delluc, nephew and biographer of the director and Melissa Gignac, a 1920s film specialist. The four films will be screened on 7 February 2016 at the Christine 21 cinema in Paris, as part of the Festival "Toute la mémoire du monde" organized by the Cinéma-thèque française.

[fr]

### Louis Delluc en DVD

La Cinéma-thèque française et les Documents cinématographiques éditent quatre films de Louis Delluc en un coffret de 3 DVD : *Le Chemin d'Ernoa* (1921), *Fièvre* (1921), *La Femme de nulle part* (1922), *L'Inondation* (1924). Les films, restaurés en 2k (avec sous-titres anglais en option), sont accompagnés à l'accordéon par Daniel Colin. Un DVD de bonus propose notamment le fragment subsistant de *La Fête espagnole* de Germaine Dulac, des entretiens exclusifs avec Gilles Delluc, neveu et biographe du réalisateur et Mélissa Gignac, spécialiste du cinéma des années 1920. Les quatre films seront projetés le 7 février 2016 au cinéma Christine 21 à Paris, dans le cadre du Festival « Toute la mémoire du monde » organisé par la Cinéma-thèque française.

## Frédéric Bonnaud nommé nouveau directeur à la Cinémathèque française

Costa-Gavras, président de La Cinémathèque française, a nommé Frédéric Bonnaud au poste de directeur général de l'institution, à la suite de l'avis unanime du conseil d'administration et l'agrément de Fleur Pellerin, ministre de la Culture. Frédéric Bonnaud, actuel directeur de la rédaction de l'hebdomadaire Les Inrockuptibles, prendra ses fonctions le 1er février 2016. Il succède à Serge Toubiana, qui avait annoncé en juillet dernier sa décision de mettre un terme à ses fonctions de directeur général après 12 ans à la tête de la Cinémathèque.

## > PERPIGNAN INSTITUT JEAN VIGO

### New Book/DVD: *Filmer en bord de mer, le littoral du Languedoc et du Roussillon*

In the last five years, the Institut Jean Vigo has been actively engaged in collecting, digitizing and making accessible its amateur films. This collection, representing the region's film memory, now has a dedicated website, [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu), developed in conjunction with the Cinémathèque de Toulouse. The aim of this book/DVD is to have these images analysed by historians, geographers and experts of the coast of Languedoc-Roussillon. A montage of amateur films from the 1930s to the 1950s recreates the maritime history of the region (fishing, urbanization, beach practices, geography, etc).

Collective work published by Editions Trabucaire / Institut Jean Vigo, 120p., 25€.

### Revue Archives #106-108, on Ricardo Muñoz-Suay

The Institut Jean Vigo has just published a triple issue of its journal Archives, dedicated to Ricardo Muñoz Suay (1917-1997), Spanish film producer, scriptwriter, assistant director and critic. He donated to the Institute a significant part of his personal archive, including 69 scripts. Muñoz-Suay was one of the key protagonists of the famous *Conversaciones de Salamanca* (1955), an important gathering of Spanish film professionals. Regular collaborator of Luis García Berlanga and Juan Antonio Bardem, he was the producer of Buñuel's *Viri-*

diana (1961). This collective publication will shed light on this «shadow man»

Edited by François de Bretèque and Guillaume Boulangé, 60p., 20€.

[fr]

### Livre/DVD : *Filmer en bord de mer, le littoral du Languedoc et du Roussillon*

Depuis 5 ans, l'Institut Jean Vigo mène un travail important de collecte, numérisation et diffusion de ses films amateurs. Ce fonds constitue une mémoire filmique régionale visible sur un site dédié [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu), élaboré en collaboration avec la Cinémathèque de Toulouse. L'objet de ce livre/DVD est de s'arrêter sur ces images, de les accompagner par des écrits d'historiens, de géographes et de spécialistes du littoral du Languedoc-Roussillon. A travers un montage d'images amateurs des années 30 à 70, c'est une histoire maritime régionale (la pêche, l'urbanisation, les pratiques de plage, la géographie, ...) qui se construit.

Ouvrage collectif, Éditions Trabucaire / Institut Jean Vigo. 120p., 25€

### Revue Archives n° 106-108 sur Ricardo Muñoz-Suay

L'Institut Jean-Vigo vient de publier un numéro triple de sa revue Archives (n° 106-108) consacré à Ricardo Muñoz Suay (1917-1997), homme de cinéma espagnol qui fut producteur, scénariste, assistant réalisateur et critique de cinéma. Il a laissé à l'IJV une partie non négligeable de ses archives dont 69 scénarios. Muñoz-Suay fut l'un des acteurs des *Conversations de Salamanca* (1955). Collaborateur de Luis García Berlanga et de Juan Antonio Bardem, il a en particulier été le producteur de *Viridiana* de Buñuel (1961). Cette publication collective veut jeter la lumière sur cet « homme de l'ombre »

Coordonné par François de la Bretèque et Guillaume Boulangé, 60p., 20€



Antes o Verão (Gerson Tavares, 1968)

## > RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

### Rediscovery of Gerson Tavares's films project

The project "Rediscovery of Gerson Tavares' films" was premiered during the 10th CineOP – Ouro Preto Film Festival, last June, in the historical colonial city in the State of Minas Gerais, Brazil. The Secretary of State for Culture of the Government of Rio de Janeiro financed the project which aimed not only to restore and to digitize outstanding forgotten films that were in risk of disappearing, but also to re-inscribe the name of the film director and producer Gerson Tavares in the history of Brazilian cinema.

The main part of the project was the restoration of the second feature film directed by Gerson Tavares, *Antes, o verão* (*After the summer*, 1968), adapted from the celebrated novel by Carlos Heitor Cony and starring Jardel Filho and Norma Bengell. The film was in danger of disappearing because its original negatives no longer exist and the only two surviving prints, from the time of the commercial film release, were seriously damaged. These two prints were preserved at the Cinemateca do MAM – Rio de Janeiro. The restoration consisted in making a new preservation material (internegative 35mm) and a new print in 35mm, as well as digital exhibition copy in DCP format.

In addition, the project digitized Gerson Tavares first feature film – *Amor e desamor* (*With Love and Without*, 1966), starring Leonardo Villar, Leina Krespi and



Antes o Verão (Gerson Tavares, 1968)

Betty Faria – and seven short documentaries directed by the filmmaker from the 1950's to the 1970's.

To contextualize the restoration project and to document the life and the career of Gerson Tavares, the project included the making of a documentary, *Reencontro com o cinema* (*Reunion with cinema*, Rafael de Luna Freire, 2014), to be screened together with the restored print of *Antes, o verão*.

All these films – two fictional features and eight documentary shorts – are included in the double DVD of the project to be released in November 2015. The DVD contains English subtitles.

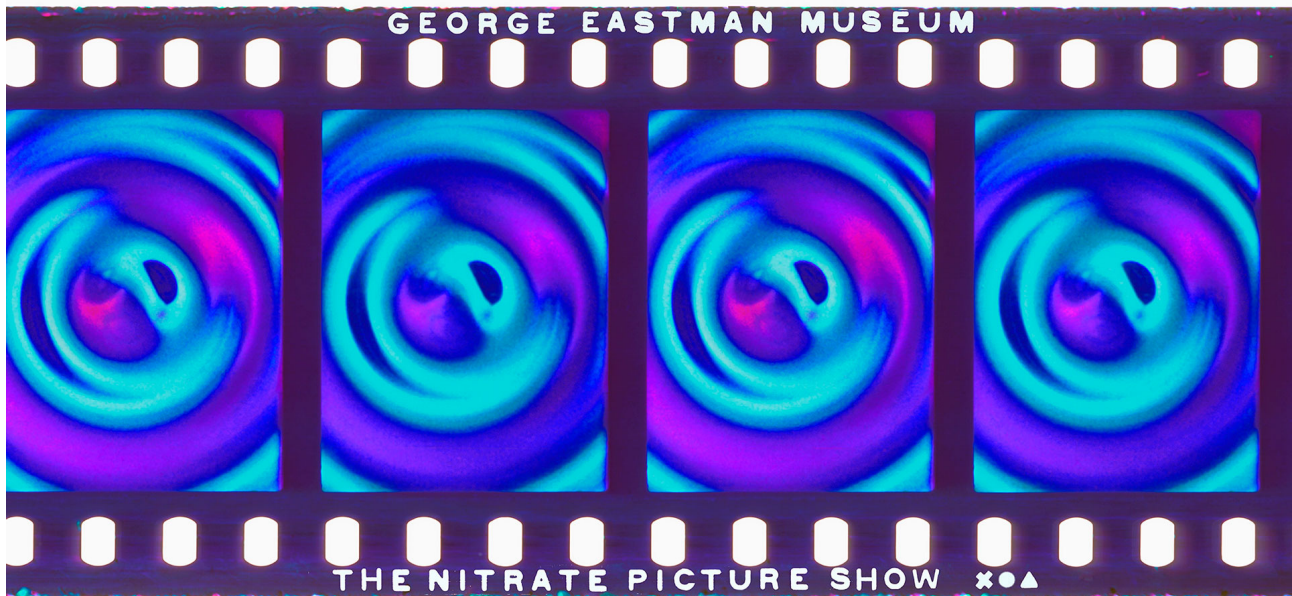
The "Rediscovery of Gerson Tavares' films" project was conducted by AMIA member Rafael de Luna Freire, film professor at Universidade Federal Fluminense, Niterói, Brazil. To know more about the project, access the website [www.telabrasilis.com.br/gersontavares](http://www.telabrasilis.com.br/gersontavares), where you can watch short clips of the films.

## > ROCHESTER GEORGE EASTMAN MUSEUM

### Acquisition of a major collection of Indian films

The George Eastman Museum has acquired a major collection of contemporary Indian films. The collection consists of 775 prints representing 597 film titles, all in 35mm format, mostly made between 1999 and 2013, in addition to over 6,000 film posters, street banners, and film soundtracks. By and large, the rescued ma-





materials are in remarkable condition. This exceptional body of work represents not only Bollywood films but also Malayalam, Punjabi, Tamil, and Telugu productions. Many titles are from acclaimed masters of Indian cinema, such as Mani Ratnam, Ashutosh Gowariker, Anurag Kashyap, Nagesh Kukunoor, and Sanjay Leela Bhansali. The films were discovered in an abandoned multiplex in California specialized in the distribution of Indian films in the United States; they were rescued by the Museum's staff shortly before the demolition of the entire building.

## 2016 Film Preservation & Restoration Workshop India

Curatorial and technical staff from the George Eastman Museum will participate in the advanced training program in film preservation to be held in Pune 26 February to 6 March, 2016) at the National Film Archive of India, in partnership with FIAF and the Film Heritage Foundation.

## The 2016 Nitrate Picture Show

The George Eastman Museum will be presenting the 2nd Nitrate Picture Show on 29 April - 1 May 2016 at the Dryden Theatre. The world's first festival of film conservation is back for its sophomore year after its very successful début in 2015. With hundreds of pass holders from sixteen countries, the inaugural festival showcased vintage 35mm nitrate film prints made

from the beginnings of cinema to the early 1950s. The festival is held in collaboration with fellow FIAF archives and museums in the United States and worldwide. Festival passes will be available for purchase from January 2016, online at [eastman.org](http://eastman.org).

Visit [www.eastman.org/nitratepictureshow](http://www.eastman.org/nitratepictureshow) for more information.

## > SANTIAGO CINETECA NACIONAL DE CHILE

### New Director of the Chilean National Cineteca

The Cineteca Nacional de Chile introduces its new Director, Dr. Monica Villarroel (PhD in Latin American Studies), who has been linked to this organization since its creation in 2006. Dr. Villarroel is author of the books *La voz de los cineastas: cine e identidad chilena en el umbral del milenio* (Voices of the filmmakers: Cinema and Chilean identity at the threshold of the Millennium) and *Señales contra el olvido: Cine chileno recuperado* (Signals against Oblivion: Chilean Cinema Recovered). She also edited *New Crossings in Chilean and Latin American Cinema*, *Crossings in Chilean and Latin American Cinema*; and *Approaches to Chilean Cinema in Two Centuries*, product of the International Research Conference on Chilean and Latin American cinema driven by the Cineteca.



Mónica Villarroel Márquez, Nueva Directora de la Cineteca Nacional de Chile

[es]

## Nueva Directora de la Cineteca Nacional de Chile

La Cineteca Nacional de Chile presenta a su nueva Directora, la Doctora en Estudios Latinoamericanos Mónica Villarroel, quien ha estado ligada a esta entidad desde su fundación el 2006. Autora de los libros *La voz de los cineastas: cine e identidad chilena en el umbral del milenio* y *Señales contra el olvido. Cine chileno recobrado*. Coordinadora de los libros *Nuevas Travesías por el cine chileno y latinoamericano*; *Travesías por el cine chileno y latinoamericano*; y *Enfoques al cine chileno en dos siglos*, resultado del Encuentro Internacional de Investigación sobre cine chileno y latinoamericano, impulsado por la Cineteca.

Mónica Villarroel Márquez  
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## > STOCKHOLM SWEDISH FILM INSTITUTE

### Updated specifications for digital deposit.

To compensate for the non-existence of legal deposit in Sweden of films in original format, the Swedish Film Institute has since 1980 imposed a contractual deposit, whereby all producers receiving some kind of subsidy from the Institute has to deposit certain elements to the archive in order to receive the full subsidy, and to be eligible for subsidy in the future. Since the end of 2012, the contractual deposit of elements new Swedish films has arrived in the form of digital files. The Swedish Film Institute has now up-dated the specifications



Aleksandra Mladenovik, new acting Director of the Kinoteka na Makedonija, Vladimir Opela, and Mimi Gjorgoska-Ilievska, former Director.

for the digital deposit (of films as well as of auxiliary material), which has been in effect since October 2015. The English version of the contract, and the specifications for film and non-film material, are available as downloadable pdfs at <http://www.filminstitutet.se/en/learn-more-about-film/archival-film-collections/deposit-by-contractual-obligation/>.

## > SKOPJE KINOTEKA NA MAKEDONIJA

Kinoteka na Makedonija (Cinematheque of Macedonia) recently went through some changes in the management team, which resulted in appointment of a new director.

The Ministry of Culture of Republic of Macedonia has appointed Aleksandra Mladenovik acting Director of the Kinoteka na Makedonija, with effect from 5 November 2015.

The former Director of the Kinoteka na Makedonija, Mimi Gjorgoska-Ilievska, has been appointed Director of the Macedonian Film Agency by the President of the Government of the Republic of Macedonia.

## > TAIPEI TAIWAN FILM INSTITUTE

### Commemorating the 70th Anniversary of the End of World War II

Taiwan Film Institute (TFI) curated a film programme running from 6 to 29th October to commemorate the



At the press conference for the 2015 World Day for Audiovisual Heritage, guests held the slogan "In support of TFI and the preservation of Taiwanese films."

70th anniversary of the victory in the War of Resistance against Japan. The programme comprised 19 films spanning early cinema to present day: war documentaries filmed at the frontlines in the late 1930s; Frank Borzage's Hollywood war romance *China Doll* (1958); the big-budget epic *Everlasting Glory* (1974) made by the Taiwanese state-run studio CMPC; and the new documentary *The Rocking Sky* (2015) recounting tales of fighter pilots. The programme cast an emotional yet critical look at the complex history of WWII in East Asia.

## New Restorations Announced on World Day for Audiovisual Heritage

To raise awareness about film preservation and restoration, TFI held a press conference on the occasion of World Day for Audiovisual Heritage on 27 October. Renowned filmmakers, scholars, and corporate representatives participated in the event. The clips of three new restorations in 2015 were presented: Taiwanese-dialect classic *The Best Secret Agent* (1964), the espionage war epic *Storm over the Yangtze River* (1969) by Lee Han-Hsiang, and realist political drama *Super Citizen Ko* (1995) by acclaimed New Wave director Wan Jen. In 2016, TFI director Wenchi Lin announced up to 9 more films that will be restored with government subsidies and private sponsorship.

## Tribute to the Master of Kung Fu Films – Retrospective & Exhibition of Joseph Kuo

From 7 November to 3 December, an exhibition as well as a retrospective were organized by TFI to pay homage to director Joseph Kuo. Old film posters, stills, and manuscripts were exhibited at Taipei Zhongshan Hall. The



Director Joseph Kuo's (right) signing the film poster of *18 Bronzemen* (1976) with TFI Director, Dr. Wenchi Lin (left).

programme included 13 films, showing not only his martial art gems, but also his earlier Taiwanese-dialect films and romantic dramas. In the 1970s, his classics such as *18 Bronzemen* (1976) sold to over 40 countries, and contributed to the world phenomenon of Kung Fu cinema. Now at 79 years of age, Kuo remains a film enthusiast. He personally gave two in-depth post-screening talks for the retrospective.

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

The Film Archives of the National Archives of Estonia recently released on DVD *Cheka Commissar Miroshchenko* (1925, directed by Paul Sehnert, 78 min), the only surviving Estonian feature film from the first half of the 1920s. This anti-communist melodrama focuses on Estonians who wish to repatriate from the Soviet Union to the newly established Republic of Estonia. Due to its then-objectionable political inclinations the film was hidden to the depths of the archives throughout the Soviet period. The film is accompanied by a new soundtrack composed by Edmund E. J. Hõbe and is released with English subtitles.

## > TOULOUSE LA CINÉMATHEQUE DE TOULOUSE

In 2012, La Cinémathèque de Toulouse and the Institute Jean Vigo (Perpignan) developed the online project "Film Memory of the South of France". Following the FIAF slogan "Don't throw film away", this project made possible by vast promotional and awareness campaigns,



has allowed a large collection of films from individuals, companies and/or associations. The films thus recovered were thoroughly cleaned, repaired, digitized and uploaded on the website [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu). In 2014, thanks to the support of the Euroregion, the Filmoteca de Catalunya and the Arxiu del Sol i de la Imatge of Majorca have joined this shared platform now called **Pyrenees-Mediterranean Film Memory**.

**La Cinémathèque de Toulouse is the first film archive in Europe to tool up with one of the new Scanners made by Lasergraphics: the ScanStation Personal.** This scanner allows us to scan 16mm in HD and 2K and 35mm in 4 and 5K. One of the biggest advantages of this scanner is that image and soundtrack can be simultaneously transferred to multiple formats avoiding post-processing. Moreover, it converts film directly into digital form at speeds of up to 30 fps. La Cinémathèque de Toulouse will start soon a digitalization project of its damaged materials: the opportunity to build this scanner station in house will allow a full supervision of all scanning process. In the next months this tool will be used for preservation purposes and restoration projects.

**The 10th edition of the Zoom Arrière film festival**, organized by the Cinémathèque de Toulouse and dedicated to film heritage, will take place from the 1-10 April 2016. This tenth anniversary will be the occasion to go through the history of film restoration by telling stories of restoration, often similar to adventure novels, and which hide behind every restored film. During conferences, meetings and screenings, foreign film archives will be invited, not to discuss their latest restorations, but the ones which have, and are, a story.

La Cinémathèque de Toulouse, in partnership with the CNC (National Centre of Cinema) and the INA (National Institute of Audiovisual) has recently installed in its library a multimedia booth offering millions of hours of film, TV and radio material. All the legal deposit material handled by the INA is available on this viewing facility: radio programs from 1933 until now, TV programs since 1949 and websites since 2011. The CNC, on the other hand, offers over a thousand of short films registered as legal deposit copies, and over 5,000 restored and digitized films, from 1895 until the 1980s.

[fr]

En 2012, la Cinémathèque de Toulouse et l'Institut Jean Vigo (Perpignan) développaient un projet autour de la Mémoire filmique du Sud de la France. Ce projet, qui se plaçait sous le mot d'ordre lancé par la FIAF, « Ne jetez pas vos films », a permis de lancer une campagne de communication, de sensibilisation et de collecte de films amateurs, institutionnels et d'entreprise. Les films ainsi retrouvés ont été minutieusement nettoyés, réparés, numérisés et mis en ligne sur le site [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu). En 2014, grâce au soutien de l'Eurorégion, la Filmoteca de Catalunya et l'Arxiu del Sol i de la Imatge de Majorque ont rejoint cette plateforme devenue « **Mémoire Filmique Pyrénées-Méditerranée** ».

**La Cinémathèque de Toulouse est la première archive en Europe à s'équiper de l'un des nouveaux scanners fabriqués par Lasergraphics : le ScanStation Personal.** Ce scanner permet de numériser les films 16 mm en HD et 2K et les films 35 mm en 4K et 5K. L'un des principaux atouts de ce scanner est que image et son peuvent être transférés simultanément en de nombreux formats, évitant ainsi toute erreur de traitement post-étalonnage. En outre, ce scanner convertit directement les films au format numérique à une vitesse pouvant atteindre jusqu'à 30 images par seconde. La Cinémathèque de Toulouse débutera bientôt la numérisation de ses copies endommagées : la possibilité de disposer sur place de cette station de numérisation permettra de superviser l'ensemble du processus de numérisation. Au cours des prochains mois, cet outil sera utilisé à des fins de conservation et pour des projets de restauration.

**La dixième édition de Zoom Arrière**, le festival consacré au patrimoine cinématographique organisé par la Cinémathèque de Toulouse, aura lieu du 1er au 10 avril 2016. Pour ses dix ans, le festival se propose de parcourir l'histoire de la restauration en racontant des histoires de restauration, celles qui se cachent derrière un film restauré. Des histoires qui ont souvent le goût d'un roman d'aventure. Ainsi, entre tables rondes et rencontres, différentes archives européennes seront invitées à présenter, non pas leurs dernières restaurations, mais des restaurations qui ont, et qui sont, toute une histoire.

En partenariat avec le Centre national du cinéma et de l'image animée (CNC) et l'Institut national de l'audiovisuel (INA), un poste de consultation multimédia installé dans la bibliothèque de la Cinémathèque de Toulouse donne **accès à des millions d'heures de cinéma, de télévision et de radio**. Tout ce qui est confié à l'INA au titre du dépôt légal est disponible sur ce poste : les programmes de la radio à partir de 1933, ceux de la télévision à partir de 1949, les sites web à partir de 2011. Le CNC, de son côté, propose plus de 1 000 courts métrages déposés au titre du dépôt légal et plus de 5 000 films restaurés et numérisés, de 1895 aux années 1980.

[es]

En 2012, la Cinémathèque de Toulouse y el Institut Jean Vigo (Perpignan) iniciaron un proyecto en torno a la Memoria Filmica del Sur de Francia. Este proyecto respondió al llamado de la FIAF "¡No bote las películas!" que permitió el lanzamiento de una campaña de comunicación, sensibilización y colecta, de películas de particulares, institucionales y de empresas. Estas películas son limpiadas minuciosamente, reparadas, digitalizadas y publicadas en la página [www.memoirefilmiquedusud.eu](http://www.memoirefilmiquedusud.eu). En 2014 gracias al apoyo de la Euroregión, la Filmoteca de Catalunya y el Arxiu del So i de la Imatge de Mallorca se unen a esta plataforma transformándose así en «**Memoria cinematográfica Pirineos-Mediterráneo**».

**La décima edición de Zoom Arrière**, festival dedicado al patrimonio cinematográfico organizado por la Cinémathèque de Toulouse, se llevará a cabo del 1º al 10 de abril del 2016. Para celebrar sus diez años, el festival propone un recorrido de la historia de la restauración, a través las historias que se ocultan tras una película restaurada. Historias que tienen a menudo un perfume de libro de aventuras. Así, entre mesas redondas y encuentros, diferentes archivos europeos estarán invitados a presentar, no sus últimas restauraciones, sino las restauraciones que tienen y que son, toda una historia.

En colaboración con el Centre national du cinéma et de l'image animée (CNC) y el Institut national de l'audiovisuel (INA), un puesto de consulta multimedia instalado en la biblioteca de la Cinémathèque de Toulouse permite acceder a millones de horas de cine, televisión y radio. Todo lo que el INA dispone en calidad de depósito legal estará disponible en este puesto: programas de radio a partir de 1933, de televisión a partir

de 1949 y las páginas web a partir de 2011. El CNC, por su parte propone más de 1 000 cortometrajes en calidad de depósito legal y más de 5 000 películas restauradas y digitalizadas, de 1895 a los años 1980's.

## > TURIN

### MUSEO NAZIONALE DEL CINEMA

**The National Cinema Museum's archives are online.**

The Museum of Turin now puts at the disposal of researchers a number of dedicated pages which facilitate the consultation of the archival material.

The general inventory of the archival funds comprises over one hundred funds and collections, with dossiers and documents of greatly varying origin and nature: a section devoted to film studios to explore the activities, methods and management strategies of the main production companies of Italian cinema; also personal funds of directors, managers, scriptwriters, actors, cameramen and technicians. Many other documents grouped into themed collections are also available.

<http://www.museocinema.it/collezioni/fondarchivistici.aspx>

## > VIENNA

### ÖSTERREICHISCHES FILMMUSEUM

#### Online publication

The Austrian Film Museum is pleased to announce the online publication of its complete holdings of the first state-produced Austrian newsreel series, Österreich in Bild und Ton. A total of 264 issues, produced between 4 January 1935 and 24 September 1937, are available to view for free on the Film Museum's website. In collaboration with local IT company JART, the Film Museum modified its collections database to make it possible to search the content of the newsreels according to different criteria (date, location, topic, person). Österreich in Bild und Ton: Die Jahre 1935 bis 1937 can be accessed directly at the following URL: [http://www.filmmuseum.at/sammlungen/filmsammlung\\_und\\_restaurierung/film\\_online/oesterreich\\_in\\_bild\\_und\\_ton\\_19351937](http://www.filmmuseum.at/sammlungen/filmsammlung_und_restaurierung/film_online/oesterreich_in_bild_und_ton_19351937)



"Koringa, the female Fakir" from: Österreich in Bild und Ton 41b/35 (11.10.1935)

## Book and DVD releases

*Abenteuer Alltag. Zur Archäologie des Amateurfilms*, 25th volume in the *FilmmuseumSynemaPublikationen* series, is the first German-language book publication that provides an overview of amateur film research in Europe, presenting essays on topics such as the politics and history, the technology and aesthetics, as well as the bodies and spaces of amateur film. Additionally, a number of European and American film archives – including several FIAF members – provide detailed information about their collection and preservation strategies for amateur film. The 270-page publication is distributed internationally by Columbia University Press (<http://cup.columbia.edu/>)

Mid-December will see the debut DVD release of the Austrian Film Museum's recent restoration of Apichatpong Weerasethakul's first feature, *Mysterious Object at Noon* (previously announced in FBO #6). *The Edition Filmmuseum* DVD also includes three short films, personally selected by Apichatpong Weerasethakul, as well as the Austrian Film Museum's now out-of-print monograph on the celebrated Thai filmmaker from 2009 as an exclusive DVD-ROM feature. A 20-page illustrated booklet containing an essay by James Quandt and notes on the restoration rounds off the set. The DVD can be ordered online at [www.filmmuseum.at](http://www.filmmuseum.at) and [www.edition-filmmuseum.com](http://www.edition-filmmuseum.com).



Anna Sienkiewicz-Rogowska, new Director of The FilMOTEKA Narodowa (National Film Archive),

## > WARSAW FILMOTEKA NARODOWA / NATIONAL FILM ARCHIVE

### New Director

In October 2015, a committee set up by the Minister of Culture and Cultural Heritage, Prof. Małgorzata Omilanowska, unanimously recommended Anna Sienkiewicz-Rogowska for the position of Director of The FilMOTEKA Narodowa (National Film Archive, in replacement of Prof. Tadeusz Kowalski. Ms Sienkiewicz-Rogowska took up her position on 20 November, for a five-year term.

Prior to this appointment she worked for the Polish Film Institute, where she oversaw the following activities: digital reconstruction of films, modernization of cinemas, organization of film festivals, and film education programmes. She lectures for the Culture Department of the Cardinal Stefan Wyszyński University in Warsaw.



## 03 News from the Executive Committee



The FIAF EC met in Los Angeles on 14-15 November, at the invitation of the Academy Film Archive. Here are some highlights of their discussions and decisions.

### EC Membership

The EC noted the resignations of EC members Caroline Figueroa Fuentes and Mimi Gjorgoska-Ilievska, following their departure from their respective institutions. Although there is no provision in the *FIAF Statutes & Rules* on EC members' resignation, the EC unanimously decided that it could perfectly function with 11 members instead of the statutory 13 until the next EC election in 2017.

### Affiliation and Statutes

The EC unanimously approved the admission of three new film-heritage institutions as FIAF Associates: the Cinemateca Distrital (Bogotá), the San Francisco Silent Film Festival, and the Moving Image Research Collections (MIRC) of the University of South Carolina. All three are introduced in the first section of this *Bulletin*.

The EC also reluctantly decided to send final reminders to six FIAF affiliates who have failed to pay their annual fees and send their annual report for at least two years. These are at risk of being suspended from FIAF from January 2016.

The EC discussed the work being done by two working groups to improve and update the FIAF affiliation application form, and the FIAF statistical questionnaire, which will be circulated to affiliates after several years of interruption in January. Should the response rate from affiliates be high, it should allow us to compile and disseminate key statistics about FIAF archives next year.

The EC discussed whether specific criteria should be introduced for institutions and companies wishing to join the FIAF Supporters programme. In the end it unanimously decided against it, thus recognizing that wishing to support FIAF through an annual financial contribution does not mean being officially endorsed by FIAF. The EC will of course ensure that new Supporters do not obviously have aims totally opposed to those of our Federation.

The working group appointed by the EC to update chapters IX and X of the *FIAF Statutes and Rules* reported on their progress and agreed to deliver their final draft early in the year, with the hope that the new text can be put to the vote of the next General Assembly.

### Finances

The EC approved the revised 2015 and 2016 budgets submitted by the Treasurer and Senior Administrator, with minor modifications reflecting new projects approved during the meeting.

## FIAF Communication

The EC encouraged the FIAF Secretariat to pursue its efforts to make FIAF more visible both to its constituency and to the wider world, by working on a communication strategy and in particular increasing FIAF's presence on social networks (Facebook, Twitter, etc).

## Congress Travelling Fund

The EC confirmed the allocation of 4000€ to the Congress Travelling Fund and appointed a selection committee responsible for determining the number of grants to be allocated, and the amount of each grant (between 500€ to 1000€), based on the quality and the number of the applications received. For further information about the application process, please see the FIAF Congress section of this *Bulletin*.

## 2016 FIAF Award

The EC examined the various nominations received from affiliates and decided that the 2016 FIAF Award should be presented to Belgian filmmakers Jean-Pierre and Luc Dardenne during the next FIAF Congress in Bologna.

## Training and Outreach

The EC welcomed the progress made by the working group on training and outreach, and asked the group to submit a proposal for a one-year "training & outreach coordinator" position, in charge of identifying the training needs of FIAF affiliates and other archives, looking into funding possibilities, attracting a pool of experts interested in being involved, and developing a training programme that is sustainable and answers the current needs.

The EC approved FIAF's participation in the forthcoming Film Preservation and Restoration Workshop India in Pune (26 February - 6 March 2016) and the workshop on cinémathèque programming at the Cinémathèque française in Paris in early February 2016.

The EC is also discussing new ways in which FIAF can help archives and archivists on the African continent, now that the FIAF project "Film Archives in Africa" funded by the Goethe Institut Südafrika has come to an end.



2016 FIAF Award should be presented to Belgian filmmakers Jean-Pierre and Luc Dardenne during the next FIAF Congress in Bologna. Photo Cinémathèque française

## Future Collaboration with the Technès Project

Over the last year the EC has discussed opportunities for collaboration with the new ambitious academic project Technès, funded with a \$2.5-million grant from the Social Sciences and Humanities Research Council of Canada over the next seven years. The project, which will be entirely bilingual (English/French) brings together 18 international partners (including several FIAF archives). The FIAF EC has agreed in principle to support the project, in particular by promoting it to its affiliates and facilitating exchanges with them.

Here is the official mission of the Project: "By rethinking technology, history and aesthetics together, the members and partners of Technès will be better able to understand technological change and its manifest interactions with film theories, aesthetics and practices. In order to do so, the project's members and partners have established a program of 1) research, 2) training and 3) action campaigns and transfer, dissemination and valorisation activities around the central project of creating a bilingual (English and French) Encyclopaedia of Cinema Technology."

The representatives of Technès (including André Gaudreault of the Université de Montréal, whose collaboration with FIAF goes back to the famous Brighton Congress of 1978) will be given the opportunity to introduce their project during the FIAF Congress in Bologna.

## Next EC meeting

The Next EC meeting will take place in Bologna on 21-22 June 2016.

## 04 News from the Secretariat



"Future of Film" Round-table, Bologna, 1 July 2015

Here are some of the highlights of FIAF's activities and projects over the last six months.

### "Future of Film" Round-table, Bologna, 1 July 2015

On 1 July, FIAF co-hosted with the Cineteca di Bologna a very successful discussion on the theme of «The Future of Film» in Bologna, during Il Cinema Ritrovato. The event was introduced by Gian Luca Farinelli (Cineteca di Bologna) and Rachael Stoeltje (Indiana University Libraries Moving Image Archive / FIAF Executive Committee), and moderated by Scott Foundas, Chief Film Critic of Variety. It brought together three filmmakers (Alexander Payne, Gabe Klinger, and Jonathan Nossiter), a director of photography (Renato Berta), four representatives of FIAF archives (José Manuel Costa, Cinemateca Portuguesa; Michael Pogorzelski, Academy Film Archive; Eric Le Roy, CNC; Nicola Mazzanti, Cinémathèque royale de Belgique), and a representative of Kodak (Christian Richter). The event was preceded by a lunch with all involved, sponsored by FIAF. The video of the event is available on the website of the festival.

### 2016 FIAF Directory

A new campaign to update FIAF affiliates' details in our contacts database was carried out by the Secretariat in the autumn. Work is now under way to produce the 2016 edition of the FIAF Directory. It will be printed by the end of January, and complimentary copies will be posted to all FIAF affiliates.



2015 FIAF Award winners Yervant Gianikian and Angela Ricci Rucchi with Agnès Varda at the Centre Pompidou in Paris on 28 September 2015.

### 2015 FIAF Award

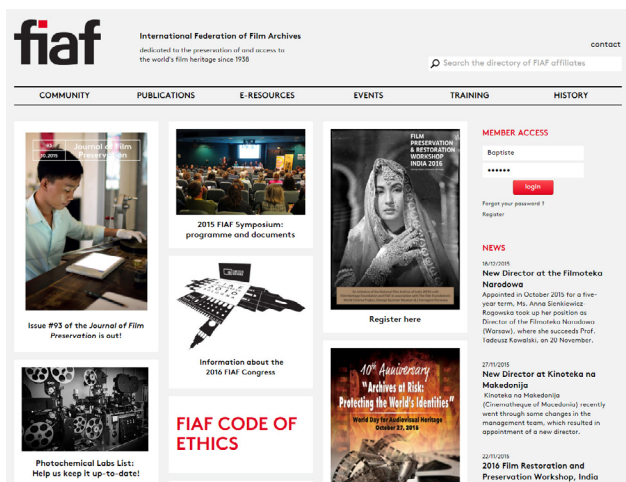
The 2015 FIAF Award was presented to Yervant Gianikian and Angela Ricci Rucchi at the Centre Pompidou in Paris on 28 September at a special ceremony held in their cinema. The two Italian filmmakers being rather unknown to the wider public, it was not an easy event to promote, but we benefited from the Centre Pompidou's impressive retrospective/exhibition. We also partnered with the Centre Pompidou to offer a free copy of the new book on the two filmmakers to all the FIAF affiliates which requested one.

### FIAF Website

We had been promising it to you for quite a while... It's finally arrived! The new FIAF website is up and running at [www.fiafnet.org](http://www.fiafnet.org) (in English only for now).

We hope you will enjoy the richer and better-structured content, the more modern look, the many illustrations, and access to lots of new resources. Some of the things we would like to highlight are the various search engines (Glossaries of filmographic and technical terms, the FIAF archive catalogue, and of course the FIAF directory), new resources such as the papers and recordings of the last FIAF Symposium, or the up-to-date list of all surviving photochemical labs around the world. You will have noticed the new emphasis on training, and on the history of FIAF and the film archive movement. You will find lots of digitized archival documents downloadable as PDF files (about FIAF's constitution, Summer Schools, EC meetings, Congresses, old publications, etc). We will add new digitized docu-





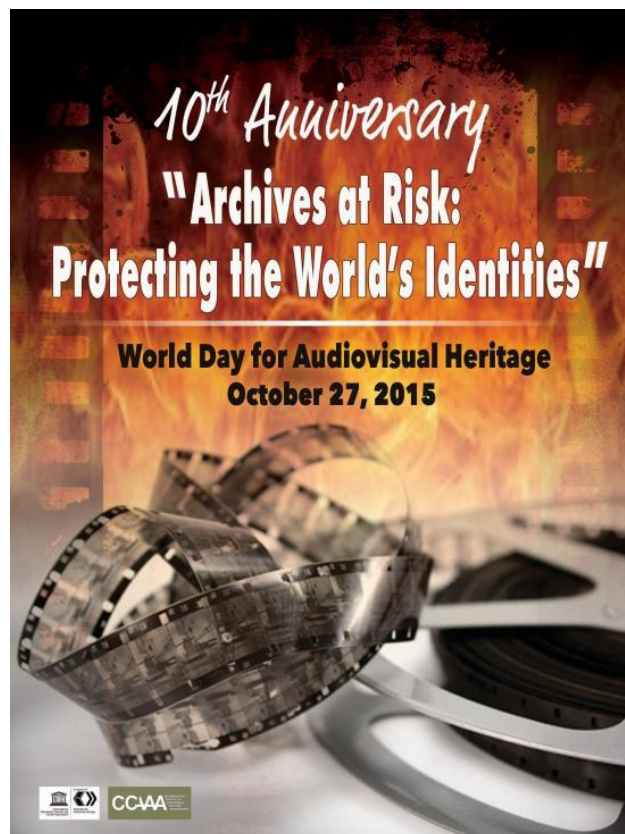
ments to the site on a regular basis, so keep browsing! Our growing group of FIAF Supporters is also getting better visibility, to thank them for their annual financial contributions, through which FIAF is able to fund a number of worthwhile projects and activities.

Another innovation is the member area, which allows us to publish documents relevant to the FIAF community, but perhaps not suitable for more general access, such as affiliates' annual reports, recent Congress reports and the Main Decisions of Executive Committee meetings. Staff of all 158 FIAF affiliates will be given access to the member area if they ask for it. So do register by clicking on «register» in the right-hand menu of the website, and follow the registration process. If your email address is already in our contacts database, then the procedure is very simple and you will be given immediate access to the restricted area after validating. If your email address is unknown to our system, then the FIAF Secretariat will have to check whether you are entitled access to the member area before validating your registration.

Please go and visit the new site, register for the member area, and let us know what you think by email us at [info@fiafnet.org](mailto:info@fiafnet.org). We look forward to your feedback as usual.

## FIAF Facebook page

The FIAF Facebook page keeps getting more popular, and has become a key platform for FIAF to promote news and activities to the FIAF community and the wider world. As of 18 December 1,852 people and organizations "like" FIAF (that's a 112% increase in one year).



## 2015 World Day for Audiovisual Heritage

Over thirty affiliates sent us their celebratory programme for the 10th edition of the World Day of Audiovisual Heritage. We compiled a list of all those events, which is available on the FIAF website (as well as the list of all previous years since the project was initiated). The FIAF President also signed a new CCAAA Declaration, which FIAF helped draft, and which was released simultaneously by all CCAAA organizations on 27 October 2015.

## Distribution Deal with IUP

We have received our first royalty statement from Indiana University Press, which now distribute FIAF's best-selling books worldwide, on a non-exclusive basis. For the period October 2014 – June 2015, IUP sold 48 copies of *This Film Is Dangerous*, 39 copies of the *FIAF Digital Projection Guide* and 15 copies of the *Advanced Projection Manual*, which is significantly more than what we usually sell directly from the FIAF office. The greatest benefits of this deal for FIAF are that it makes our publications a lot more visible in the US and

beyond, and that the Secretariat spends less time dealing with direct orders.

As instructed by the FIAF EC, we have also initiated negotiations with IUP regarding the distribution of the *Journal of Film Preservation* (subscriptions in paper and electronic forms, and sales of individual copies). Hopefully the deal will be finalized in the first months of 2016. As a result of these negotiations, the free downloading of PDF files of past issues of the JFP is no longer available on the new FIAF website, but we are hoping to negotiate free electronic access to the JFP for all FIAF affiliates.



## 2016 Joint Technical Symposium

The 9th JTS will take place in Singapore from 7-9 March 2017. Rachael Stoeltje and David Walsh represented FIAF on the selection Committee, which now has nearly finalized the programme of the JTS, accessible on the JTS website. Registrations are open until 31 January 2016. You will find a short history of the JTS and FIAF's role in it on the FIAF website.

The JTS will be followed by the annual Board meeting of the CCAAA, at which FIAF will be represented.



## 2015 AMIA Conference

Christophe Dupin flew to Portland after the EC meeting in Los Angeles to attend the 2015 AMIA conference, where he was invited to deliver two papers. The first one, on the origins of FIAF, was presented in a session entitled "An Amusement Fit for Half-wits: Partial Histories of Film Archives". The other two speakers were EC member Rachael Stoeltje and Technical Commission Head David Walsh. Dupin's other paper was on 75 years of advocacy work at FIAF.

Productive discussions were also held with the AMIA representatives and Jan Müller, the new President of the CCAAA.

## 05 Journal of Film Preservation

Issue #93 of the *Journal of Film Preservation* contained a broad range of topics, from asking why so few films are on UNESCO's "Memory of the World" register, describing the intriguing "First Nitrate Picture Show" at the George Eastman Museum, and analysing the work of this year's FIAF Award winners Yervant Gianikian and Angela Ricci-Lucchi.

In addition, we published the first instalment of our series on "Music and Silent Cinema". This consisted of five articles: an examination of the impact of the original scoring of *The Birth of a Nation* (1915) on audience reaction, the recreation of the original score for *The Epic of Everest* (1924), the construction of new scores for two Norwegian classics, *Fante-Anne* (1921) and *Brudeferden I Hardanger* (1926), the first part of an interview with Neil Brand, and an explanation of how musicians and benshi interacted in Japan. This series will continue next year with articles on touring silent cinema in Brazil, adapting Franz Lehár's *The Merry Widow* to accompany the Stroheim film, the second part of the Brand interview, and one or two others. The response from readers has been very positive on all counts: we have received compliments on content and readability, as well as on the overall appearance of the magazine.

Our experiment with colour printing in issue #91 worked very well. It was not as expensive as had been feared, though it did add considerable complication to the layout process. We hope to be able to use colour again next autumn, in issue #95, and already have a couple of articles lined up.

Since the new FIAF website was launched last month, some of you may have noticed that digital copies (as PDF files) of past issues of the *Journal* are no longer available online, though the contents pages are there. A new arrangement is being negotiated with Indiana University Press for the worldwide distribution of the *JFP* in both paper and electronic forms, in order to increase the *Journal's* circulation. As a result, we can no longer offer back issues of the *JFP* for free on our website.

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





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

### New Pricing System for the FIAF Databases

As announced in the previous *FBO* issue, we have implemented for the 2016 renewals a new pricing system by which the *FIAF Databases* are offered to the FIAF affiliates. We remind you that the following subscription model (introducing a variable subscription price instead of a flat fee) was approved by the General Assembly in Canberra:

FIAF Membership	PIP	Discount
Category A: 3.050€ (free when indexing 3 titles)	450€	150€/title indexed
Category B: 2.550€ (free when indexing 3 titles)	360€	120€/title indexed
Category C: 1.850€ (free when indexing 3 titles)	270€	90€/title indexed
Category D: 1.250€ (free when indexing 2 titles)	180€	90€/title indexed
Category E: 650€ (free when indexing 1 title)	90€	90€/title indexed

FIAF affiliates of membership category B, C, D, and E can now subscribe to the *FIAF Databases* (which includes access to the *International Index to Film Periodicals* and the *Treasures from the Film Archives*) at a considerable lower price than before (when we applied a fixed fee of 400€). The price increase for affiliates of category A is quite moderate: only 50€ (don't forget that 450€ was the subscription price for everybody in the late 1990s).

We continue to offer discount rates for affiliates who contribute to FIAF's Periodicals Indexing Project (P.I.P.). With the introduction of variable discount rates according the membership category we can now offer all affiliates a more refined and customized subscription price. Some examples:

- An affiliate of category A who indexes one journal for the P.I.P. will pay exactly the same price as before (300€)

- An affiliate of category C who indexes two journals for the P.I.P. will pay 90€ (in the past they paid 200€)

- An affiliate of category E who indexes one journal for the P.I.P. has free access (before they had to pay 300€)

### New FIAF Website

All P.I.P. related texts were completely revised for publication on the new FIAF website. The different P.I.P. E-Resources (Guidelines, Journal List, and the Subject Headings) can now easily be updated. For the first time we are publishing a very detailed P.I.P. timeline as part of the new 'History' section. I am also happy to announce the existence of a new section called 'P.I.P. Contributors & Supporters' which acknowledges all our indexers (individually!) and the P.I.P. Supporters, the group of FIAF affiliates who contribute extra funds to FIAF's Periodicals Indexing Project. Their continuing support remains very important for the P.I.P.

### New ProQuest Online Platform

ProQuest is currently developing a new online platform for all their *Film Studies Databases*, incl. the *FIAF Databases*, *Film Index International* (BFI), and the AFI Catalog. This newly-enhanced ProQuest platform will be officially launched on 6 January 2016.

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

## 07 News from the Commissions

### CATALOGUING AND DOCUMENTATION COMMISSION (CDC)

Linda Tadic completed first round edits of the *FIAF Moving Image Cataloguing Manual* in October 2015, which were reviewed by the CDC. Natasha Fairbairn met with Linda in London to discuss next steps. We anticipate completing the Manual in early 2016 and making it available as a PDF-A on the FIAF website.

At the 2015 FIAF Congress, the General Assembly approved a new subscription model by which the FIAF Databases are offered to the FIAF affiliates. The new pricing system is based on the FIAF membership categories and will be implemented at the end of this year for the 2016 renewals (see Rutger Penne's P.I.P. report in this Bulletin for more information). FIAF affiliates who subscribe to FIAF databases have access to two online versions hosted by ProQuest and Ovid. Access to ProQuest's full text version is not included in this access. FIAF Supporters also receive a discount from ProQuest.

After discussion at the EC Meeting in Sydney and the CDC meeting in London, it was decided that the *International Directory of Film/TV Documentation Collections* and the *Bibliography of FIAF Affiliates' Publications* will no longer be published as part of the FIAF Databases. The CDC will investigate whether these resources can be made available on the FIAF website.

Stefano Boni has nearly completed editing and merging some 5,000 records from CNC and 3,000 records from Eye Film received earlier this year into the *Treasures from the Film Archive* database. They will appear on the ProQuest and Ovid releases in 2016.

The *Glossary of Filmographic Terms* is now freely available on the FIAF website in both a searchable database format and a spreadsheet version. Thanks to Christophe Dupin and FIAF's website developer Jean-Pascal Cauchon for creating the database format for the *Glossary*.

Heidi Heftberger will work with Stephen McConnachie to investigate new ways of presenting the *Glossary*, perhaps using Linked Data. We may also consider a project to create Linked Data with the technical glossary, filmographic glossary and the Manual.

We may solicit the help of other professionals as well as investigate applying for EU funding.

Martine Vignot will write an article on the CNC/Cinémathèque française implementation of the Adlib system for the documentation and management of their film collections, once the project is further along.

Zoran Sinobad resigned from the CDC. Nancy Goldman stepped down as Head but will remain a member as Deputy Head. The CDC seeks to add a documentation specialist to its membership, such as a special collections archivist.

Thelma Ross, Head of the CDC

**Members of the CDC:** Thelma Ross (Head), Nancy Goldman (Deputy Head), Rutger Penne (Ex-officio), Heidi Heftberger, Maria Assunta Pimpinelli, Gabriele Popp, Martine Vignot

### TECHNICAL COMMISSION (TC)

#### Historical Film Stocks

Camille Blot-Wellens is continuing with her work to gather information from many sources in order to update Harold Brown's seminal work on film stock identification. Camille has had offers of assistance from a number of individuals, and also from the Pathé Fondation in Paris, but has not thus far had much response from other manufacturers or indeed from a general call to FIAF archives – if you have any film stock data to offer to the project, don't be afraid to contact the Technical Commission. The aim is for a first publication of the results of the project in 2016/2017.

#### Training

A second staging of the two-day Technical Training for Film Archivists took place at IWM in London in October 2015, with trainers David Walsh and John Reed (ex National Library of Wales), and 20 attendees from as far afield as Japan and South Korea. The feedback received from the participants was extremely positive, with the short length of the course and the somewhat limited facilities being the only aspects receiving less than 'very good' ratings from most of the respondents.

There will be a major 10 day Film Preservation and Restoration Workshop taking place at the National Film Archive of India in Pune at the end of February 2016 (<http://www.filmheritagefoundation.co.in/>). This is being organised by the NFAl and the Film Heritage Foundation in collaboration with the FIAF Technical Commission, and will involve trainers from around the globe including l'Immagine Ritrovato in Bologna and the George Eastman Museum in Rochester in the USA.

## Online publications

Camille Blot-Wellens has adapted the FIAF Summer School distance-learning resources for publication on the FIAF website. This complements the existing list of weblinks which has been kept updated with occasional additions.

Work is proceeding on updating the various guidance documents, some of which are now somewhat dated. It is hoped that these revisions, in particular the guide to choosing a film scanner, will be ready shortly.

In the new year we will be sending out a request to complete a very simple survey of equipment and systems used in FIAF archives. We will then create a list of who uses what, which will be disseminated internally so that archivists can find out who else uses equipment they are using or planning to acquire. Please do take the time to complete the survey, as we believe it will be an invaluable resource for FIAF archives.

David Walsh, Head of the TC

**Members of the TC:** David Walsh (Head), Albino Alvarez, Camille Blot-Wellens, Joe Lindner, Davide Pozzi, Ulrich Ruedel, Kieron Webb

## PROGRAMMING AND ACCESS TO COLLECTIONS COMMISSION (PACC)

Following the November meeting of the FIAF EC, PACC welcomed David Kehr (full member), Oliver Hanley (corresponding member) and May Haduong (corresponding member) to the existing team of Meg Labrum (Head), Luca Giuliani and Elaine Burrows. We hope to welcome some more corresponding members during the year.

As one of the three FIAF Executive Committee's official sub-committees, the PACC works on issues relating to archival access in the broadest sense. The focus for PACC in the next two to three year period will focus on:

1. **Legal Deposit and Voluntary deposit** - archives' negotiations with studios/distributors re voluntary deposit of unencrypted DCPs including the lodgement of foreign works;

2. **Subtitling options** - FIAF has encouraged sharing of information and procedures for the creation of subtitles. PACC has been actively involved and intends to revive practical discussions based on the availability relevant interested FIAF parties.

3. **Access as a fundamental FIAF principle** - PACC is well placed to reinforce FIAF's core commitment to the provision of access. At this stage of the 21st century, it is timely for PACC to respond to FIAF EC statutes and rules revisions and address their practical application.

These issues are being addressed via further work on gathering together legal deposit and voluntary deposit information re- archives' negotiations with studios/distributors re voluntary deposit of unencrypted DCPs including the lodgement of foreign works. In addition, PACC will also begin to pull together information and advice on the legal position regarding preservation and copying, restoration, reconstruction, digitisation and digital rights management, access for different purposes, presentation, and orphan works links to legal deposit and rights lists such as the EFG report and AMIA Copyright Committee data and build them into a comprehensive resource.

As PACC's new membership settles we hope to address reporting on core access issues of loans, appropriate fees, access to film prints in the digital age, archival responsibilities and a FIAF wide approach to maintaining dynamic film culture whilst recognising the practical realities of 21st century archival operations and digital essentials, and the possibility of developing a more formal and readily accessible relationship between subtitling sources and FIAF affiliates remains a significant opportunity for PACC to investigate.

This is a very full program of ambitions and PACC will welcome the thoughts and contributions of all affiliates as our projects take firmer form.

Meg Labrum, Head of PACC

**Members of the PACC:** Meg Labrum (Head), Luca Giuliani (Deputy Head), Elaine Burrows, May Haduong (corresponding member), Oliver Hanley (corresponding member) and David Kehr.



## 08 FIAF Congress

### 2016 FIAF Congress

The next FIAF Congress will take place from 22-28 June 2015 in Bologna, Italy, and will partly overlap with the II Cinema Ritrovato Festival. The schedule of the Congress has been amended since the last Congress Newsletter, following recommendations by the FIAF Executive Committee. See the new schedule below.

The second Newsletter and the Congress website will be available by the end of January. FIAF colleagues will be able to register for the Congress from that date.

#### Tuesday 21 June

Morning & Afternoon:  
Executive Committee meeting (arrival of delegates)

#### Wednesday 22 June

Morning & Afternoon:  
Executive Committee meeting  
Opening of the registration

Evening:  
Welcome reception

#### Thursday 23 June

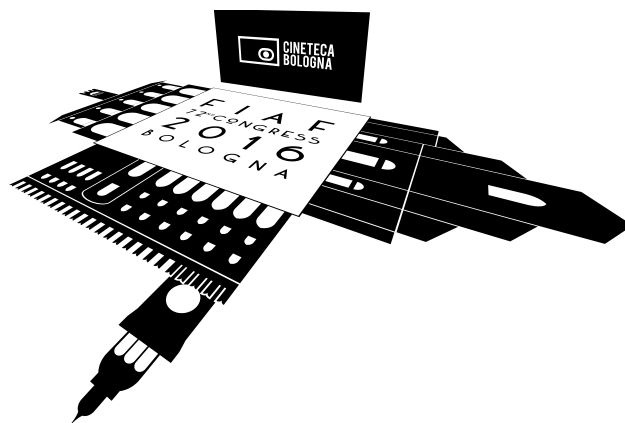
Morning:  
Registration of delegates  
Opening of the Congress  
General Assembly (first session)

Afternoon:  
General Assembly (second session)

#### Friday 24 June

Morning:  
Open Forum  
Closing of the General Assembly  
Second Century Forum

Afternoon:  
Commissions Workshops  
Regional meetings



#### Saturday 25 June (Day 1 of the Festival)

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

#### Sunday 26 June (Day 2 of the Festival)

Morning & Afternoon:  
Symposium: "A new life for the cinema of the past" - Day 2  
Session 1: Digital culture versus film culture?  
Session 2: Film Theatres

#### Monday 27 June (Day 3 of the Festival)

Morning:  
Closing meeting of the Executive Committee  
Free day at Cinema Ritrovato Festival

Evening:  
Farewell Party

#### Tuesday 28 June (Day 4 of the Festival)

Morning & Afternoon:  
Visit of the Museo del Cinema di Torino  
or  
Excursions: cinematographic itineraries encompassing key towns and cities in Emilia Romagna. Bologna (Pier Paolo Pasolini, Valerio Zurlini, Pupi Avati), Ferrara (Michelangelo Antonioni, Florestano Vancini), Parma (Giuseppe Bertolucci, Valerio Zurlini).  
or  
Free day at Cinema Ritrovato Festival  
Visit to the Cineteca di Bologna premises.



Piazza Maggiore in Bologna during Il Cinema Ritrovato in July 2015 © Cineteca di Bologna 2015. Photo Lorenzo Burlando

## 2016 FIAF Congress Travelling Fund

In early January, applications will be open to all FIAF affiliates seeking additional support to travel to this year's FIAF Congress. The purpose of the Congress Travelling Fund is to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints.

Please be advised that grants will be awarded in amounts of between 500€ and 1000€ each for this year's Congress. Funding does not cover the entire cost of the trip of a FIAF affiliate's representative to the FIAF Congress. The affiliate's financial contribution must at least match the amount awarded by FIAF. If you have questions, please contact the FIAF Secretariat. An email with more information will be sent to all affiliates in early January. The deadlines will be as follows:

- Application deadline: 28 February
- Selection announcement: 20 March
- Grant acceptance deadline: 15 April

The FIAF Executive Committee has appointed a selection committee to examine all applications received.

## Future FIAF Congresses

You are reminded that the 2017 FIAF Congress will take place in Los Angeles at the invitation of the Academy Film Archive and UCLA Film and Television Archive. The dates haven't been confirmed yet. More information will be circulated soon.

The 2018 FIAF Congress will take place in Prague, at the invitation of the National Film Archive.

The city hosting the 2019 FIAF Congress will be decided by the FIAF General Assembly in Bologna next June.

## 09 Training



### RECENT FIAF TRAINING

#### Technical Training for Film Archivists (29-30 October 2015, IWM London)

This course was the second of its kind organized by FIAF, after the one held in Istanbul in February 2015. It addressed all aspects of technology that are relevant to the management of a film archive in the modern world. It covered film technology from its inception to the present day, along with a brief overview of video and television technology. It also covered digital technology and its application in film archives, in particular digitization, digital acquisition and preservation.

The course was aimed at archive curators who need a comprehensive grounding in the technology of film, its relevance to film archive holdings and how the preservation and digitization of this content is managed, as well as existing film technicians in need of a

solid introduction to digital technology. It was classroom-based, with some brief practical exercises.

It was attended by Katrine Madsberg and Ole Stranddorf (Danish Film Institute), Arianna Turci (Cinémathèque de Toulouse), Eva Naripea (Estonian Film Archive), Ramón Benítez (Filmoteca de Andalucía), Kirsi Raitaranta and Anna Möttölä (KAVI), Andreas Thein (Filmmuseum Landeshauptstadt Düsseldorf), Masaki Daibo (National Film Center, Japan), Jieun An and Soyoun Cho (Korean Film Archive), Diana Kluge (Stiftung Deutsche Kinemathek), Columb Gilna (IFI Irish Film Archive), Lenka Suchá (MA, Amsterdam), and Britt Patterson (Amsterdam MA).





**Ibermedia Training In Mexico: Workshop on Photochemical / Digital Film Restoration at Filmoteca UNAM (23 November-4 December 2015)**

A workshop on "Photochemical and Digital Restoration" took place from 23 November to 4 December 2015 at Filmoteca UNAM in Mexico City. Co-organized by the Coordinadora Latinoamericana de Archivos de Imagen en Movimiento (CLAIM) and Filmoteca UNAM, and supported by IBERMEDIA and FIAF, it welcomed archivists from Argentina, Cuba, Costa Rica, Colombia, Ecuador, Peru and Uruguay as well as other Mexican institutions such as the Cineteca Nacional, Instituto Mexicano de Cinematografía (IMCINE), Estudios Churubusco and Centro de Capacitación Cinematográfica (CCC).

During the first week the participants were introduced to theoretical issues around film restoration, and practiced with black-and-white film at the laboratory (during these session we were able to rescue very important film material from Costa Rica).

During the second week participants could work in the Digital Laboratory, under the supervision of the experts invited to teach at the workshop. There was a particular emphasis on optical soundtrack rescue and restoration, as the decomposition of the soundtrack is often faster than that of the image. The workshop also was an opportunity to bring Latin American Archives together and evaluate their respective expertise, and the technical and human resources at their disposal.

## FORTHCOMING FIAF TRAINING

### **2016 Film Preservation and Restoration Workshop, India (26 February - 6 March 2016)**

Organizers: National Film Archive of India, Film Heritage Foundation and FIAF, in association with The Film Foundation's World Cinema Project, George Eastman Museum & L'Immagine Ritrovata.

Following the success of the Film Restoration and Preservation School in Mumbai in February 2015, the Film Heritage Foundation and FIAF decided to join forces with the National Film Archive of India to offer a 10-day training programme to take place in Pune at the end of February 2016.

The Workshop was officially announced by the government of India at a high-profile press conference during the International Film Festival of India in Goa on 22 November 2015.

The course is being specially customized by the FIAF Technical Commission for Indian requirements and conditions, and will be certified by FIAF. This is a ten-day advanced course with a focus on practical training in current film preservation and restoration techniques and archival practices conducted by leading archivists and restorers from preeminent international institutions.

The Workshop was officially announced by the government of India at a high-profile press conference during the International Film Festival of India in Goa on 22 November 2015.

**APPLICATION PROCEDURE:** The application form (Word document) is available on the FIAF website. The workshop is open to applicants from India, Sri Lanka and Bangladesh. Applications will close on 11 January 2016. Selected candidates will be informed by 22 January 2016.

**BURSARIES:** Please note that FIAF has decided to award bursaries to two students from India (500€ each) and one student from Bangladesh (1000€). Interested students can email the FIAF Secretariat.

# FILM PRESERVATION & RESTORATION WORKSHOP INDIA 2016

Saving India's Cinematic Heritage

An initiative of the National Film Archive of India (NFAI) with  
Film Heritage Foundation and FIAF in association with The Film Foundation's  
World Cinema Project, George Eastman Museum & L'Immagine Ritrovata

**FEB 26<sup>TH</sup> – MAR 6<sup>TH</sup>  
AT NFAI, PUNE**

Image Credit : Benazir (S. Khalil, 1964) | Courtesy: Kamat Foto Flash

Application forms will be available from **November 23<sup>rd</sup>, 2015** on:  
[filmheritagefoundation.co.in](http://filmheritagefoundation.co.in) | [fiafnet.org](http://fiafnet.org) | [nfaipune.gov.in](http://nfaipune.gov.in)  
Applications are open to India, Sri Lanka and Bangladesh





The Workshop in India was officially announced by the government of India at a high-profile press conference during the International Film Festival of India in Goa on 22 November 2015.

## «Cinémathèque Programming»: A FIAF / Cinémathèque Française Winter School (4-6 February 2016)

FIAF and La Cinémathèque française are joining forces to offer a training course aimed primarily at professionals in FIAF archives. The theme of this specialized course will be "cinémathèque programming", and will be taught by professionals from our sector, most of them employees of archives affiliated to FIAF.

The course will take place in Paris over one-and-a-half days, on 4 and 5 February 2016, during the fourth edition of the International Festival of Restored Film, *Toute la mémoire du monde*, hosted by La Cinémathèque française (3-7 February 2016). It will cover various aspects of film programming by cinémathèques and film archives (both on and off their premises, or for film heritage festivals). The course will examine a number of practical cases and will tackle activities such as programming special events, or programming for on-line access to film collections, projection challenges or DVD publishing. The detailed programme of the three half-days will be communicated once all the lecturers have been confirmed.

French/English simultaneous translation will be provided for all the training sessions. The students will also be able to enjoy the rich programme of the festival (film screenings, round tables, masterclasses, cine-concerts), as the training fee includes entry to all the festival screenings and events (subject to availability).

The deadline for registrations is 13 January 2016. 20 places will be reserved for employees of FIAF archives (€95), and 5 for external participants (€125). Please note that the fee does not include accommodation or meals.

To register, please fill in the form that you will find on the FIAF website from 22 December 2015, and email/fax it to the FIAF Secretariat. Please note that registrations are only confirmed once the payment of the fee has been received.

[fr]

## WINTER SCHOOL FIAF/Cinémathèque française : « Programmer des cinémathèques » (4-6 Février 2016)

La FIAF et La Cinémathèque française s'associent pour proposer une formation destinée avant tout aux professionnels des archives FIAF. Cette formation spécifique traitera de l'activité de programmation au sein des cinémathèques et sera dispensée par des professionnels du secteur, pour la plupart employés d'archives affiliées à la FIAF.

Elle se tiendra à Paris, pendant une journée et demie (les 4 et 5 février 2016), lors de la quatrième édition du festival international de films restaurés *Toute la mémoire du monde*, organisé par La Cinémathèque française (3 au 7 février 2016).

Elle sera consacrée à l'étude de diverses activités de programmation (programmer dans les cinémathèques, hors-les-murs ou dans le cadre d'un festival), quelques cas pratiques de programmation seront explorés et une place conséquente sera donnée aux prolongements liés aux activités de programmation, comme par exemple la programmation d'événements spéciaux, la diffusion sur Internet, les défis actuels de la projection, ou encore l'édition de DVD. Le programme détaillé des trois demi-journées sera communiqué dès que la liste complète des intervenants sera connue.





Une traduction simultanée français/anglais sera proposée pour toutes les sessions de la formation. La programmation du festival se compose de plusieurs sections thématiques et donnera lieu à un intense programme de projections, de rencontres et de ciné-concerts, permettant ainsi aux participants de profiter de l'événement, car l'inscription à la formation comprend l'accès gratuit à toutes les séances du festival (dans la limite des places disponibles).

La date limite de dépôt du formulaire d'inscription est le 13 janvier 2016. 20 places sont réservées aux employés d'archives FIAF (95€), et 5 au monde extérieur (125€). Veuillez noter que le prix de l'inscription ne comprend pas ni logement ni les repas.

Pour vous inscrire, veuillez remplir le formulaire d'inscription que vous trouverez sur le site internet de la FIAF à partir du 22 décembre, et le renvoyer au Secrétariat de la FIAF. Notez que votre inscription ne sera

confirmée qu'une fois le paiement reçu.

## 2016 Film Restoration / FIAF Summer School

The 7th Film Restoration / FIAF Summer School will take place from 25 June to 15 July 2016.

It will be organized by Cineteca di Bologna and L'Immagine Ritrovata film restoration and conservation laboratory in cooperation with FIAF and the Association des Cinémathèques Européennes (ACE).

Like previous Summer Schools, the 2016 course is aimed at specialists, film archive staff and students. During the participant selection process, priority will be given to those working in FIAF and ACE member institutions.

The Film Restoration Summer School 2016 is structured along three main course steps:

- Film restoration online theory course: distance learning, 11 May 15 June;
- Theory lectures, FIAF congress and Il Cinema Ritrovato film festival, Bologna, Cineteca facilities, 25 June - 2 July;
- Restoration practice classes: Bologna, L'Immagine Ritrovata, 4 July to 15 July

The online theory course will be prepared with the help of the FIAF Technical Commission. L'Immagine Ritrovata laboratory's highly specialized staff will be closely involved in the intensive 2-week training programme and internship. Participants will be divided into groups and will work in each of the laboratory's departments.

Application will be open at the end of January 2016. Further information can be found on the Cineteca di Bologna and FIAF websites.

Coordinator: *Elena Tammaccaro*  
Secretariat: *Valeria Bigongiali and Julia Mettenleiter*  
[frss@immagineritrovata.it](mailto:frss@immagineritrovata.it)

## 10 FIAF Supporters

### NEW FIAF SUPPORTERS:

The following companies and organizations have joined the FIAF Supporters Programme since the last issue of the FBO.

## AV Preservation by reto.ch

### AV PRESERVATION BY RETO.CH

We are a small, highly skilled moving image conservation and restoration facility based in Switzerland. Our team provides worldwide comprehensive services that encompass the whole range of audio-visual preservation and offer Swiss quality at a competitive price. We are also actively engaged in a number of relevant national and international professional bodies.

#### CONTACT :

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info@reto.ch  
Twitter: @retoch  
www.reto.ch



### EIDR

The Entertainment ID Registry Association (EIDR) is a not-for-profit industry association that was founded by major Hollywood studios, content distributors and technology companies to meet a crucial need across the entertainment supply chain for universal identifiers for a broad array of audio visual objects.

EIDR can play a crucial role in increasing supply chain efficiencies by eliminating costly translations between proprietary ID systems; lowering risks of misidentification caused by duplication and lack of ID uniqueness; improving internal asset tracking; improving ability to match assets and metadata from different databases, service providers, or metadata suppliers. Such efficiencies are especially crucial in the online retail distribution of home entertainment.

EIDR provides a web service interface to the Registry with a set of APIs for developers of third party applications and services, such as workflow integration, reporting, and linking to enhanced metadata. Examples of such applications and services include: more granular and more accurate rights tracking and reporting down to the level of clips, composites and encodings; enhanced content discovery; and detailed consumption metrics for individual assets.

Interoperability is a central focus for EIDR. Three key areas are: application-appropriate representations of the EIDR ID; extensible support for identifiers from other systems as first-class metadata elements; registration of EIDR content records based on metadata from other systems, including the very important case of standards-based metadata.

#### CONTACT :

Entertainment ID Registry Association  
544 Hillside Road  
Redwood City, CA 94062, USA  
www.eidr.org  
Executive Director:  
Don Dulchinos, ddulchinos@eidr.org  
Membership inquiries: membership@eidr.org



## KODAK

Kodak is delighted to join FIAF as a supporter to underline the company's full commitment to Motion Picture Film.

Film with its unrivaled archival properties is the only proven medium that can preserve images for centuries. Kodak is committed not only to the future of film but to support the surrounding film infrastructure.

In February this year Kodak finalized new film supply agreements with all six major Hollywood studios. As part of these agreements, Kodak will continue to provide motion picture film to the US Studios for their movie and television productions, as well as archival films. "Film has long been – and will remain – a vital part of our culture," said Jeff Clarke, Kodak chief executive officer. "With the support of the studios, we will continue to provide motion picture film, with its unparalleled richness and unique textures, to enable filmmakers to tell their stories and demonstrate their art."

Kodak has been engaged in broad discussions with prominent filmmakers, studios, independent artists, production companies and film archives to enable film to remain a fundamental medium. By joining FIAF as a supporter, we look forward to broadening the dialogue with FIAF and its members and to enhancing our engagement in the world of Film archives. Our aim is to continue to support archives and their mission for the long term preservation of audio visual content.

### CONTACT:

Eastman Kodak Company  
Christian Richter, Business Manager EMEA - Russia - India,  
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[www.kodak.com](http://www.kodak.com)

## LES FILMS DU JEUDI

### LES FILMS DU JEUDIS

Les Films du Jeudi (founded in 1964) is now the main and best-known of companies successively founded in 1929 (Les Films du Panthéon, ex Cinéma du Panthéon) and in 1945 (Les Films de la Pléiade).

Les Films du Jeudi continues to manage the catalogue of films produced by Pierre BRAUNBERGER (1905-1990) from 1925 to the present day (111 feature films, 165 documentaries and 130 shorts), as well as films acquired from other companies. It is one of France's last major independent film catalogues.

In 1991, his daughter, Laurence BRAUNBERGER, took over management of the companies, focusing on the restoration of films in the catalogue. She has continued to produce films to which she feels a special commitment.

[fr]

La société Les Films du Jeudi (créée en 1964) est aujourd'hui la société principale et la plus connue du groupe de sociétés de production fondées successivement par le producteur Pierre BRAUNBERGER (1905-1990) en 1945 pour Les Films de la Pléiade et en 1929 pour Les Films du Panthéon (ex Cinéma du Panthéon).

Les Films du Jeudi aujourd'hui continuent de faire vivre le catalogue des films produits de 1925 à nos jours (111 longs-métrages, 165 documentaires et 130 courts-métrages), ainsi que des films acquis d'autres sociétés. C'est l'un des derniers grands catalogues de films indépendant français.

Depuis 1991, sa fille Laurence BRAUNBERGER en a repris la gestion, s'attachant plus particulièrement à la restauration. Elle continue selon ses coups de cœur, l'activité de production.

### CONTACT

Les Films du Jeudi  
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75006 Paris - France  
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F : 33 1 40 46 89 88  
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[www.filmsdujeudi.com](http://www.filmsdujeudi.com)





## L'IMMAGINE RITROVATA ASIA

L'Immagine Ritrovata Asia is the new Asian branch of L'Immagine Ritrovata film restoration laboratory. Opened in June 2015, L'Immagine Ritrovata Asia is based in Hong Kong and enables L'Immagine Ritrovata to serve Asian archives and film libraries more effectively, without long distance logistics and significant time difference in communication. The close collaboration between the Bologna headquarters and the new Hong Kong branch will result in an increasing number of international projects and will offer a wider wealth of solutions for archival and restoration needs.

### CONTACT:

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Hong Kong  
[info@ir-asia.hk](mailto:info@ir-asia.hk)  
[www.immagineritrovata.asia](http://www.immagineritrovata.asia)



## OTHER NEWS FROM FIAF SUPPORTERS

### CPCB

#### Restoration Of Pátria Redimida

As part of the CPCB preservation program, one of the important projects for 2016 is the restoration of Pátria Redimida by João Baptista Groff.

Groff (1897-1970) was an important photographer, filmmaker, editor and painter of Paraná. In 1930, he directed the film which is considered the main production of the silent cinema period of Paraná state. Groff documented the passage of Getúlio Vargas in Curitiba, following him to Rio de Janeiro, filming the movement of troops that did the Revolution of 1930.

The Project will be conducted by Solange Stecz and Marília Franco (CPCB's Board) and the producer Joana Nin.

## FIAF SUPPORTERS



ARRI

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CINEDAVIS



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CTM SOLUTIONS



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DANCAN

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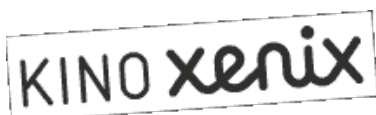
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**Tuscan Provent**  
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**AUDITORIUM DU MUSÉE D'ORSAY**  
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Centro de Pesquisadores do Cinema Brasileiro

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**THE CINEMA MUSEUM**

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