



# fiat bulletin online

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Things to Come: Science · Fiction · Film  
A new exhibition at the Deutsche Kinemathek in Berlin

## Editorial



Christophe Dupin  
Senior Administrator

Dear colleagues,

As many of us are starting to pack our bags for our trip to Bologna for the [72nd FIAF Congress](#), it is time to reflect on what we have achieved since the last *FBO*. It is fair to say that in the last six months, our Federation has initiated, supported or completed a rather impressive number of important projects, thanks to the close collaboration between the Executive Committee, the Commissions and the Secretariat. I would like to express my deepest gratitude in particular to EC member Rachael Stoeltje and Technical Commission head David Walsh, who have both been actively involved in many of these FIAF projects and supported the work of the Secretariat well and above the call of duty.

Highlights of our projects and activities in the last six months include a number of publications (*FBO*, *JFP*, the *2016 FIAF Directory*, and *The FIAF Moving Image Cataloguing Manual* released as a free PDF file). We have also made available on the website (to logged-in members of the FIAF community) the *2015 Annual Reports of FIAF affiliates*. More of you than ever before have submitted theirs – thank you! We have maintained the “[Surviving Film Labs](#)” list and added lots of [historical documents](#) on the website.

FIAF has also co-organized or sponsored a number of successful training events (FIAF/Cinémathèque française Winter School on programming in Paris; FIAF/Film Heritage Foundation/National Film Archive of India’s workshop in Pune; two workshops on preservation/restoration and cataloguing in Mexico as part of the FIAF/CLAIM/Ibermedia programme). And of course the 2016 Film Restoration/FIAF Summer School is about to start in Bologna.

There was a strong and active FIAF representation at a number of key events around the world (AMIA Conference in Portland, Oregon; CCAAA Board meeting and 2016 Joint Technical Symposium in Singapore; Archiving Tomorrow – Archives at Risk Conference 2016 in Dublin, etc).

If you’ve had a chance to look at our latest financial reports, you’ll also know that our financial situation remained strong in 2015, which means that we are in a position to initiate more worthy projects in the next few years. These will be discussed in the forthcoming General Assembly and Second Century Forum.

I can’t end this editorial without a word about my predecessor [Christian Dimitriu](#), who passed away on 10 April in Lausanne after a long battle with cancer. The news was a huge shock for his former colleagues at the FIAF Secretariat, which he headed for 15 years, and for the many friends he had in our global community. Since his retirement in July 2011, Christian has remained close to the Secretariat. We skyped often – he was still very interested in the life of our Federation and was keen to keep helping the Secretariat in any way he could. He was also looking forward to joining us in Bologna for the Congress. We will make sure he gets the tribute he deserves.

Christophe Dupin

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Cover image: Still from the series *Real Humans* (Sweden, 2012–2014),  
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photograph: Johan Paulin

## 01 News from the Affiliates



### > AMSTERDAM EYE FILM INSTITUTE NETHERLANDS

#### New Collection Centre building

EYE Filmmuseum has a newly constructed Collection Centre. The building contains 210,000 film cans, with a sub-zero depot for colour masters and negatives, and additional depots for film-related objects and paper. The centre also has offices for staff, including ateliers for digital restoration and grading, digitization, cataloguing, and research. The ground floor has a 35-seat screening room and a public space, the EYE Study, which has small viewing rooms, research and lecture areas. Along with safeguarding the film, the Collection Centre is designed as a teaching and information space: the ideal building to showcase EYE's archival activities. The building is in Amsterdam Noord, 15 minutes' walk from EYE Filmmuseum.

Anne Gant



### > BANGKOK FILM ARCHIVE (PUBLIC ORGANIZATION)

#### Restoration of Thai film *Santi-Vina* (1954)

The Film Archive (Public Organization) in Thailand completed the first restoration project, *Santi - Vina* (1954), the first Thai feature film shot in colour 35 mm at a time when films were generally shot on 16 mm. It is also the first Thai feature film to win international recognition. For a long time, the original materials of *Santi-Vina* were considered lost. There was only one 16 mm print in inferior condition at the Thai Film Archive. But in 2014, the original negative was discovered in the British Film Institute and release prints were also found at the China Film Archive and at the Gosfilmofond in Russia. The restoration work was carried out at L'Immagine Ritrovata film restoration laboratory in Bologna. The film was officially selected for the latest Cannes Classic section this year.

Sanchai Chotirosseranee





## > BERLIN DEUTSCHE KINEMATHEK

Upcoming Exhibition: Things to Come  
– Science-Fiction – Film  
(from 30/06/2016 to 23/04/2017)

Each of us has faced the question “How we will live in the future?” While we may try to predict real developments in science, economics and politics using statistics, models and other forecasting techniques, the science fiction genre in the cinematic realm continues to boom. The design of the exhibition at the Deutsche Kinemathek – Museum für Film und Fernsehen is based on three central scenarios of science fiction films: While “outer space” can be experienced as a place of unlimited frontiers in space and time, the “society of the future” focuses on questions of social interactions under the conditions of technological progress and sociopolitical developments. And finally, the “close encounters with the Other,” or extraterrestrials, allow human beings an existential self-determination. Presented with large-scale installations, spectacular imagery, imaginative set designs and extensive special effects, as well as important international loans, the exhibition offers access to a genre that is just as insightful as it is entertaining.

## > BERKELEY UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)

### Inauguration of the new building site

On 3 February 2016, the Berkeley Art Museum and Pacific Film Archive launched its inaugural season in the new BAMPFA. Part of “Cinema Mon Amour”, our opening program was Ingmar Bergman’s *The Seventh Seal* selected by Barbro Osher, after whom our main theater is named. We owe a debt of gratitude to Svenska Filminstitutet for helping us acquire a 35mm print for the archive. Public response to the new BAMPFA has been extremely positive. We encourage all FIAF colleagues visiting the San Francisco Bay Area to come for a tour of our well-appointed Film Library & Study Center, theaters, and galleries.

Susan Oxtoby



### Brecht’s Film Heritage preserved by the Akademie der Künste and the Deutsche Kinemathek

Deutsche Kinemathek and Akademie der Künste Berlin join forces in a preservation effort towards the safeguarding of about 500 cans of film documenting the

work of Bertolt Brecht. Funded by Berlin's Lottery and the federal government, this unique collection of films made by and about Brecht and his theatrical work will be inspected, duplicated, and digitized for access on site in the reading rooms of Akademie der Künste.

## New Online projects

Two archives within the collections of Deutsche Kinemathek have now been made open to the public.

[dffb-archiv.de](http://dffb-archiv.de) allows users to dive into the history of the Berlin film school Deutsche Film- und Fernsehakademie aka dffb. Deutsche Kinemathek has been collecting their films and documents right from their beginnings in 1966, and about 120 new productions still come every year. Among the students were many filmmakers who later rose to international fame, such as Harun Farocki, Hartmut Bitomsky, Wolfgang Petersen, Christian Petzold, Helke Sander, to name but a few.



Ken Adam on the set of *Dr. Strangelove or: How I Learned To Stop Worrying And Love The Bomb* (1964)

## Sir Ken Adam archives

Sir Ken Adam, the well-known production designer famous for his "War Room" in Stanley Kubrick's *Dr. Strangelove* decided to give his entire archives to Deutsche Kinemathek in 2012, and thus repatriate the material to his home town. Thousands of sketches for his inventive setdesigns, photographs, letters etc. can now be consulted online at [www.ken-adam-archiv.de](http://www.ken-adam-archiv.de)

Andrea Wickleder

## > BLOOMINGTON INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE

### Carla Arton joins the IU Libraries Moving Image Archive team

Carla Arton recently joined the IU Libraries Moving Image Archive this last February, from the Library of Congress Recorded Sound Section, as the Archive's new Film Digitization Specialist. Her work includes creating a minimal item level inventory of film held within the archive and within other special collections around campus. She is also setting standards for film digitization and building up the archive's infrastructure and workflows in order to process large collections quickly and prioritize them for digital transfer; and restoration for higher profile titles.

Indiana University Bloomington holds a large and diverse collection of film, consisting of over 100,000 film elements. These holdings include personal collections of filmmakers and collectors, a large number of educational films that were rented to schools, libraries, and colleges across the country from before World War II, home movies, amateur films, local Indiana advertisements, commercial films and pre-production elements. The fast growing Moving Image Archive holds an additional 20,000 video elements, as well as associated audio and manuscript materials.

Rachael Stoeltje



[fr]

## Œuvre sur les Frères Dardenne

Le FIAF Award célébrera cette année, à Bologne, les frères Dardenne. La Cinémathèque de la Fédération Wallonie-Bruxelles se réjouit de cette reconnaissance mondiale faite à leur filmographie. *L'âge de raison, le cinéma des frères Dardenne*, produit fin 2014, raconte leur travail.

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

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

Valéria Museo

## > BRUSSELS CINÉMATHEQUE DE LA FÉDÉRATION WALLONIE-BRUXELLES

### Documentary on the Dardenne Brothers

This year the Dardenne brothers will receive the FIAF Award in Bologna. The Cinémathèque FWB is delighted by this global acknowledgement.

*L'âge de raison, le cinéma des frères Dardenne*, produced in late 2014, narrates their work.

This fourth film in the collection "**Cinéastes d'aujourd'hui**" takes us on a journey to discover a remarkable oeuvre. Moral issues are a perennial concern in their work: from murder temptations to the possibilities of forgiveness, from thwarted to shameful love,...

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

Valéria Museo



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

### New DVD series on the Hungarian Revolution

MaNDA commemorates the 60th anniversary of the

1956 Hungarian Revolution by a special themed DVD series. In addition to the concrete actions of the revolution, these digitally restored films show both the antecedent events and the aftermath of 1956. This selection of cinematic masterpieces includes *Love* (1970) and *Another Way* (1982) by Károly Makk (1970), and *Angi Vera* (1978) by Pál Gábor.

The 1971 Jury Prize-winning *Love* also returns to Cannes, where Károly Makk's newly restored film will be screened in the Cannes Classics section.

The unique 4-disc DVD release of the complete volume of the 1956 Hungarian Newsreel is also a unique initiative, which is a fundamental resource in terms of political, ideological and cultural history. The bonus track also reveals the set criteria for the composition and editing of newsreels.

Dorottya Szörényi

## > DIJON CINÉMATHÈQUE RÉGIONALE DE BOURGOGNE JEAN DOUCHET

The Cinémathèque régionale de Bourgogne organizes the 26 and 27 November its Dialogue(2) dedicated to Étienne Jules Marey. This cycle is designed to meet the critics, authors and film experts around the works of Jules-Etienne Marey. Originally scheduled in April, the event was postponed to November 2016.

The Cinémathèque also launched its project CRAC (regional collection of film archives) on all the Burgundian territory. This collection aims to save the film heritage and to put Burgundy on the map through time and space through the received films.

On publication level, a collaboration between Presses du Réel and Mr. & Mrs. Starewitch has made possible the first book of interviews relating to the work of Ladislav Starewitch. Interviews with Jean Douchet, Hervé Aubron, Jacques Cambra, Claude Bataille and others are currently in preparation. The publication date is set for the end of 2016.

The Cinémathèque has a newcomer, Arshak GEVORGYAN, Technical Manager.

Contact details are:

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Karina El Yacoubi

[fr]

Changement de date pour les rencontres La Cinémathèque régionale de Bourgogne organise le 26 et 27 novembre son Dialogue (2) consacré à Étienne Jules Marey. Ce cycle de rendez-vous a pour but la rencontre de critiques, auteurs et spécialistes du cinéma autour des travaux de Jules-Étienne Marey. Initialement prévue en avril, cette manifestation a été repoussée en novembre 2016.

La cinémathèque a également lancé son projet CRAC (Collecte Régionale des Archives Cinématographiques) sur tout le territoire Bourguignon. Cette collecte a pour objectif de sauver le patrimoine cinématographique ainsi que de réaliser une cartographie de la Bourgogne à travers le temps et l'espace grâce aux films des déposants.

Au niveau de l'édition, une collaboration avec les Presses du Réel ainsi qu'avec Monsieur et Madame Martin Starewitch permet l'écriture du premier livre d'entretiens consacré à Ladislav Starewitch. Des entretiens avec Jean Douchet, Hervé Aubron, Jacques Cambra, Claude Bataille etc. sont en cours de réalisation. Cet ouvrage est prévu pour la fin de l'année 2016.

La cinémathèque compte son nouveau salarié: Arshak GEVORGYAN, responsable technique.

Ci-dessous les informations pour le contacter :

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Karina El Yacoubi



## > DUBLIN IFI IRISH FILM ARCHIVE

### Survey in line with EU recommendations

The Department of Arts Heritage and the Gaeltacht's Film Heritage Advisory Group is chaired by Kasandra O'Connell, Head of the IFI Irish Film Archive and comprises stakeholders and experts within the Irish cultural sector. The aim of the group is to further the implementation of the Recommendation [OJ L 323, 09.12.2005] of the European Parliament and the Council of 16 November 2005 on "Film heritage and the competitiveness of related industrial industries".

The Advisory Group has commissioned a survey of moving image collections in Ireland which will inform decisions around the ongoing preservation of this important part of Ireland's heritage. While detailed information exists about certain moving image collections in the State, a comprehensive survey of collections has never been undertaken. This survey is the first step in developing an over-arching national policy and strategy for the preservation and accessibility of our moving image collections in line with EU recommendations. The survey is being undertaken by Moving Media and is being overseen by the IFI, it will be completed by autumn 2016.

Kasandra O'Connell

## > FRANKFURT DEUTSCHES FILMINSTITUT –DIF

### Beloved and Rejected: Cinema in the young Federal Republic of Germany from 1949 to 1963

A retrospective and catalogue emanating from a cooperation between the Festival del film Locarno and the Deutsches Filminstitut. This comprehensive retrospective of the 69<sup>th</sup> edition of the Festival del Film Locarno (3 to 13 August 2016) is devoted to the cinema of the young Federal Republic of Germany from 1949 to 1963 and is organised in close cooperation with the Deutsches Filminstitut. The catalogue, edited by Olaf Möller and Claudia Dillmann (Director, Deutsches Filminstitut) will gather together essays and portraits by about 30 authors. Retrospective partners are: Cinémathèque suisse and German Films. The catalogue is made possible through the support of the Georg and Franziska Speyer Scholarship Foundation and German Films.

## Maximilian Schell's artistic estate goes to the Deutsches Filminstitut

The acquisition is made possible through the support of the Hessische Kulturstiftung. Maximilian Schell was active as an actor, a producer and a director and the new addition encompasses the parts of his estate relating to his work in film and theatre. The current agreement will complement the final contractual provisions made for the retention of the estate of Maria Schell, which has already been on permanent loan in Frankfurt am Main since 2005. An exhibition developed from the estate will be mounted and on display at the Deutsches Filmmuseum in 2018.

Frauke Hass



*The Gratinated Brains of Pupilija Ferkeverk (1970)*

## > LJUBLJANA SLOVENIAN CINEMATHEQUE

### 20 years of the Slovenian Cinematheque & the Restoration of Karpo Godina's Short Films

This year the Slovenian Cinematheque celebrates its 20th anniversary. And how better to celebrate than with the restoration of a handful of significant short films by one of the most prominent Slovenian film auteurs, Karpo Godina. Four newly restored films, an extravagant experiment *The Gratinated Brains of Pupilija Ferkeverk* (1970), a marvellously elusive *Litany for Happy People* (1971), an anti-war propaganda *About Art of Love or a Film with 14441 Frames* (1972), and a conceptual masterpiece of absurd black humour *I Miss Sonia Henie* (1972), will be shown at the 30<sup>th</sup> edition of Il Cinema Ritrovato in Bologna, Italy. The restoration project would not have been possible without the kind help of our partners and supporters to whom we owe many thanks.

Ana Šturm



> **MEXICO**  
CINETECA NACIONAL

**Restoration of *The Grey Automobile* (1919)**

The Cineteca Nacional digitally restored the film *The Grey Automobile* (*El automóvil gris* 1919) directed by Enrique Rosas, considered the most important work in Mexican silent film. Taking an original copy of 35mm nitrate inked in amber and violet, as well as other film materials and documentaries; a 3 hour and 43 minute long version was recovered (the version known to date was 107 minutes long). Over 180,000 frames were restored in a process that lasted three years. It premiered in April in Mexico with live music by José María Serralde. An exhibition showing the process was also presented.

Dora Eugenia Moreno Brizuela

[es]

**Restauración *El automóvil gris* (1919)**

La Cineteca Nacional de México restauró digitalmente la película *El automóvil gris* (1919) dirigida por Enrique Rosas, considerada como la obra más importante de cine mudo mexicano.

A partir de una copia de 35mm nitrato, entintada en ámbar y violeta, y de otros materiales filmicos y documentales, se recuperó un versión de 3 horas 43 minutos de duración (la versión conocida era de 107 minutos), en la que se restauraron más de 180,000 fotogramas en un proceso que duró tres años.

En abril se estrenó en México musicalizada en vivo por José María Serralde y se presentó una exposición del proceso.

Dora Eugenia Moreno Brizuela



Film handling and repair class at the Pune workshop

> **MUMBAI**  
FILM HERITAGE FOUNDATION

**Film Preservation & Restoration Workshop  
India 2016**

Film Preservation & Restoration Workshop India 2016 was a 10-day workshop from 26 Feb – 6 March 2016 conducted by Film Heritage Foundation in partnership with the National Film Archive of India (NFAI) and FIAF at NFAI, Pune in association with George Eastman Museum, L'Immagine Ritrovata and The Film Foundation's World Cinema Project. The course was certified by FIAF.

FPRWI 2016 was a more advanced and intensive course than the first edition with a wider scope that included the preservation of both filmic and non-filmic material and a greater focus on hands-on training.

The workshop had 61 participants from India, Sri Lanka and Bangladesh. Students were split up into smaller groups and each student was provided with a workbench where they could work on film strips, documents and photographs.

The goal of the programme was not only to support the government and augment the infrastructure and capacity of the NFAI but also to build an indigenous resource of film archivists and restorers who can work towards saving India's cinematic heritage in the future.



## Programme of workshops for children

“Do You Speak Cinema” is a programme of workshops aimed at immersing children in the magic of cinema, transforming the experience from mere passive viewing to actively engaging with this art form and teaching them the language of the moving image. The idea is to make children a more discerning audience in a world where they are constantly bombarded with images.

Film Heritage Foundation carried out its first “Do You Speak Cinema” workshop with the pre-primary class at a school in Mumbai where Shivendra Singh Dungarpur spent a wonderful morning introducing 4 year-olds to hand-tinted films, animation and Chaplin. Over a century later, it is clear that the magic of Chaplin remains undiminished.

There are two more workshops scheduled over two days on 27 and 28 May 2016 for children from the ages of 8 – 12 at the CSMVS Museum in Mumbai.

## Book and archive on P.K. Nair

Film Heritage Foundation is very proud that our advisor, P.K. Nair, bequeathed his entire collection of books and periodicals to us. We have created a P.K. Nair Archive beginning with his personal collection and we are committed to building on the archive of India's only true archivist. We are also in the process of bringing out a commemorative book of his writings.

Shivendra Singh Dungarpur



*You're Not Real Pretty But You're Mine... (1968)*

## > NEW HAVEN YALE FILM STUDY CENTER

### Animated short films by Frank Mouris

The Yale Film Study Center has completed preservation of four early animated short films by director Frank Mouris. Mouris, a student at the Yale School of Art and Architecture in 1967-68, experimented with magazine cut-outs in these early films, developing a style that would become well known through his 1973 Academy Award-winning animated short, *Frank Film*. Working from original 16mm film elements donated to the Film Study Center by Mouris, and with the support of the National Film Preservation Foundation, the Film Study Center has created new preservation negatives and prints, as well as digital elements, for the films *Quick Dream (1967)*, *Coney Island Eats (1967)*, *You're Not Real Pretty But You're Mine... (1968)*, and *Chemical Architecture (1968)*.

Brian Meacham



## > PARIS CNC

### DVD: An anthology of animated film in France from the 40's until today.

The 28 films presented in this DVD set, were hailed at the time by an award in France, as well by professionals, critics and the public. Some of these works have not been published yet, hence the reason for this edition. This brief anthology is accompanied by a contribution of French history production of the end of the Second World War to actual times in order to better understand the place of today's French animation in the world.

Edition 2 DVD Digipack with 24 page booklet –€ 18–  
Editions Chalet pointu ([www.chaletpointu.com](http://www.chaletpointu.com))

Jean-Baptiste Garnero

[fr]

### DVD : Une anthologie du cinéma d'animation en France, des années 40 à nos jours.

Les 28 films présentés dans ce coffret DVD, ont été salués en leur temps par une distinction décernée en France, soit par la profession, la critique ou le public. Certaines de ces œuvres n'ont jamais été encore éditées, d'où la raison de la présente édition. Cette brève anthologie est accompagnée d'une contribution à l'histoire de la production hexagonale de la fin de la seconde Guerre mondiale à l'époque contemporaine

et permet de mieux comprendre la place qu'occupe aujourd'hui la France sur la carte mondiale du cinéma d'animation.

Edition Digipack 2 DVD avec livret de 24 pages –18€–  
Editions Chalet pointu ([www.chaletpointu.com](http://www.chaletpointu.com))

Jean-Baptiste Garnero

## > PARIS LA CINÉMATHÈQUE FRANÇAISE

### Successful restoration partnership

La Cinémathèque française and The San Francisco Silent Film Festival are proud to announce their partnership for the prestigious restoration in 4k and colour of *The Italian Straw Hat* by René Clair (*Un Chapeau de paille d'Italie*, Albatros, 1927).

The world premiere is planned at the San Francisco Silent Film Festival, one of the most important American venues for silent films, on 4 June 2016 (<http://www.silentfilm.org>). The restoration was based on the original French negative preserved at La Cinémathèque française.

Funding for the preservation was also provided by CNC.

Céline Ruivo

[fr]

### Partenariat pour restauration prestigieuse

La Cinémathèque française et le San Francisco Silent Film Festival sont fiers d'annoncer leur partenariat pour prestigieuse restauration en 4k et en couleur de *Un Chapeau de Paille d'Italie* de René Clair (*The Italian Straw Hat*, Albatros, 1927).

La première mondiale est prévue au Silent Film Festival de San Francisco, lieu incontournable de présentation aux Etats-Unis prévue le 4 juin 2016, <http://www.silentfilm.org>. La restauration a utilisé le négatif original de la version française, conservé à la Cinémathèque française. Ce film a bénéficié de l'aide sélective du CNC pour la numérisation du patrimoine.

Céline Ruivo



## > ROCHESTER GEORGE EASTMAN MUSEUM

### Yes, We Can: Making 35mm Film From Scratch

On 27 April 2016, Process Historian Mark Osterman and Historic Process Specialist Nick Brandreth created their first sensitized, filmed and processed strip of 35mm film in the course of a student workshop held at the George Eastman Museum. They cut, perforated and chemically coated a 6-foot polyester sheet, and made a brief film on a 1926 Bell & Howell camera. The photo above shows British student Benjamin Walden in the darkroom with the actual result of this groundbreaking achievement, greeted by artist Tacita Dean as “pretty incredible” in a message delivered after the heard about the announcement made at the 2<sup>nd</sup> Nitrate Picture Show. Osterman and Brandreth have proven that 35mm film can indeed be created and processed, virtually from scratch, with the use of available chemicals and relatively simple technology. They are planning to will further expand their workshop in conjunction with the 2017 Nitrate Picture Show. Please check [www.eastman.org](http://www.eastman.org) for details.



Wolfgang Klaue, one of the guests of the Nitrate Picture Show II

### The Nitrate Picture Show II

The 2<sup>nd</sup> Nitrate Picture Show held at the George Eastman Museum’s Dryden Theatre (29 April- 1 May) welcomed hundreds of delegates from over 20 countries for a weekend of screenings, workshops, and special events, including a special presentation on carbon arc projection. Several FIAF institutions provided prints for the world’s first festival specifically dedicated to film conservation; NPS II was particularly proud to present

two eminent colleagues from the FIAF community, Wolfgang Klaue (photo above) and David Francis. The festival culminated with the “blind date” screening of a stunning print of *Ramona* (Edwin Carewe, 1928), courtesy of Gosfilmofond. The full program of scheduled shows can be downloaded from [https://eastman.org/sites/default/files/2016\\_NPScatalog.pdf](https://eastman.org/sites/default/files/2016_NPScatalog.pdf).

The 3<sup>rd</sup> Nitrate Picture Show will be held on 5-7 May 2017, immediately after the FIAF General Assembly in Los Angeles.

Jared Case



*L'oeuvre de Jacques Serval* (Pathé, 1909), one of the recently identified and preserved early films in the Archival Film Collections of the Swedish Film Institute

## > STOCKHOLM SWEDISH FILM INSTITUTE

### DCP distribution

As part of the Swedish Film Institute’s current digitization of the Swedish film heritage, agreements have been made with rightsholders to make films available via theatrical DCP distribution. For digitized films not distributed by the rights holders themselves, or by any other distribution company, the Swedish Film Institute has its own theatrical distribution since September 2015, and domestic cinemas can book the films on the Film Institute website. Via a third party the films will be uploaded directly to the cinemas’ servers. Requests for films not in distribution (and all overseas requests) are handled as archival loans, meaning that the borrower needs to clear rights separately with the rights holder.

## Identification and preservation of early films

As a result of a special project carried out by an external independent researcher, more than 300 reels of nitrate of early international films in the collections were identified in 2014 and 2015. Some of the films are thought to be unique and non-existent in other archives, and have been preserved at the Swedish Film Institute's photochemical laboratory in Rotebro. New 35mm prints of six of the films will be screened in Stockholm on 14 June during the academic conference Domitor (organized by Stockholm University), and new 35mm prints of 14 films will be presented in two programmes at this year's edition of Il cinema ritrovato in Bologna.

Jon Wengström



Rainer Rother, Artistic Director of Deutsche Kinemathek, Jack Kao, leading actor of *Daughter of the Nile*, and Wenchi Lin, Director of Taiwan Film Institute

## > TAIPEI TAIWAN FILM INSTITUTE

### Hou Hsiao-Hsien's *Daughter of the Nile* at Berlinale Classics

This February, Taiwan Film Institute (TFI) presented the newly-restored *Daughter of the Nile* (1987) by Hou Hsiao-Hsien in the Berlinale Classics strand of the 66<sup>th</sup> Berlin International Film Festival. TFI's Director Wenchi Lin spoke on behalf of the restoration team at the world premiere and introduced this rarely-seen gem alongside its leading actor Jack Kao. Executed by Japan's IMAGICA Corp., this 4K restoration was based on the original 35mm negative and overseen by the film's cinematographer Chen Huai-en. Released in 1987, the year when martial law was lifted in Taiwan, the film is Hou's first attempt to depict modern Taipei city in a transitional time.

## New Acquisition of *Rainbow Over the Kinmen*

This spring, TFI's research team acquired a 16mm colour print of *Rainbow Over the Kinmen* (*Kinmonto ni Kakeru Hashi*) from Mr. Paul Lo, ex-president of Columbia College Hollywood, after an oral history interview with him in Los Angeles. Shot in glorious CinemaScope in 1962, this romantic war epic was co-produced by Taiwan's state-owned studio CMPC and Japan's Nikkatsu Corporation, listing Akinori Matsuo and Pan Lei as co-directors and featuring major Japanese movie star Yujiro Ishihara. While its Japanese version survives, the Mandarin version was believed to be long gone. This rediscovered rare print is a valuable addition to TFI's archive collection.

Howard Yang  
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## > TOULOUSE LA CINÉMATHÈQUE DE TOULOUSE

### Round table at the Zoom Arrière Festival

For the 10<sup>th</sup> edition of the Zoom Arrière film festival, La Cinémathèque de Toulouse has organised a round table conference hosted by Christophe Dupin, FIAF Senior Administrator. Entitled "Film restoration: building the future film heritage?" Several members of French and foreign film archives were participating: British Film Institute, Cineteca di Bologna, EYE Film Institute, *Národní Filmový Archiv*, Centre national du cinéma et de l'image animée, La Cinémathèque française, Gaumont Pathé Archives and the Fondation Jérôme Seydoux-Pathé. The conference is available online on the Cinémathèque's Vimeo channel: <https://vimeo.com/164539378>

Clarisse Rapp

[fr]

## Table Ronde au Festival Zoom Arrière

À l'occasion de la 10<sup>e</sup> édition du festival Zoom Arrière, la Cinémathèque de Toulouse a organisé une table ronde, animée par Christophe Dupin, Administrateur délégué de la FIAF, intitulée « La restauration fait-elle le patrimoine de demain ? ». Cette table ronde qui a rassemblé des représentants du British Film Institute, de la Cineteca di Bologna, du EYE Film Institute, de la *Národní filmový archiv*, du Centre national du cinéma et de l'image animée, de la Cinémathèque française, de Gaumont Pathé Archives et de la Fondation Jérôme Seydoux-Pathé est disponible en ligne sur la page Vimeo de la Cinémathèque de Toulouse : <https://vimeo.com/164539378>

Clarisse Rapp

[es]

## Una mesa redonda en el Festival Zoom Arrière

En el marco de la 10<sup>a</sup> edición del festival Zoom Arrière, la Cinémathèque de Toulouse organizó una mesa redonda, moderada por Christophe Dupin, Administrador delegado de la FIAF, intitulada "¿la restauración construye el patrimonio de mañana?". Participaron representantes del British Film Institute, de la Cineteca di Bologna, del EYE Film Institute, de la *Národní filmový archiv*, del Centre national du cinéma et de l'image animée, de la Cinémathèque française, de Gaumont Pathé Archives et de la Fondation Jérôme Seydoux-Pathé. La mesa redonda está disponible en la página Vimeo de la Cinémathèque de Toulouse: <https://vimeo.com/164539378>

Clarisse Rapp



## > VIENNA AUSTRIAN FILM MUSEUM

### Two latest book publications

Until his untimely death in 2015, Siegfried Mattl was director of the Ludwig Boltzmann Institute for History and Society and one of Austria's most renowned contemporary historians. He was also an avid cinephile. For Mattl, the medium of film in all its many forms offered new approaches to the study of urban dynamics and historical reality. With *Die Strahlkraft der Stadt* (The Radiance of the City), the latest volume in its *FilmmuseumSynemaPublikationen* series, the Austrian Film Museum pays a lasting tribute to its long-term friend and collaborator by publishing his collected writings on film and history. The 276-page, German-language publication was edited by Mattl's frequent "comrade-in-arms" Drehli Robnik.

Published to mark the occasion of an extensive touring retrospective of their work in North America and Europe, *Jean-Marie Straub & Danièle Huillet* is the first English-language "primer" on the celebrated filmmaker duo. Edited by Ted Fendt, the 256-page publication features original essays by Fendt, Claudia Pummer, John Gianvito, Harun Farocki, Jean-Pierre Gorin and Barbara Ulrich plus François Albera's career-spanning interview with Straub and Huillet. Tracing the history of their films, their aesthetics, and their working methods, the book places special emphasis on the presence of Straub and Huillet in the English-language world and includes a rich array of previously unpublished documents and illustrations.

Sabine Maierhofer





The Film Preservation Lab team. Left to right: Susan Jenkins (front), Mark Taylor, Lloyd Woodford, Chris Dent, Lynne Reed, Nina Kurzmann, and Katherine Nagels

## > WELLINGTON THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND

### Film Preservation Laboratory

1 May 2016 marked one year since New Zealand Archive's photochemical film preservation laboratory went into production. In this facility we are preserving the output of the NZ National Film Unit, a governmental filmmaking unit that operated between 1941 and 1990: in total, we will create preservation copies of over 1000 titles. In the year that the lab has been in production, we have preserved almost 800 reels of film, including about 340 reels of colour negative. Having completed most of the 35mm colour material, we are soon to start work on our colour 16mm collection.

For more information, please contact [FilmLab@dia.govt.nz](mailto:FilmLab@dia.govt.nz).

Katherine Nagels

## > BEIJING CHINA FILM ARCHIVE

### Beijing Panorama of the 6<sup>th</sup> Beijing International Film Festival

China Film Archive for the first time became the only organizer of Beijing Panorama of the 6<sup>th</sup> Beijing International Film Festival operating film inviting, selection and programming for the whole event and achieved a record-breaking success this year.

During the Panorama from 8 to 23 of April, over 1000 screenings of 514 selected films of the world had been going on in 25 cooperative commercial cinemas and academic institutions and 5 college theaters all over the city creating a box-office record of over 1.5 million dollars through all editions of BIFF. The elaborate 20 screening sessions of the event achieved 220 thousand admissions.

The highlights involved the screenings of new restoration of a CFA's gem *Striving (1932)*, Sergei M. Eisenstein's masterpiece *Ivan the Terrible* and D.W. Griffith's *Intolerance: Love's Struggle Throughout the Ages*; the retrospectives of Andrei Tarkovsky and Yoshimitsu Morita; the combination of old-fashion and avant-garde carried on by the cine-concert of a Chinese silent film *Red Knight(1929)* and special screening of the Chinese silent film *Little Toys(1933)* with Benshi providing live narration for the film.

## 02 News from the Executive Committee



FIAF EC meeting at the Academy Film Archive, Los Angeles, November 2015

### > EC Meetings

The last meeting the FIAF Executive Committee took place in Los Angeles on 14-15 November 2015. The EC will meet again on 21-22 June, just before the formal opening of the FIAF Congress in Bologna, and once again at the end of the Congress.

Key topics to be discussed at the forthcoming EC meeting will be the applications of three new film heritage institutions to join FIAF as Associates (Ingmar Bergman Archives, Sweden; Niles Essanay Film Museum, USA; Cinémathèque des Pays de Savoie et de l'Ain, France), the application for an upgrade from Associate to Member of the Fondation Jérôme Seydoux-Pathé, a nomination for FIAF Honorary Membership, the EC's proposal to revamp Chapter IX and X of the Statutes and Rules, and the new FIAF Training and Outreach Programme. These topics, and many others, will then be discussed by the General Assembly in Bologna on 23 June.

### > 2016 Joint Technical Symposium

Rachael Stoeltje (FIAF Executive Committee member) and David Walsh (Technical Commission) officially represented FIAF at the 2016 Joint Technical Symposium (JTS), which was organized under the auspices of the CCAAA and its members' representatives. The event was hosted by SEAPAVAA and the National Archives of Singapore (NAS) and was held in Singapore from 7-9 March 2016. A total of 209 individuals, representing 29 countries, registered for the event. 33 papers were presented. David and Rachael both served on the JTS programming committee, reading and evaluating proposals, providing feedback and selecting final papers for admittance, and moderated multiple panels during the symposium itself. Rachael also negotiated a contract for CCAAA for the publication of the proceedings of the event by Indiana University Press. Rachael, David and three other CCAAA representatives will serve as editors of the book.



Rachael Stoeltje and David Walsh proudly wearing the FIAF colours at the JTS

## > FIAF and the CCAAA

Rachael Stoeltje represented the FIAF EC at the annual Board meeting of the Co-ordinating Council of Audiovisual Archives Associations (CAAAA), which took place in Singapore on 10-11 March 2016, just after the 2016 JTS. As she will report to the General Assembly in Bologna, she feels that there is growing potential for more collaborative FIAF/CAAAA projects, which will eventually be beneficial to FIAF. One of the commitments FIAF has made to the CCAAA is to use our recent experience of the new FIAF website to improve and modernize the very basic CCAAA website, and to incorporate other CCAAA projects / related efforts (World Day for Audiovisual Heritage; Joint Technical Symposium; Archives at Risk) to cohesively appear under one umbrella, in order to improve the online visibility of the Council.



The CCAAA Board members in Singapore

## > Archiving Tomorrow – Archives at Risk Conference

Rachael Stoeltje and David Walsh attended the Archiving Tomorrow – Archives at Risk conference, supported by the CCAAA, in Dublin from 1-3 June. They represented FIAF as members of the Outreach and Training Committee, and presented on FIAF's past training courses, recent training

efforts and the current plans for an established International Outreach and Training programme, and a comprehensive overview of the world's needs for assistance. The Conference was another opportunity for FIAF to share its vision and experience with the representatives of other CCAAA associations. Proceedings of the Conference will eventually be available on the CCAAA website.

## > Admission Questionnaire

A working group of the FIAF EC has updated and modernized the FIAF affiliation application form, which is now available as a fillable PDF [on the FIAF website](#).

## > Statistical Questionnaire

As you know, we have not asked you to fill in a statistical questionnaire for several years now. The EC has now finalized a new version of the questionnaire, and has asked the Secretariat to make it available as an online questionnaire on the model of the recent equipment survey of the FIAF Technical Commission. That way, the date for each FIAF archive will be stored, to make it easier for our colleagues filling in the form in future years. The new statistical questionnaire should be available shortly.

## > FIAF Award

At its last meeting, the EC examined all the nominations received from FIAF affiliates and decided to give the 2016 FIAF Award to Belgian filmmakers Jean-Pierre and Luc Dardenne. The trophy – a silver film can – was made as usual in a Mexican workshop, from silver recovered from old film in the lab of the Filmoteca de la UNAM. It will be handed over to the Dardenne brothers at a special ceremony at the end of the Symposium on Sunday 26 June.

In September, the Secretariat will send a new call for nominations to all affiliates for the 2017 FIAF Award.





## 03 News from the Secretariat

### > FIAF Staff



Baptiste Charles with Rutger Penne, Jacqueline Renaut, Christian Dimiriu and Gail Rubenstein in the rue Defacqz building in 2008

Baptiste Charles, our part-time publications coordinator, left FIAF on 4 May 2016 after nearly 10 years in the FIAF office, as he found a very interesting full-time job elsewhere. On behalf of the Secretariat and the whole FIAF community, I would like to express my heartfelt thanks to Baptiste for the work he has accomplished all these years - in sometimes challenging circumstances - but always in good spirits. I wish him the very best with his new endeavours. It has been decided not to recruit a replacement for Baptiste immediately, but to take the time to think about a possible slight reorganisation of the FIAF office. Meanwhile, we will be using the services of freelance collaborators on a project by project basis.

As we well as its permanent staff (Christine Maes, Administrative Assistant, and Jacqueline Renaut, Accounting and HR Coordinator), the office works with a regular pool experts on a freelance basis. I would like to pay tribute to them: Lara Denil (designer), Jean-Pascal Cauchon (web developer), Marc Vermeir (IT consultant), Elaine Burrows (JFP Editor), Camille Blot-Wellens (researcher on

the film identification project) and our translators and correctors (Aymeric Le Roy, Nicolas Bruwier, Itziar Gomez Carrasco). I would like to take this opportunity to pay a special tribute to our colleague Inma Trull Ortiz (Valencia) for her indefatigable voluntary work on the Spanish texts and summaries of every issue of the *JFP*.

### > FIAF Website and Social Networks

The new [FIAF website](#) has been up and running since November 2015, and we have had a lot of positive feedback from colleagues in the FIAF community. The release of the new platform has also dramatically increased the popularity of the website (stats show that monthly visits have increased by 92% in 2016 compared to last year). Our excellent website developer has enabled us to introduce a number of new functionalities (search engines, members' area, etc.). We have also given access to a lot of documents downloadable as PDF files (in particular historical ones - see 'FIAF Archives' below).

We would like to encourage more members of the FIAF community to register on the members' area and to log in regularly. Don't forget that we keep adding important documents to that section.

Our Facebook page keeps getting more and more popular (2215 "likes" as of 17 June 2016, i.e. a 24% increased the launch of the new website seven months ago), thanks to our careful posting of important and relevant announcements. Please like our [Facebook page](#) if you haven't done so yet!

## > Publications

Since January, the Secretariat has worked on the production of #94 of the *Journal of Film Preservation* and the *2016 FIAF Directory*, which we have both sent to all our affiliates. After our printer in Luxembourg went bankrupt last year, we have found a new printer – Graphius – in Belgium. So far we are very happy with this new partnership.

Please note that you can find a downloadable version of the FIAF Directory on the [FIAF website](#) (you need to be logged in), and that the most updated version of the directory is via the search engine on the website. The next edition of the Directory will be release in early 2018.

As a result of the Secretariat's active campaigning, more affiliates than ever before have submitted their Annual Reports this year (140 out of 158 as of mid-June), although as usual very only a minority respected the statutory 28 February deadline. For the first time, we have added all the 2015 Annual Reports sent to us on the [FIAF website](#) in "real time" (you must be logged in to consult them).

After many years of hard work, the CDC has finally published The Moving Image Cataloguing Manual, which has been added to the [FIAF website](#) as a free PDF file. We have received a lot of very positive feedback since its release in early May, and the Manual page on the website has been visited nearly 1800 times in the last 6 weeks. There are now plans to release a printed version of the Manual and to send a complimentary copy to each FIAF affiliate.

The Secretariat has also maintained and updated the [Film Labs list](#), which was initially compiled by Rachael Stoeltje and her team at Indiana University, from

data received from previous similar efforts by FIAF (2013 film lab survey), AMIA's Film Advocacy Task Force, Mick Newnham (Australia National Film and Sound Archive), Andrew Oran (Fotokem), and Christian Richter (Kodak). We receive regular feedback on the list and we try to keep it as up-to-date as possible. Please help us update it if you hear of the closure (or opening!) of a photochemical lab in your country...

## > FIAF Archives



André Stufkens of the European Foundation Joris Ivens research historical documents in the FIAF office in May 2016

Thanks in particular to our Administrative Assistant Christine Maes' hard work, we have made good progress with our programme of digitizing key FIAF historical documents and [making them available](#) on the FIAF website. The reports of all EC meetings (going back to 1946) are now downloadable, as well as the main papers of all congresses until the early 1970s, constitutional documents, old FIAF publications, the proceedings of all [past JTSs](#) and various papers of all [past FIAF Summer Schools](#). We were glad to receive a lot of positive feedback this section of the FIAF website. Next, we are planning to digitize our big collections of recordings of many past EC meetings, held mainly on tapes, before it is too late.

Don't forget that the rough catalogue of the FIAF Archives is available via the [search engine](#) on the FIAF website. Although the Secretariat cannot welcome researchers in ideal conditions, we do try our best to accommodate those who come to consult historical documents in the office.

## > FIAF Representation at various events

Since January, the Senior Administrator has represented our Federation at the following events:

Cinémathèque suisse in Lausanne (December 2015, to meet the Technès team, visit the Cinémathèque's new Conservation Centre and pay a visit to Christian Dimitriu);

FIAF/Cinémathèque française Winter School on programming (February 2016); he welcomed the students and introduced the School, and moderated a round-table on the programming of film festivals;

Film Preservation and Restoration Workshop India, Pune, and visit of the Film Heritage Foundation headquarters (Mumbai), March 2016

Cinémathèque de Toulouse: he attended their "Zoom arrière" film heritage festival and moderated a [round-table on film restoration](#) featuring colleagues from seven European FIAF archives;

Cinémathèque suisse (Lausanne): he attended a [symposium](#) on the early history of film archives and film societies, and delivered a paper.

Christophe Dupin returned to Lausanne few days later to attend his predecessor Christian Dimitriu's funeral. FIAF and the Cinémathèque suisse then hosted the reception drinks that followed the ceremony, at the Cinémathèque.

He attended the film heritage lunch hosted by the CNC and the Cinémathèque française during the Cannes film festival, where he met many colleagues from FIAF archives and could talk about the Bologna Congress with Gian Luca Farinelli.



Christophe Dupin speaking at the closing ceremony of the workshop in Pune.

## 04 Journal of Film Preservation



The two most recent issues of the *Journal of Film Preservation* presented a two-part series on music and silent cinema. Authors included Gillian Anderson, Hall-dor Krogh, Julie Brown, Maud Nelissen, and Timothy Brock, all of whom have recently produced restored or reimagined scores for silent films – *The Birth of a Nation*, *Fante-Anne* and *Brudeferden i Hardanger*, *The Epic of Everest*, *The Merry Widow*, and *Modern Times*, along with a survey of practices in Japan and Brazil, and an interview in two parts with Neil Brand. The last issue also featured a very interesting overview of the history of film restorations,

Topics in the next issue (#95, October 2015) should include, among others, ten years of Bern's Lichtspiel archive, the Cinémathèque de Bretagne, a history of the British regional film archives, colourising and sonorising archive films, restoring television programmes, educational and cultural activities at the Cinémathèque française, and two tributes to Christian Dimitriu from Robert Daudelin and Ivan Trujillo.

We still welcome ideas for articles by all our affiliates, and in particular from regions often under-represented in the *JFP*, so please don't hesitate to send us your proposals (with a short abstract) at [jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org). We always welcome feedback and constructive criticism too !

If you are interested in purchasing advertising space in the *JFP*, please email [c.Dupin@fiafnet.org](mailto:c.Dupin@fiafnet.org)

Elaine Burrows and Christophe Dupin



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

### > Inclusion Online Journals

FIAF's [Periodicals Indexing Project \(P.I.P.\)](#) has officially started with the indexing of electronic journals in 2016. We have selected a list of suitable online journals, mostly with open access, which we will index or for which we will offer full text content on the ProQuest platform. We have increased our collaboration with freelance indexers to cope with the additional workload.

These are the online journals which are already included in the [International Index to Film Periodicals](#):

- Alphaville  
<http://www.alphavillejournal.com>
- Film Criticism  
<http://filmcriticism.allegheny.edu>
- Film-Philosophy Journal  
<http://www.film-philosophy.com>
- Filmicon: journal of Greek film studies  
<http://filmiconjournal.com/journal>
- Jump Cut  
<http://www.ejumpcut.org>
- Literature/Film Quarterly  
<http://www.salisbury.edu/LFQ>
- Movie  
<http://www2.warwick.ac.uk/fac/arts/film/movie>
- Screening the Past  
<http://www.screeningthepast.com>
- Secuencias  
<https://revistas.uam.es/secuencias>
- Senses of Cinema  
<http://sensesofcinema.com>

### > New ProQuest Platform Launched

Our publication partner ProQuest launched in 2016 a new online platform for all their Film Studies Databases, incl. the *FIAF Databases*, *Film Index International* (BFI), and the *AFI Catalog*. The *FIAF Databases* package now includes three databases: the *International Index to Film Periodicals* (updated quarterly), the *International Index to Television Periodicals* (a 'closed' database), and the *Treasures from the Film Archives* (updated annually).

### > Discount Rates for P.I.P. Contributors

We continue to offer discount rates for affiliates who contribute to the P.I.P. With the introduction of variable discount rates according the membership category we can now offer all affiliates a more refined and customized subscription price. For more information, please contact the P.I.P. Editor, Rutger Penne at [r.penne@fiafnet.org](mailto:r.penne@fiafnet.org)

#### P.I.P. SEEKS FREELANCE INDEXERS

FIAF's Periodicals Indexing Project (P.I.P.) has now officially started indexing electronic journals. To enable the P.I.P. to cope with the additional workload, we are looking for qualified free-lance indexers to help with the indexing of online film journals. This journal indexing is done in a web based software system which can be accessed from home. Guidelines and rules are provided. Rates available on request.

Applicants should meet the following requirements:

- a deep interest in and knowledge of cinema is essential
- studies in relevant fields (documentalist, librarian, media studies, etc.) and/or experience in journal indexing
- the ability to write a concise summary in English and to follow precise guidelines to a high level of accuracy
- excellent written knowledge of English; knowledge of other languages is a bonus
- basic computer skills

More information on FIAF's *Periodicals Indexing Project* can be found [HERE](#).

All applications (preferably with CV and covering letter) should be sent to the Editor by 31 August 2016 at [r.penne@fiafnet.org](mailto:r.penne@fiafnet.org).

## 06 News from the Commissions

### > Cataloguing and Documentation Commission (CDC)

In May 2016, the FIAF Cataloguing and Documentation Commission (CDC) released *The FIAF Moving Image Cataloguing Manual* as a PDF on the FIAF website. Through preliminary promotional activities, such as postings to social media platforms, the feedback we have received so far has been overwhelmingly positive. Plans are in the works for a print copy and we expect it will be available in the weeks following the Bologna Congress. We are interested in the user community that develops. If your institution implements the manual, please contact Thelma Ross at [thelma\\_ross@moma.org](mailto:thelma_ross@moma.org).

*The Bibliography of FIAF Affiliates' Publications and the International Directory of Film/TV Documentation Collections* are no longer published as part of the FIAF Databases package on the Ovid and ProQuest platforms. The CDC is currently investigating their future and possible alternative publications formats for both databases.

The *Glossary of Filmographic Terms* is freely available on the FIAF website in a database version. A search engine allows the user to retrieve definitions and translations in all languages currently available. The data is also available in spreadsheet format.

Thelma Ross

**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 has been trying to find out more information about how to identify and date film manufactured by the British company Ilford. In this she has been consulting various sources, but unsurprisingly there seems to be only limited information available. She continues her work of piecing together what information can be found on this and other film stocks, and

if anyone has any images of markings on films which can be dated, these will be gratefully received.

#### Resources

Do not forget the list of online resources and Summer School distance learning resources which can be found on the FIAF website under E-resources. We will shortly be running our annual check on these online links to ensure that they are still valid.

David Walsh

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

### > Programming and Access to Collections Commission (PACC)

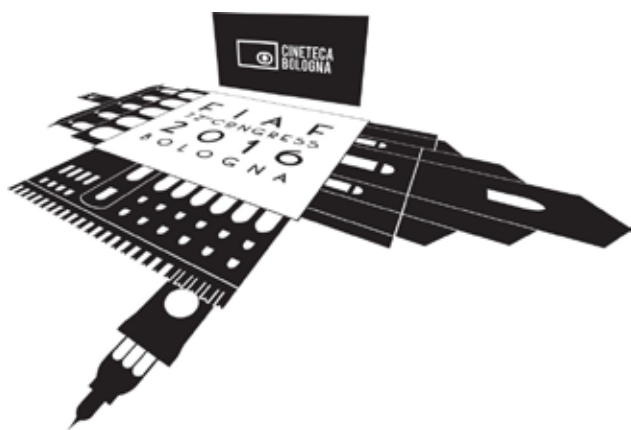
PACC has confirmed refreshed membership for the commission and welcomes Dave Kehr (MOMA, NY), Oliver Hanley (Osterreichisches Filmmuseum, Vienna), May Haduong (Academy of Motion Picture Arts and Sciences, Los Angeles) and Helen Edmunds (BFI, London) as full or corresponding members. WELCOME to everyone and we will be addressing access in the FIAF context, legal and voluntary deposit, subtitling, and other PACC topics at the next meeting in Bologna.

Meg Labrum, Head of PACC

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

## 07 FIAF Congresses

### > 2016 Congress in Bologna



After months (years?) of preparations, in particular by the very energetic team of the Cineteca de Bologna, the 2016 Congress is ready to start. All the information you may still need about the 2016 is available on the [Congress website](#). Confirmed delegate registrations as of mid-June confirm that it will be one of the most popular Congress in the 78-year history of FIAF. We look forward to seeing so many of you there.

### > Congress Travelling Fund

As you know, the FIAF EC allocated 4000€ to the 2016 Congress Travelling Fund, and a selection committee carefully examined all 12 applications received, based on a set of clear criteria. After much deliberation, the Committee decided to award grants to Juan José Mugni (Uruguay), Alejandra Trelles (Uruguay), Circe Itzel Sánchez González (Mexico), Cécile Petit-Vallaud (France), Elvira Diamanti Baboci (Albania), Luciano Castillo (Cuba), Norma Rivera (Peru), and Nino Dzandzava (Georgia). David Walsh also agreed to support another candidate, TC member Albino Alvarez Gómez, via the Commission's budget, so in the end 9 or the 12 applicants could be supported. The good news is that everyone selected has accepted the grant and will be able to travel to Bologna thanks to it. The scheme, which is proving increasingly popular and is really making a difference for some of our colleagues, will be renewed next year.

### > 2017 Congress in Los Angeles

After much discussion and consideration by the Academy Film Archive, UCLA Film & Television Archive, the FIAF Secretariat and the Executive Committee, we have selected the dates for the 2017 FIAF Congress in Los Angeles as 28 April – 3 May 2017, with the pre-Congress EC meeting taking place on 27-28 April. We all believe that these are the best dates given all of the factors in scheduling. The specific schedule is still in development, but we do have the Packard Humanities Institute and the Getty Institute as partners, so are working to integrate visits to the new PHI Stoa and the Getty Museum.

Furthermore, the George Eastman Museum recently announced the schedule for the third Nitrate Picture Show, which will take place from 5-7 May in Rochester. We shifted the FIAF Congress dates up slightly to leave a travel day for those who are keen to attend both events.

You can now put those important dates in your 2017 diaries!

### > Beyond 2018

The forthcoming General Assembly will have to vote on the invitation of the Cinémathèque Suisse (Lausanne), the only declared candidate to host the 2019 FIAF Congress so far. The Executive Committee has also received informal expressions of interest from EYE (Amsterdam), the Archivo Nacional de la Imagen y la Palabra (Montevideo), the National Film Archive of India (Pune), and the Bangladesh Film Archive (Dhaka) to host future FIAF Congresses.

## 08 Training



### > "School on wheels" Project (IBERMEDIA – CLAIM – FIAF)

#### Seminar-Workshop on Cataloguing Film Material: FIAF – RDA at the el Centro de Capacitación Cinematográfica, A.C., Mexico City

The Centro de Capacitación Cinematográfica, A.C., uses a platform with an RDA module and applies the FRBR, MARC, RDA and FIAF standards to catalogue an archive compiled over the last 40 years. Guidance was requested and information was exchanged with FIAF cataloguing experts Nancy Goldman and Michael Campos-Quinn. Progress was also shared with Latin American archives during the "Seminar-Workshop on Cataloguing Film Materials: FIAF-RDA" organized by the CCC and CLAIM with the financial support of IBERMEDIA from the "School on Wheels" programme (25-29 April). The seminar-workshop was considered of good quality and very useful.

Lisa Johnson

[es]

#### Seminario Taller de Catalogación de Materiales Cinematográficos: FIAF – RDA en el Centro de Capacitación Cinematográfica, A.C., Ciudad de México

El Centro de Capacitación Cinematográfica, A.C., utiliza una plataforma con módulo RDA y aplica las normas FRBR, MARC, RDA y FIAF para catalogar su archivo

conformado durante 40 años. Se solicitó orientación e intercambio de información con los expertos en catalogación de la FIAF: Nancy Goldman y Michael Campos-Quinn. Los progresos también se compartieron con archivos latinoamericanos en el "Seminario-Taller de Catalogación de materiales cinematográficos: FIAF-RDA" organizado por el CCC y la CLAIM con financiamiento de IBERMEDIA del programa "Escuela sobre ruedas" del 25 al 29 de abril y calificado de gran utilidad y calidad.

Lisa Johnson



#### Theoretical & Practical Workshop on Photochemical & Digital Film Restoration

Organized by, and held at the *Filmoteca de la Universidad Nacional Autónoma de México (UNAM)*, from 23 November to 4 December 2015.

The workshop's objectives were to enhance the knowledge and efficiency of CLAIM archive professionals or technicians and their performance in the field of photochemical and digital restoration of films, as well as to receive and provide correct information to help them understand and evaluate how to integrate computers in a restoration laboratory.

The representatives of 19 archives from 9 countries attended the workshop and according to the 40 participants, it was conducted with great success, exceeding their expectations in terms of learning new concepts, methodologies and work techniques.



During the workshop, all participants collaborated in the photochemical restoration process of the nitrate film *"Accidente del Virilla"*, a heritage of great historical value from the *Centro Costarricense de Producción Cinematográfica*.

[es]

## Taller Teórico-Práctico de Restauración Fotoquímica y Digital de Película Cinematográfica

Organizado y realizado en la Filmoteca de la Universidad Nacional Autónoma de México (UNAM), entre el 23 de noviembre y 4 de diciembre de 2015.

El Taller se planteó como objetivos que los Profesionales o Técnicos de los archivos CLAIM logren alcanzar un mejor nivel en conocimientos y mayor eficiencia en el desempeño de sus trabajos en la restauración fotoquímica y digital de películas cinematográficas. Asimismo, recibir y obtener información correcta que les permita conocer y evaluar como integrar los equipos de un laboratorio de restauración.

Asistieron representantes de 19 archivos de 9 países y en opinión de los 40 participantes el Taller se desarrolló con gran éxito, sobrepasando sus expectativas en el aprendizaje de nuevos conceptos, metodologías y técnicas de trabajo.

Durante el Taller todos los participantes colaboraron en el proceso de restauración fotoquímica del filme en nitrato *"Accidente del Virilla"*, de gran valor histórico patrimonial del Centro Costarricense de Producción Cinematográfica.

Norma Rivera



## > FIAF / Cinémathèque française Winter School on Programming

The first FIAF / Cinémathèque française Winter School on Programming which took place in Paris during the *"Toute la mémoire du monde"* festival at the Cinémathèque on 4-5 February 2016 was a success. We expected about 25 students but eventually had to close registrations at 40 (31 of whom were members of the FIAF community, and 18 nationalities were represented). Over one-and-a-half day we welcomed 16 lecturers (almost all of them from FIAF archives), who delivered lectures on various aspects of film programming by cinémathèques and film archives (the full programme can still be found on the [FIAF website](#)). Thanks to the modest fee charged to students (with a reduced fee for staff of FIAF archives), the sharing of the costs with the Cinémathèque, and the fact that the training took place during an important film heritage event, the net cost of this training to our Federation was very limited. The feedback from our students was generally very good, even though there are a number of things that could be improved should this Winter School take place again next year (for instance, many students requested fewer lectures and more hands-on sessions).

Christophe Dupin



Students and lecturers in Pune



Christophe Dupin with the students who received a FIAF scholarship

## > Film Preservation and Restoration Workshop, India

The Film Preservation and Restoration Workshop, India, was a major ten-day event jointly organised by The Film Heritage Foundation of India in partnership with the National Film Archive of India and FIAF, in association with The Film Foundation's World Cinema Project, George Eastman Museum and L'Immagine Ritrovata. It took place in Pune, on the premises of the NFAl, from 26 February to 6 March 2016. Much of the great success of the event is owed to the tireless efforts and organization skills of The Film Heritage Foundation's Shiven-dra Singh Dungarpur and his wife Teesha.

The curriculum was devised and speakers invited by David Walsh, with generous support from George Eastman Museum, who provided five teachers, and L'Immagine Ritrovata, who provided four. These were complemented by four other experts including Thelma Ross, Head of the Cataloguing and Documentation Commission of FIAF. The focus was very much on practical training, with hands-on workshops running over six days of the course, dealing with film identification, handling, repair and preparation, as well as the conservation and handling of non-film materials, such as film posters and photographs.

There were a total of 61 students from all over India (as well as Sri Lanka and Bangladesh), some of whom had participated in the previous Preservation and Restoration School in Mumbai in February of previous year. FIAF awarded scholarships to five students: Shruti Narayanswamy, Sachin Sharma, Vinita Saroj Negi and Ritika Popli (India), and Md. Rashedul Alam Gazi (Bangladesh).

The course had considerable backing by the Indian Government, and garnered a huge amount of media coverage in India. Sadly some of the later coverage was generated by the death while the workshop was taking place of the NFAl's founding father, P. K. Nair, which added a poignant note to the workshop's closing ceremony.

Feedback from the students was almost entirely positive, not to say enthusiastic, and there was a genuine sense among both students and teachers that this was an important and significant event that would sow the seeds of a regeneration of film archiving on the sub-continent.

David Walsh and Christophe Dupin

## > 2016 FIAF Summer School in Bologna

The 7th Film Restoration / FIAF Summer School hosted by the Cineteca di Bologna and l'Immagine Ritrovata will take place from 25 June to 15 July 2016 in Bologna, and for the first time will overlap with the Congress, which means Congress delegates will be able to meet the students of the Summer School.

As many as 46 students were selected from over 80 applications, but seven later withdrew their application, so students on the waiting list are now being considered.

The FIAF Selection Committee initially awarded five scholarships for the School, to the following people: Joshua Bright, (Malawi) 1000 €; Okkar Maung, (Myanmar) 1000 €; Caroline Fuentes Figueroa (Mexico), 1000 €; Leandro Listori (Argentina), 1000€; Luzia Valente (Portugal), 750€. Following Leandro Listorti's withdrawal, the Selection Committee decided to allocate the spare 1000€ to Bright Joshua, who has done a lot for the preservation of the film heritage in Malawi, in difficult circumstances.

## 09 FIAF Supporters

### > New FIAF Supporters



Axiell is the supplier of the only ready-made collections management system to adhere to the FIAF international film standard EN 15907. Designed specifically for moving image collections – Axiell’s film archives solution allows you to have one central source of data for your collections management, freeing you from the need to manage multiple systems or to undertake the lengthy and expensive process of designing your own bespoke solution.

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#### Cinegrell Postproduction GmbH

Currently employing 14 people, cinegrell runs the only remaining film laboratory in Switzerland and offers comprehensive services of the highest quality for 16mm and 35mm film. Combined with camera rental and post production, equipped with the current grading-, compositing- and restoration tools we cover the full range of services. For every workflow we have the right solution, be it the latest digital formats or the oldest type of film stock.

An important feature of our postproduction offer is the Dolby 5.1 certified cinema with a comfortably arranged grading suite, equipped with Filmlight’s Baselight TWO grading system and a Christie 2K digital projector. With this we prove our visionary attitude and present our customers with a unique portfolio.

#### Research & development in film restoration

In collaboration with the University of Zurich and well-known industry and research partners we took part in the DIASTOR research project and thus continuously expanding our expertise in the growing domain of film restoration. In doing so, we relied on best practices and moreover developed new technologies to preserve old film material for posterity and make it accessible.

Saving, preserving and making old film material accessible, as well as long-term storage on film stock has become one of cinegrell’s core business activities and is of great concern. The restoration team lives film to the fullest and treats every project with the utmost care.

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Gallery Systems has developed collection management solutions for the finest cultural institutions throughout the world for over 30 years. Our powerful, yet easy-to-use solutions organize and manage collection information and publish content from the database to the web. Our clients include many of the world's pre-eminent private collectors, museums, corporate and government archives and agencies.

### Manage Collection Objects and Information

Organizations seeking to consolidate, manage, and control all information related to their collections rely on [The Museum System \(TMS\)](#) for their collection management needs. TMS provides streamlined exhibition planning, easy access to loans, full shipping and insurance details, and end-to-end control of object information.

### Share the Collection

To facilitate visitor interaction, educational initiatives, and research, institutions use [eMuseum](#), the TMS web publishing toolkit, to seamlessly integrate collection content and media on the web. eMuseum is Linked Data compatible and provides complete API services to facilitate data sharing and collaboration.

### Streamline Conservation Processes

Conservators work with TMS [Conservation Studio](#), a web-based tool that fully supports conservation project management, survey and treatment information, reports, images, and media. Conservation Studio lets conservators do their job more efficiently by easily accessing, updating, and sharing conservation information throughout the organization.

### Simplify Digital Asset Management

TMS [Media Studio](#) provides advanced media management tools to help organizations efficiently handle any type of media, even those not related to their collection. Media Studio is browser-based and fully integrated with The Museum System (TMS), ensuring easy and secure access to your media from anywhere.

### Contact:

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Hochschule für Technik  
und Wirtschaft Berlin

*University of Applied Sciences*

The HTW – University of Applied Science's degree course in the preservation of audiovisual and photographic cultural heritage offers a uniquely interdisciplinary scientific-materials and hands-on training approach. Film preservation, the youngest of conservation and restoration disciplines, is pursued in an in-depth programme, not only alongside photography preservation but within the entire context of cultural heritage conservation.

Individual professorships at HTW are devoted to teaching each of the respective realms of cultural heritage to be preserved – archaeological and historical artefacts, modern materials and industrial heritage, and audiovisual and photographic heritage – as well as to teaching the practices of unearthing and scientifically investigating cultural heritage (i.e., field archaeology and conservation science).

Students enrol in one of the programme's focus areas to participate both in interdisciplinary classes across courses and in focus seminars by the respective teachers or visiting scholars in the specialties unique to their field. Course topics for the audiovisual/photographic preservation curriculum thus range from cultural to film and photo history; manual photography retouching to digital moving image processing; general materials science to photographic chemistry; and collection surveys and passive conservation to film reconstruction and restoration. Within the curriculum, the choice of individual projects, course and thesis subjects, and external internships allows students to pursue a somewhat broader education, or to focus on a particular area of interest (for instance, film preservation or sound restoration).

The school offers both a Bachelor's degree and a subsequent Master's programme. Given certain pre-



requisites, candidates with Bachelor's degrees from other programmes may directly enrol for the Master's degree, offering further opportunities for those with previous moving image studies or preservation training or credentials. Graduates from the programme have thus found employment in institutions ranging from EYE Filmmuseum to the Deutsche Kinemathek, from the Swedish Film Institute to the Bundesarchiv/German Federal Archives.

Teaching is both in German and English, and some German knowledge is required for taking part in the programme, but certified proficiency in the language is only required after the first year of study. Individual consultations in English are available, and homework assignments, presentations, and theses in English are encouraged. Indeed, international visitors have always been a vital and integral part of the student body, and the programme aims to further its global integration and international appeal. Thus, international candidates interested in studying moving image preservation in Germany in one of the world's most vibrant municipalities are emphatically encouraged to apply.

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Since 1935, IMAGICA Corp. has been present in the creative industries as an imaging technology company, starting with the first commercial film laboratory, Far East Film Laboratory, in Japan.

IMAGICA holds the largest share of the Japanese post-production market, and is a wholly owned subsidiary of Imagica Robot Holdings Inc., a public listed company with subsidiaries in post-production, content production, broadcasting, imaging systems and human resource consulting, and staffing for the industry. Operating from six sites throughout Tokyo, the company offers extensive production and post-production services for any content production and distribution, from film, TV, advertising, mobile to games.

With long-standing knowledge of film and the

newest digital imaging technology, archiving and restoration is one of IMAGICA's flagship services, which include processes such as film developing and printing, and duplicating of flammable film. Additionally, scanning, digital restoration, film recording for both 2K and 4K, and metadata management system are key components of the services offered by IMAGICA, which differentiates the company as a film laboratory.

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Rosbeek Techniek focuses primarily on European film institutes like the EYE Film Museum, Amsterdam, in the Netherlands, the Norwegian Film Institute, Oslo and Swedish Film Institute, Stockholm.

Our recent accomplishment is a project at the Egyptian Theatre, Los Angeles, CA, U.S.A.

Rosbeek Techniek / International Cinema Technology has expertise in matters relating to motion picture film projection and analogue sound scanning of both optical and magnetic soundtracks.

We offer services to clients engaged in the preservation of important cinematographic material and the promotion of film culture in all its aspects.

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## > News from FIAF Supporters



CPCB

Centro de Pesquisadores do Cinema Brasileiro

### Tribute to Francisco Sérgio Moreira



Francisco Sérgio Moreira – who left us last January – will be honored at CINEOP, festival organized by the Universo Produções and dedicated to “Cinema as Patrimony”.

Chico Moreira – as he was known – was one of the main Brazilian restorers with specialization in Restoration at the German Cinematheque in 1982 and Preservation at the University of California in 1990.

Moreira was member of the Researchers Center of Brazilian Cinema (CPCB) and restored all the Centre’s Program of films bringing back classics to spectators like *Aviso aos Navegantes*, by Watson Macedo; *Menino de Engenho*, by Walter Lima Jr.; *O Homem que Virou Suco*, by João Batista de Andrade; and *A Hora da Estrela*, by Susana Amaral, among others.

He was Curator of Restoration and Preservation of the MAM Cinematheque (1979/1989) and Curator of Image Browser Series “The World of Twenties for ZDF / German TV”.

He was also editor and participated in countless film projects of Brazilian Cinema.



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Prasad Corp provides specialist digital post production and restoration services to customers worldwide. We have provided support for some of the world's most well-known motion picture studios and archive facilities - reviving classics and ensuring the world's long film heritage stands the test of time. Our services include film digitization, digital film restoration, digital asset management, VFX, digital intermediate, 3D movie making solutions, re-mastering and digital cinema services, delivered by our creative and technical teams. Our team of 1,500 technical and creative people in six countries around the world are renowned for their professional expertise and exceptional service, having supported sophisticated and complex projects. "Whatever your challenge, Prasad Corp has the solution."



Restored version of *Behind The door* printed at Haghefilm Digitaal

This year the San Francisco Silent Film Festival featured the Irvin Willat film *Behind The Door* (1919). As completion of the restoration of this masterpiece, initiated by the film festival in cooperation with the Library of

Congress and Gosfilmofond (Russia), two 35 mm film prints were manufactured at Haghefilm Digitaal. The president of the board of the festival Rob Byrne travelled to Amsterdam with the result of the digital restoration, to have the material transferred back to 35 mm negative at Haghefilm Digitaal and moreover to be able to make use of one of Haghefilm Digitaal's specialties: the **Desmet-colour printing process**. Although reproduction of the rare combination of tinting and toning used in the original film copy was a challenge for the Haghefilm Digitaal staff, their expertise in the field of colour reproduction through the method invented by Jean Desmet once again delivered a great result.



ECLAIR - YMAGIS

The following six feature films fully restored by Eclair were presented as part of the 2016 Cannes Film Festival's Cannes Classics. Among the world-renowned titles were *Adieu Bonaparte* directed by Youssef Chahine (4K scan and restoration from the original negative); *Rendezvous in July* by Jacques Becker (2K scan and restoration); *A Man and a Woman* (4K scan and restoration from the original negative with colour and B&W colour grading supervised by Claude Lelouch) directed by Claude Lelouch; Jean-Luc Godard's *Masculin Féminin* (2K digitization and restoration from the original negative by Éclair with colour grading supervised by cinematographer Willy Kurant); *News Items* directed by Raymond Depardon (2K scan from the Super 16 colour negative with colour grading supervised by cinematographer Raymond Depardon); and Georges Rouquier's *Farbrique* (2K immersion scan - B&W). To learn more about Eclair's restoration services, please visit [www.eclair.digital](http://www.eclair.digital)

[fr]

Mondialement reconnu, les six long-métrages suivants ont été restaurés par Eclair. Ils ont été présentés au sein de la sélection Cannes Classics du festival de Cannes 2016 : *Adieu Bonaparte* réalisé par Youssef Chahine (scan 4K et restauration à partir du négatif d'origine), *Rendez-vous de Juillet* de Jacques Becker (scan 2K et restauration), *Un homme et une femme* de Claude Lelouch (scan 4K et restauration à partir du négatif d'origine

avec étalonnage en couleur et en noir et blanc supervisé par Claude Lelouch), *Faits divers* réalisé par Raymond Depardon (scan 2K depuis le négatif Super 16, couleur, 1.37, avec étalonnage supervisé par Raymond Depardon) et le film de Georges Rouquier *Farrebique* (Scan 2K immersion en noir et blanc). Pour en savoir plus sur le service restauration d'Eclair : [www.eclair.digital](http://www.eclair.digital)



**The Monal group becomes Hiventy,  
an identity that reflects its new strategy**

**Hiventy:** under the new name gathers all the activities of the former Monal Group (formerly CMC and LVT), RGB, and Digimage Mediadub - famous actors of audiovisual technical services, on the market for over 30 years in France and abroad.

Hiventy (Digimage) - the last industrial photochemical laboratory in France - and Kodak organized during the Cannes festival, with the support of the CST (Commission Supérieure Technique de l'image et du Son), a cocktail to greet "The Analog Renaissance" with director László Nemes, *Le Fils de Saul* (Son of Saul).

Hiventy and Kodak are welcoming the growing number of shootings in film this year. Film remains the best storage medium, through prints or returns on film.

The partnership between Hiventy and Kodak shows a real ambition to maintain the know-how and photochemical expertise in France.

Hiventy and Kodak, both FIAF Supporters warmly thank FIAF for its constant support to film.

[fr]

## **Le groupe Monal devient Hiventy, une identité qui reflète sa nouvelle stratégie**

Hiventy : sous ce nouveau nom sont rassemblées toutes les activités de l'ex Groupe Monal (ex CMC et LVT), RGB, Digimage et Mediadub - acteurs réputés de la prestation technique audiovisuelle, présents sur le marché depuis plus de 30 ans en France et à l'international.

Hiventy (Digimage) - le dernier laboratoire photochimique industriel en France - et Kodak ont organisé durant le festival de Cannes, avec le soutien de la CST (Commission Supérieure Technique de l'Image et du Son), un cocktail pour saluer «The Analog Renaissance», en présence du réalisateur László Nemes, *Le Fils de Saul*.

Hiventy et Kodak se réjouissent du nombre croissant cette année de tournages en pellicule. La pellicule demeure par ailleurs le meilleur support de conservation, par l'intermédiaire des tirages ou des retours sur film.

Le partenariat entre Hiventy et Kodak témoigne d'une réelle ambition de maintenir le savoir-faire et l'expertise photochimique en France.

Tous deux FIAF supporters, Hiventy et Kodak remercient chaleureusement la FIAF pour son soutien constant à la pellicule.



Pierre-William Glenn, President of CST, and László Nemes





## Two 4K restorations of the Hungarian Filmlab at Cannes Classics 2016 Official Selection

Over the last 15 months, the Hungarian Filmlab restored 14 full-length feature films under the supervision of the NFA, the Czech National Film Archive, as part of the project entitled "Digital restoration of Czech film heritage". The Hungarian Filmlab has also taken part recently in the 4K full digital restoration of five Hungarian feature films in a Hungarian National Digital Film Archive and Film Institute (MaNDA) project.

One film restored in 4K from each of these projects has also had a successful premiere at Cannes Classics 2016 Official Selection: *Ikarie XB 1* by Jindřich Polák (1963, 1h28, Czechoslovakia) and *Szerelem (Love)* by Károly Makk (1971, 1h32, Hungary).



Hungarian Filmlab Love by Karoly Makk Returns to Cannes after 45 years - photo Karoly Makk after the re-premier of Love (Szerelem)

The Kodak logo, consisting of the word 'Kodak' in its signature red font, flanked by two horizontal yellow bars.

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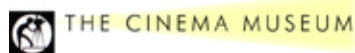
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