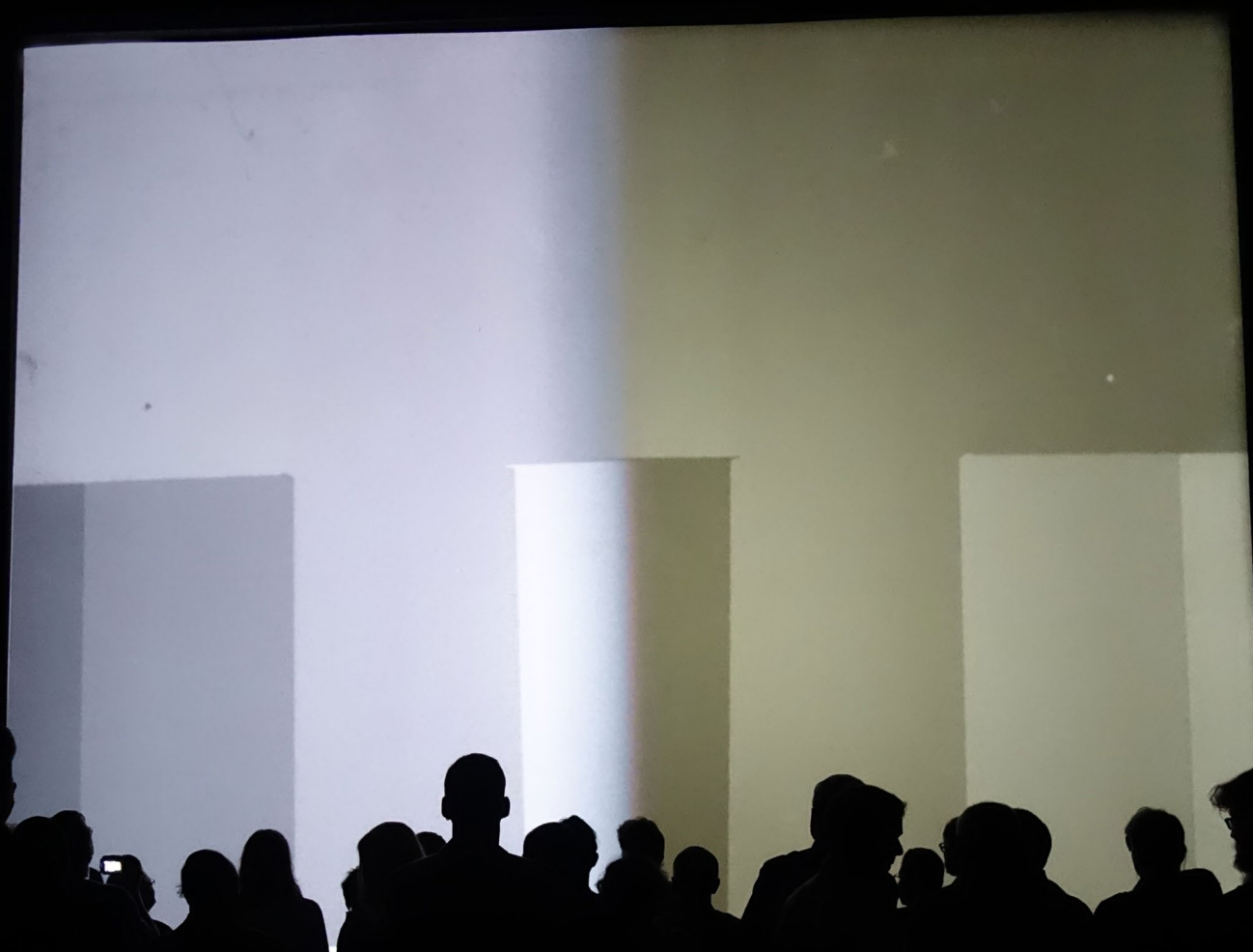


fiaf bulletin online

06.2017



Editorial



Dear colleagues,

The wealth of news reported in this packed issue of the *FI AF Bulletin online* attests to both the dynamism of our affiliates and the flurry of activity of our Federation over the last six months. Let me highlight a couple of key events here.

From 27 April-3 May, the Academy Film Archive and the UCLA Film and Television Archive hosted a hugely successful FIAF Congress (if the positive feedback received from many colleagues is to be believed), 22 years after the last one in Los Angeles. I would like to take the opportunity of this editorial to express our very warm thanks to our Michael Pogorzelski, Joe Lindner, May Haduong and Dan Faltz (Academy Film Archive) and Jan-Christopher Horak (UCLA Film & Television Archive) for their very hard work over the last year (or more) to ensure that everything ran smoothly and that our 356 registered delegates had the best possible time in Los Angeles. From the FIAF Secretariat's perspective, it was a pleasure to work with them on the organization of our 73rd Congress.

The FIAF community elected a new Executive Committee and has a new President. I would like to express my personal gratitude to our outgoing President Eric Le Roy for his support of my work and that of the Secretariat over the last six years, and for his twelve years of dedicated service on the Executive Committee. A special mention too to our other retiring EC colleagues Anna Fiaccharini (EC member since 2009), Esteve Riambau (2013), and Fiora Cruz (2015), and a warm welcome to the new recruits Peter Bagrov, Michal Bregant, Cecilia Cenciarelli, Marisel Flores, Paula Felix Didier, and Shivendra Singh Dungarpur, who, along with the seven EC members re-elected for another term, form a strong and dynamic group that reflects the geographical and cultural diversity of our global community. I look forward to working with all of them, and with our new President Frédéric Maire.

Many of the new resources developed by FIAF owe a lot to the dedication and hard work of the (voluntary) Heads and members of our three specialized Commissions. These have been particularly active in the first half of this year, so I would like to add these dedicated colleagues to my long list of thank-yous at the start of this *FBO*, and welcome three new Commission members : Massimo Benvegnù (PACC), Laurent Bismuth (CDC) and Anne Gant (TC).

Finally, I am very pleased to report that the FIAF family keeps getting bigger... In Los Angeles we welcomed two new Associates – the Fundación Cinemateca Nacional de Venezuela and the Olympic Foundation for Culture and Heritage – which brought the number of our affiliates to the all-time record of 164, while three of our Associates successfully applied for an upgrade to full Membership.

Christophe Dupin

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01 News from the Affiliates

> New Affiliates



The Olympic Museum in Lausanne

> **CARACAS** **FUNDACIÓN CINEMATECA NACIONAL**

This new Associate will be introduced in the next issue of the *FBO*.

> **LAUSANNE** **OLYMPIC FOUNDATION FOR CULTURE AND HERITAGE**

The International Olympic Committee has delegated to the Olympic Foundation for Culture and Heritage (OFCH) the mission of acting as a leading international player in the promotion and diffusion of Olympism in the fields of culture, heritage, and education.

Founded in 1993, the OFCH is the IOC's centre of competence for the production and international dissemination of cultural and educational programmes, products, or expertise targeted to the general public, for the management and development of the Olympic Museum and the Olympic Studies Centre, as well as for the acquisition, conservation, management, and making available of the IOC's heritage (artefacts, historical archives, film, and sounds).

With a unique transnational patrimony of 560,000 photographs, 47,000 hours of video, and 8,000 hours of sound archives, the IOC's Images & Sounds collection is also the largest repository of films about the Olympic Games in the world. The collection comprises original film elements of the British Pathé and Chronos Olympic

newsreels from 1908 to 1968, the Olympic film series from 1912 to 2014, including classic documentaries such as *Olympia* by Leni Riefenstahl, *Tokyo Olympiad* by Kon Ichikawa, and *Visions of Eight* by Miloš Forman, Kon Ichikawa, Claude Lelouch, Yuri Ozerov, Arthur Penn, Michael Pfleghar, John Schlesinger, and Mai Zetterling. Outtakes and other production elements of some major Olympic films, technical films about individual sports, films about the preparation of the Games and the IOC's meetings, as well as amateur materials, are also part of our assets.

In 1996, the IOC embarked on a large programme to retrieve and preserve its past film heritage. In our worldwide search for Olympic films, we started attending FIAF congresses, learning from FIAF's best practices and developing precious contacts with members. Early collaborations with FIAF members included the preservation of the Mexico 1968 Olympic film materials with the Academy Film Archive and the Filmoteca de la UNAM, as well as the preservation of the Melbourne 1956 Olympic film materials with the NFSA.

The year 2005 saw the beginning of our most ambitious project with the restoration of Leni Riefenstahl's *Olympia*, for which we collaborated with more than 20 FIAF members worldwide. Since then, we have continued collaborating with FIAF members on a regular basis, either on restoration projects or for the screening of restored Olympic films in their premises. Most of our restored film elements are now carefully stored at the Cinémathèque Suisse.

We can proudly announce that our restoration project has recently been crowned with the 2017 FO-CAL International Award for Best Archive Restoration & Preservation Project. Yet the journey is not over. We will now focus on making our film collection accessible and on fostering opportunities – hopefully also with the collaboration of FIAF members – for a wider public to discover the jewels of our film collection, which not only tells the story of Olympism and sports, but also of society and cinema.

Yasmin Meichtry
Head of Heritage Management

> News from Other Affiliates



> BARCELONA FILMOTECA DE CATALUNYA

Restoration of *El sol del membrillo* (*Dream of Light*)

The Filmoteca de Catalunya has digitized *Dream of Light* (1992), the masterpiece by Victor Erice. The process, supervised by the filmmaker, consisted of scanning the original 35mm negative to 6K, capturing the magnetic master tracks, and encoding the original Betacam tapes. Damaged frames were restored, and Erice introduced minor changes to the original cut. The resulting copy, a DCP in 4K, was screened at Cannes in this year's Cannes Classics section, 25 years after the film received the Jury's Special Award.

Esteve Riambau i Möller

[es]

Restauración *El sol del membrillo*

Filmoteca de Catalunya ha procedido a la digitalización de *El sol del membrillo* (1992), la obra maestra de Victor Erice. El proceso, supervisado por el propio realizador, ha consistido en el escaneo del negativo original de 35 mm a 6K; la captura de las bandas magnéticas de sonido y la codificación de los Betacam originales de rodaje. Se han restaurado los fotogramas afectados y el realizador ha introducido pequeñas variaciones en el montaje original. La copia resultante, un DCP 4K, se ha proyectado en la sección Cannes Classics, 25 años después que el film fuera galardonado con el Premio Especial del Jurado.



The creative crew of the movie meeting the audience at one of the art house cinemas

> BEIJING CHINA FILM ARCHIVE

Typical home objects of the 1990s appeared in *Summer Is Gone*

The Nationwide Alliance of Art-House Cinema (NAAC) is a new initiative by the CFA, created to promote the nationwide distribution of Chinese art films, which previously have been regarded as of "minority interest" to mass audiences. The NAAC's official launch was marked with its first presentation, *Summer Is Gone*, which began screening in cinemas on 24 March. Under the initiative, 110 partner cinemas around the country screened the film daily for two weeks, including at least one of the prime screening times. The creative crew of the movie met the audience at one of the art house cinemas.

Beijing International Film Festival BIFF

On 8 April the pre-screenings of the Panorama section of the 7th Beijing International Film Festival began in Beijing. This is the third time since 2015 that the CFA has taken charge of curating the BIFF Panorama. During a 2-week period over 200 foreign titles from over 40 countries were programmed in 18 themed units shown in 30 cinemas in Beijing, for a total of 925 screenings, 170,000 admissions, and box-office returns of 11,000,000 RMB.

The newly decorated Chinese Film Hall

On 11 May, entrusted by the State Bureau of Film, the CFA prepared and set up the Chinese Film Hall, which covered a large area measuring 1,230 m², at the 13th

China (Shenzhen) International Cultural Industries Fair. Mrs. Sun Xianghui, Director of the CFA, delivered a lively introduction of the exhibition to the audience.

Retrospective of German Films

On 24 May the Retrospective of German Films of the 1st High-Level Meeting of German-Chinese Dialogues on Cultural and Educational Exchanges held by the CFA took place. Mrs. Liu Yandong, Vice-Premier of the State Council of China, also attended the event.

Wenny Liu



> BERLIN DEUTSCHE KINEMATHEK

Film:ReStored_02: The Film Heritage Festival in Berlin

The second edition of the Deutsche Kinemathek's 4-day festival "Film: ReStored_02" will take place 26-29 October 2017 in the Filmhaus at Potsdamer Platz, Berlin. The festival coincides with the UNESCO World Day of Audiovisual Heritage on 27 October 2017.

This is also the year of the Kinopreis of the Kinematheksverbundes (Film Prize of the Association of German Cinematheques), awarded to institutions, initiatives, and actors for their commitment and contributions to the cinematic legacy and enriching our cultural life.

Martin Körber

> BRATISLAVA SLOVAK FILM INSTITUTE



Publication: *History of Slovak Cinema 1896–1969*, by Václav Macek & Jelena Paštéková

The first volume of the *History of Slovak Cinema* (*Dejiny slovenskej kinematografie*) was first published in 1997. An updated and revised second edition has now been published, covering the period 1896–1969, presenting the history of Slovak cinema chronologically from its beginnings until the end of the Czechoslovak New Wave. It charts in detail the history of all the branches, lineages, and genres of Slovak cinema, describes the production of the most important works, the development of the Slovak film industry, distribution, film criticism, and film theory, and highlights the most prominent personalities of Slovak cinema. This project has been carried out on the premises of the Slovak Film Institute; the publication is the result of several years of research, using new approaches and information sources. The book includes almost 400 photographs and illustrations evoking the ambience of the period, mainly from the Slovak Film Institute's collections.

Authors: Václav Macek, Jelena Paštéková.
Published by the Slovak Film Institute, Bratislava, and
OZ Fotofo / Central European House of Photography, 2016.
624 pages; illustrations & photos.
ISBN 978-80-85739-68-8 (Hardcover)



Publication of two digitally remastered films on Blu-ray

At the end of 2016 the Slovak Film Institute issued two digitally remastered films on Blu-ray: the fairy-tale *Lady Winter* (*Perinbaba*, 1985, dir. Juraj Jakubisko) and the musical film *The Fountain for Suzanne* (*Fontána pre Zuzanu*, 1985, dir. Dušan Rapoš). Each Blu-ray includes a booklet with photographs and information about the film and filmmakers, English subtitles, Slovak subtitles for the hard of hearing, and Slovak audio commentary for the visually impaired.

Richard Šteinhübel

> BRUSSELS CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK BELGISCH FILMARCHIEF

I-Media-Cities project

I-Media-Cities, a new collaboration among 9 European film archives, 5 research institutions, 2 technological providers, and a specialist in digital business models, aims at creating e-environments that give interactive access to digitized audiovisual content about 9 important European cities (Brussels, Bologna, Barcelona, Athens, Copenhagen, Stockholm, Turin, Vienna, and Frankfurt).

Drawing upon the collections (films, photographs, and documents) of the participating archives, I-Media-Cities will incorporate metadata generated by users and automatic film analysis tools on granular content levels, such as frames or shots. In the end, an interoperable and multilingual platform for digital content will have been established, accessible to a growing community of researchers and creatives from all across Europe.

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 693559.

For more information, see www.imediacities.eu or contact us at i-media-cities@cinematek.be

Jiline Schotte



György Ráduly, new Director of the Hungarian Film Archive

> BUDAPEST HUNGARIAN NATIONAL FILM ARCHIVE

Reorganization of the Film Archive

Since January 2017, as a result of the recent reorganization of MaNDA, the Hungarian Film Archive operates under the Hungarian National Film Fund. This important change has enabled the launch of an ongoing and comprehensive film restoration programme in co-operation with the Hungarian Film Lab, which is also part of the Film Fund.

The new director of the Hungarian Film Archive is Mr. György Ráduly. From 2005 to 2017 he worked for the Paris-based Clavis Films, and gained significant experience in the field of film production, promotion, and international sales. As our new director, Mr. Ráduly is making steps towards completing a long-cherished dream: to set up a modern Cinematheque and to start a festival for classic films in Budapest.



Long-term programme of the 4K digital restoration of Hungary's film heritage

The Hungarian National Film Archive was founded 60 years ago, and has been one of the divisions of the Hungarian Film Fund since 1 January 2017.

A long-term project to digitally restore Hungary's national film heritage has been launched, aiming to fully restore 15 films in 4K every year. To mark the 100th anniversary of the birth of Zoltán Fábri (1917-1994), a key figure of Hungarian classical cinema, the initial restorations will focus on Fábri's oeuvre.

The project's first major restoration, *Merry-Go-Round* (1955), an epic movie by Fabri, was shown this year at the 70th Cannes Film Festival, in the Cannes Classics section, where it was very successful. Back in 1956, when it was first shown at Cannes, the film started a riot, thanks to François Truffaut, then a film critic, who deplored the fact that it had received no awards that year; he said he would have awarded the Palme d'Or to *Merry-Go-Round* and its star, actress Mari Tör csik, who was then 20 years old. The restoration of the severely damaged film took four months at the Hungarian Film Lab, using the original camera negative, a contemporary interpositive, and a print.

Dorottya Szörényi

> DIJON CINÉMATHEQUE RÉGIONALE DE BOURGOGNE

New Partnerships

The Cinémathèque régionale de Bourgogne Jean Douchet has developed two new partnerships for the year 2017, with the Centre d'Art Contemporain - Consortium of Dijon and the Espace Usanii in Nevers. These two partnerships, in places devoted to contemporary art, aim to develop links between film formats and contemporary art, and will enable the Cinémathèque régionale de Bourgogne to present film frequently in two new artistic venues.

The Cinémathèque régionale de Bourgogne Jean Douchet will take part in the General Assembly of the Fédération des Cinémathèques et Archives de Films de France on 20 June in Martigues, where a colloquium will be held on the subject "Cinémathèques in the regions, from the enhancement of collections to theatrical programming".

The Cinémathèque régionale de Bourgogne Jean Douchet made available archival footage from the Jean Douchet collection, which it holds, for the documentary feature *Jean Douchet, l'enfant agité/the restless child*, by Fabien Hagege, Guillaume Namur, and Vincent Haasser. The film was screened at this year's Cannes Festival, in the Cannes Classics section.

Marine Hajduk

[fr]

Nouveaux partenariats

La Cinémathèque régionale de Bourgogne Jean Douchet a développé deux nouveaux partenariats pour l'année 2017 avec le Centre d'Art Contemporain - Le Consortium de Dijon et avec l'Espace Usanii à Nevers. Ces deux partenariats dans des lieux destinés à l'art contemporain ont pour but de développer des liens entre les formats filmiques et l'art contemporain. Ces partenariats permettent à la Cinémathèque de Bourgogne d'avoir deux lieux de diffusion de manière fréquente suivant sa ligne artistique.

La Cinémathèque de Bourgogne participera à l'Assemblée Générale de la Fédération des Cinémathèques et Archives de Films de France le 20 juin à Martigues où se tiendra un colloque : «Cinémathèques en régions. De la valorisation des collections à la programmation en salle».

La Cinémathèque régionale de Bourgogne Jean Douchet a mis à disposition des images d'archives du fonds Jean Douchet qu'elle conserve pour le film «Jean Douchet, l'enfant agité» de Fabien HAGEGE, Guillaume NAMUR et Vincent HAASSER, présenté au Festival de Cannes dans la catégorie Cannes Classics.

Marine Hajduk



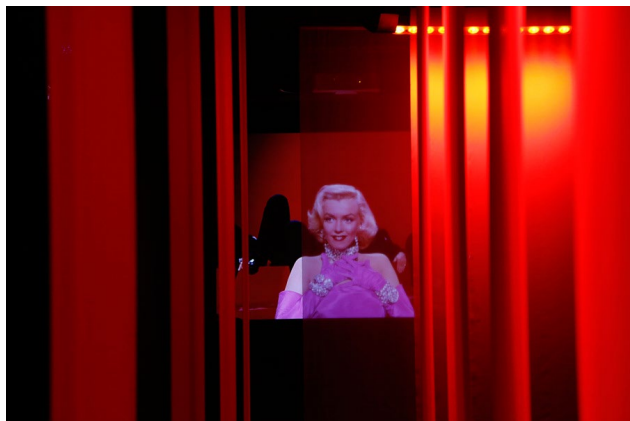
> DUBLIN IFI IRISH FILM ARCHIVE

The Irish Adverts Project

In April IFI Irish Film Archive completed an 18-month project partially funded by the broadcasting authority of Ireland to conserve, catalogue, digitize, and restore a large collection of Irish Television advertisements spanning the 1960s to the 1980s. <https://youtu.be/jknimlMX3uE>

The project culminated with 250 of the restored advertisements being made available on the IFI Player, <http://ifiplayer.ie/adverts/>, attracting 250,000 views in just 2 days and crashing IFI's server. The project attracted huge radio, TV, and press interest, and gave the Archive a valuable opportunity to discuss the importance of our preservation, restoration, and access work. A behind-the-scenes film tells the story of the project: https://youtu.be/Wei_W30W5vQ

Kasandra O'Connell



> **FRANKFURT**
DEUTSCHES FILMINSTITUT – DIF

“RED in Film” Exhibition,
running until 13 August 2017

There is hardly any other colour that awakens so many associations and emotions in us as red. For a long time, film has been exploiting the manifold ways in which colour functions and employing it as an important aesthetic and narrative tool. It not only creates images, but also produces unconscious effects. What these are, and how this is done, is being examined in **RED in Film**, an exhibition running until 13 August 2017 at the Deutsches Filmmuseum. A tour through film clips spanning the history of film projected on large screens allows visitors to experience the effect of a colour which, in the centre of the “Red Room”, will finally take hold of visitors completely.

Frauke Hass

> **FREMONT**
NILES ESSANAY SILENT FILM MUSEUM

Presenting two major events

The Niles Essanay Silent Film Museum has two major activities coming up in June and July 2017.

From Friday 21 June through Sunday 25 June is the 20th Broncho Billy Silent Film Festival. This event will feature films made in Niles and nearby Pleasanton, plus other infrequently shown silent films, all shown on

film with live musical accompaniment. There will also be a salute to archivist-preservationist David Shepard, a supporter of our museum and activities from the beginning, and to whom we owe so much.

Starting Friday 21 July and running through Sunday 23 July is a special salute to Charles Chaplin. “Chaplin Days” will include the 1992 film *Chaplin* with Robert Downey, Jr., a special presentation by Dan Kamin (who taught Robert Downey, Jr., to be Chaplin), made-in-Niles Chaplin films, a Chaplin look-alike contest, and other fun activities that feature Charlie and filmmaking in Niles.

For further information, visit our website <http://niles-filmmuseum.org> and go to the “Upcoming Events” page.

Dorothy Bradley

> **GRENOBLE**
CINÉMATHEQUE DE GRENOBLE

40th Grenoble Outdoor Short Film Festival

Organized by the Cinémathèque de Grenoble, the Grenoble Outdoor Short Film Festival – the oldest festival of short films in France – will celebrate its 40th anniversary 4-8 July 2017. This year’s festival will include all sorts of shorts, workshops and meetings, screenings for young audiences, screenings in other venues, a photo competition, an exhibition... Screenings of the official selection will take place every night from 8.30 on the Place St. André. All screenings and activities are free of charge and open to all!

Festival website:

<https://www.cinemathequedegrenoble.fr/festival/>



10th
FESTIVAL DU
FILM COURT
en plein air
DE GRENOBLE

4 — 8 JUILLET 2017
Place Saint André — Séances gratuites

cinemathequedegrenoble.fr

[fr]

40^e édition du Festival du Film court en Plein air de Grenoble

Organisé par la Cinémathèque de Grenoble, plus ancien rendez-vous du film court en France, le Festival du Film court en Plein air de Grenoble fêtera sa 40^eme édition du 4 au 8 juillet 2017. Cette année au cœur du festival : des courts-métrages sous toutes les coutures, des ateliers et des rencontres, des séances pour le jeune public, des séances hors les murs, un concours photo, une exposition... Rendez-vous chaque soir à 20h30 au Cinéma Juliet Berto et à 22h sur la Place Saint-André pour les projections de la sélection officielle. Toutes les séances et animations sont gratuites et ouvertes à tous !

Site web du Festival :

<https://www.cinemathequedegrenoble.fr/festival/>

> HAVANA CINEMATECA DE CUBA

German Film Week at the Cinemateca de Cuba

The Cinemateca de Cuba will close its June programme with the 13th German Film Week, held 22-30 June in its usual cinema. The week will open on Thursday the 22nd with *Stefan Zweig: Farewell to Europe*, directed by Maria Schracer, a film biography of the well-known Austrian novelist centred on his years of exile. The other films completing the week's screenings are *Me and Kaminski*, by Wolfgang Becker; *Wild*, by Nicolette Krebitz; *24 Weeks*, by Anne Zohra Berrached; *4 Kings*, by Theresa von Eltz; and *Herbert*, by Thomas Stuber.

European Film Festival at the Cinemateca de Cuba

The Cinemateca de Cuba presents its Second European Cinema Festival 1-12 June. The festival opens with *Fukushima, mon amour* by Doris Dörrie, and features 19 titles (14 fiction films and 5 documentaries) from 16 European Union countries. On 3 June we will present the world premiere of Charles O'Brien's *A Captain Unafraid*, an Irish documentary co-produced with Cuba and the United States. The film tells the story of John "Dynamite" O'Brien, a legendary sailor who contributed to the cause of the *mambises* (Cuban guerrilla soldiers) during the Cuban War of Independence.

Spanish Cinema at the Cinemateca de Cuba

From 13 to 22 June Havana will host a new exhibition of Spanish cinema. The selection includes 8 titles: *1898: los últimos días de Filipinas* (Salvador Calvo), *El olivo* (Iciar Bollain), *Gernika* (Koldo Serra), *El hombre de las mil caras* (Alberto Rodríguez), *Zipi y Zape y la isla del capitán* and *Zipi y Zape y el club de la canica* (Oskar Santos), *Un monstruo viene a verme* (Juan Antonio Bayona), *La reina de España* (Fernando Trueba), *Tarde para la ira* (Raúl Arévalo), and *Proyecto Lázaro* (Mateo Gil).

Luciano Castillo

[es]

Cine Alemán en la Cinemateca de Cuba

Para cerrar la programación del mes de junio la Cinemateca de Cuba incluye en su sala habitual, del 22 al 30, la XIII Semana de Cine Alemán. Se inaugura el jueves 22 con la película *Stefan Zweig: adiós a Europa*, de la directora Maria Schracer, biografía fílmica del conocido novelista austriaco, centrada en sus años de exilio. El programa de la muestra se completa con *Yo y Kaminski*, de Wolfgang Becker; *Salvaje*, de Nicolette Krebitz; *24 semana*, de Anne Zohra Berrached; *4 reyes*, de Theresa von Eltz, y *Herbert*, de Thomas Stuber.

Festival de Cine Europeo en la Cinemateca de Cuba

Del 1^o. al 12 de junio la Cinemateca de Cuba presenta el Segundo Festival del Cine Europeo. La muestra se inaugura con *Fukushima, mi amor*, de Doris Dörrie, y cuenta con diecinueve títulos (catorce ficciones y cinco documentales) de dieciséis países de la Unión Europea. El 3 de junio tendrá lugar el estreno mundial de *Un capitán sin miedo*, de Charles O'Brien, documental irlandés coproducido con Cuba y EE.UU. sobre John "Dynamite" O'Brien, un legendario marino que contribuyera a la causa de los mambises durante la Guerra de Independencia.

Cine Español en la Cinemateca de Cuba

Del 13 al 22 de junio La Habana tendrá una nueva muestra de cine español. La selección incluye ocho títulos: *1898: los últimos días de Filipinas* (Salvador Calvo), *El olivo* (Iciar Bollain), *Gernika* (Koldo Serra), *El hombre de las mil caras* (Alberto Rodríguez), *Zipi y Zape y la isla del capitán*, y *Zipi y Zape y el club de la canica* (Oskar Santos), *Un monstruo*

viene a verme (Juan Antonio Bayona), *La reina de España* (Fernando Trueba), *Tarde para la ira* (Raúl Arévalo) y *Proyecto Lázaro* (Mateo Gil).

Luciano Castillo



Ljubljana Symposium speakers

> LJUBLJANA SLOVENIAN CINEMATHEQUE

The Slovenian Cinematheque hosts its first Symposium on the Restoration of Film Heritage

One of the highlights of our programme this year was the Symposium on the Restoration of Film Heritage, which was co-organized by the Slovenian Cinematheque, the Slovenian Association of Cinematographers, the Slovenian Film Centre, and the Slovenian Film Archive, as a direct response to the lack of unified ethical standards and the need to establish an infrastructure for the restoration and preservation of Slovenian film heritage.

Several interesting lectures by experts from the Cineteca di Bologna, EYE Filmmuseum, Imperial War Museums (IWM), INA France, IMAGO, the National Film Archive (Prague), and others were accompanied by screenings of precious restored film copies.

Other highlights of this year's programme include a retrospective in honour of the centenary of the birth of the prominent Slovenian *auteur* Jože Babič (1917-1996), and a retrospective devoted to Serbian cineaste Puriša Đorđević. We also hosted Alain Bergala and experimental filmmaker Makino Takashi.

Ana Šturm



Members of the BFI National Archive, Kevin Brownlow, Carl Davis, and Dragon Digital.

> LONDON BFI NATIONAL ARCHIVE

BFI's *Napoleon* (1927) wins Best Archive Restoration at 2017 FOCAL Awards

The BFI National Archive is celebrating the announcement on 26 May that *Napoleon* (Abel Gance, 1927) won Best Archive Restoration at the FOCAL International Awards 2017. The restoration of one of the world's greatest films, by the BFI National Archive and Photoplay Productions, was carried out at Dragon Digital and supervised by Kevin Brownlow (Photoplay Productions).

The culmination of a 50-year-old project, the digital restoration gives audiences the chance to see the original tinting and toning in this legendary 5½-hour film.

Napoleon was released theatrically by the BFI on 11 November 2016 to huge critical acclaim, followed by a BFI DVD/Blu-ray release ten days later. The DVD/Blu-ray shipment to stores was reported to be one of the biggest-ever for a silent film. *Napoleon* is also available to view online via BFIPlayer.

The FOCAL International Awards celebrate achievements in the use of footage in all variety of genres across all media platforms, plus its restoration. Producers, filmmakers, and other creative professionals who have used library footage in all variety of genres, including documentary and feature film, plus any other form of production or across all media platforms over the last year, submitted their work for consideration.

FOCAL also recognizes the researchers, technicians, and producers who access, maintain, and use this precious resource, with awards for best archive researcher, library, and restoration work.

Jill Reading



> MADRID FILMOTECA ESPAÑOLA

New leadership at the Filmoteca

The Institute for Cinematography and Audiovisual Arts (ICAA) recently appointed Ana Gallego as the new Director of the Filmoteca Española, and Carlos Reviriego as Deputy Director and Programmer. They succeed Chema Prado and Catherine Gautier, who headed the Filmoteca for over two decades. The new management team has been in place since the beginning of 2017.

Ana Gallego



> MEXICO FILMOTECA DE LA UNAM

Dos monjes (1934, Mexico, dir. Luis Bustillo Oro)

The restoration of *Dos Monjes* (Two Monks) is about to be completed by the laboratory L'Immagine Ritrovata in Bologna, thanks to The Film Foundation, which contacted the UNAM Film Library in search of relevant films to be restored, as part of its efforts to preserve the world's cinema heritage.

Two Monks is one of the best films of the first period of Mexican sound cinema. Its director, Luis Bustillo, influenced by Eisenstein and the German Expressionists, was one of the first Mexican filmmakers to realize the narrative possibilities of Expressionist photography, using it to create an atmosphere of obsession.

The Filmoteca de la UNAM's print which is currently being restored is in very poor condition, and was initially thought to be the only copy in the world. Fortunately, after announcing this through FIAF channels, a nitrate print was found in the collections of the Cinemathèque française. This contains many of the scenes that were missing from UNAM's copy and has its corresponding soundtracks, which will help to obtain a much more complete version of the film.

Two Monks was selected for screening at the XXXI edition of the Cinema Ritrovato festival, to be held in Bologna beginning 24 June.



Tepeyac
(1917, Mexico, dir. José Manuel Ramos,
Carlos E. González, Fernando Sáyago)

This year the Filmoteca de la UNAM completed the restoration of *Tepeyac*, a film about the apparitions of the Virgin of Guadalupe.

The restoration was carried out during 2016, as part of the Filmoteca's ongoing efforts to preserve back-up copies of its film materials.

The existing material kept in our vaults was a cellulose nitrate copy of a positive duplicate in poor condition. During the restoration process, 49,110 frames were restored and manually cleaned. Of these, 107 are intertitles, for which we used the same typography as the originals. Restoring *Tepeyac* involved the following stages: stabilization, the cleaning of black & white patches, scratch removal, and colour and flicker correction.

Tepeyac will be presented at the XXXI edition of the Cinema Ritrovato festival in Bologna, to be held beginning 24 June.

Albino Álvarez

[es]

Dos monjes (Dir. Luis Bustillo Oro / México / 1934)

Gracias a The Film Foundation quien, en su afán de preservar la memoria filmica, se puso en contacto con la Filmoteca de la UNAM en busca de películas relevantes

para ser restauradas, está a punto de terminarse la restauración del film *Dos monjes*, en el Laboratorio de la Imagen Ritrovata en Bolonia.

Dos monjes es una de las mejores películas de la primera etapa del cine sonoro mexicana, y cuyo director, Juan Bustillo, influenciado por Eisenstein y los expresionistas alemanes, fue uno de los primeros cineastas mexicanos en experimentar las posibilidades narrativas de la fotografía expresionista, creando una atmósfera de obsesión.

La copia de la Filmoteca UNAM que se está restaurando en estos momentos, está en muy malas condiciones e inicialmente se pensaba que era la única copia en el mundo. Afortunadamente, después de anunciarla por los canales de la FIAF, se logró localizar en la Cinemateca Francesa una copia de nitrato que tiene muchas de las escenas que le faltan a la de la Filmoteca UNAM, con sus correspondientes pistas de sonido, lo cual ayudará a tener una versión mucho más completa de la película.

Dos monjes fue seleccionada para formar parte de la XXXI edición del Cinema Ritrovato, a celebrarse este 24 de junio.

Tepeyac (José Manuel Ramos, Carlos E. González y Fernando Sáyago / México / 1917)

La Filmoteca de la UNAM finalizó este año la restauración de la película *Tepeyac*, cinta que aborda las apariciones de la Virgen de Guadalupe.

La restauración del film se llevó a cabo durante el año 2016, como parte del esfuerzo de la Filmoteca de la UNAM por preservar la memoria filmica de los materiales en resguardo.

El soporte con el que se contaba en bóveda es de nitrato de celulosa de un duplicado positivo, que estaba en mal estado; presentando rayas, manchas por la base y la emulsión, así como pegaduras evidentes y variaciones de luz intensa.

En dicha labor se restauraron **49,110 fotogramas** que fueron limpiados de forma manual. De las cuales, **107 son intertítulos**, en los que se usó la misma tipografía, respetando los originales. Las diferentes etapas para realizar

la tarea restaurativa en *Tepeyac* fueron: estabilización, flicker, limpieza de automáticos de manchas blancas y negras, remoción de scratch y corrección de color.

Tepeyac se presentará próximamente en la XXXI edición del Cine Ritrovato, a celebrarse este 24 de junio.

Albino Álvarez

> MILAN FONDAZIONE CINETECA ITALIANA

Film Corner International Conference

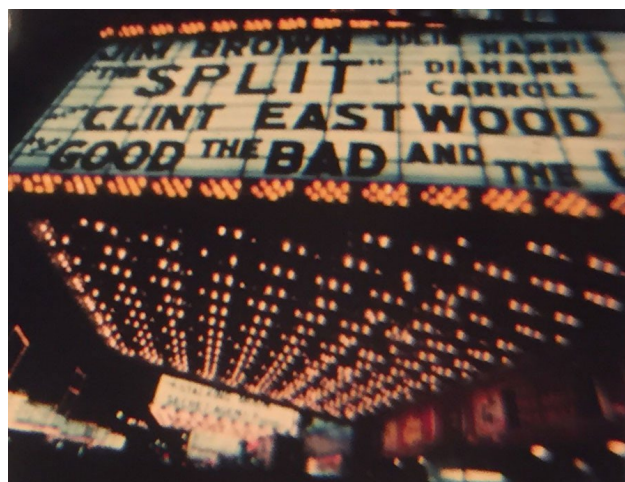
The Film Corner International Conference will take place 9-10 November 2017 in Milan, at the MIC-Interactive Film Museum and the Cinema Oberdan, in the context of the 10th *Piccolo Grande Cinema Festival*, a film festival for young audiences promoted by Fondazione Cineteca Italiana.

"The Film Corner. Online and offline activities for Film Literacy" project aims to design, release, and test an online platform for Film Literacy, exploiting the opportunities available through web 2.0 and thus developing innovative cross-media approaches to teaching appropriate to the digital era in order to raise the levels of film literacy of young audiences across the European Union. The project involves 5 European institutions in 4 EU countries: Fondazione Cineteca Italiana (Milan, Italy), co-ordinator; The Film Space (London, UK); The Nerve Centre (Derry, Northern Ireland); Jugoslovenska Kinoteka, the National Cinematheque of Serbia (Belgrade, Serbia); and Università di Milano Bicocca-Dipartimento di Scienze Umane per la Formazione Riccardo Massa (Milan, Italy).

The Film Corner International Conference is open to the public, and is aimed at professionals and trainers of film education, media education, and information and communication technology, as well as gaming professionals. You can find more information about the Conference [HERE](#).

There are 180 places available for the conference, and it is free of charge. You can register [HERE](#). The registration deadline is 30 July.

Luisa Comencini



42nd St Movie (Nick Doob, 1969)

> NEW HAVEN YALE FILM STUDY CENTER

Nicholas Doob's short films

The Yale Film Study Center has completed the preservation of three early short films by director Nicholas Doob. Doob is an award-winning cinematographer who in a career of more than 40 years has worked with filmmakers including George Roy Hill, Murray Lerner, and D.A. Pennebaker. Doob attended Yale College in the class of 1969, where he made three of his first films, *Plastic Saints* (1968), *42nd St Movie* (1969), and *Costumed Dancer* (1969). These three short films were preserved from original elements donated by Doob to the Yale Film Study Center, with funding from the National Film Preservation Foundation.

Brian Meacham



> OSLO NATIONAL LIBRARY OF NORWAY

Exhibition: Tracing the Silents. Norwegian Fiction Film Before 1920

In the period 1906-1919 a total of 19 fiction films were produced in Norway. These films are the subject of the exhibition *Tracing the Silents. Norwegian Fiction Film Before 1920*, opening on 1 June at the National Library of Norway. Today only 4 of the 19 films are still extant, as fragments or in almost complete form. These 4 titles are being shown as part of the exhibition, which will also focus on the 15 films that have been lost, through the display of the traces that remain, including cinema programmes, posters, newspaper advertisements, censorship cards, and around 200 photographic stills.

Silent Ibsen: Film Screenings And Workshop, Oslo, 8-9 June

Around 30 film adaptations of Henrik Ibsen's works were produced during the silent era. The National Library of Norway has recently acquired screening components from several international film archives of the 8 silent Ibsen films that are still known to exist, produced in the United States, Germany, Sweden, and Italy in the period 1911-1920. Shown together for the first time, the films were screened over the course of 2 days at the premises of the Nasjonalbiblioteket in Oslo, along with lectures by leading film historians and Ibsen scholars, including Rob King, Ellen Rees, Patrick Vonderau, Mark Sandberg, Bo Florin, Angela Dalle Vacche, and Tami Williams.

Full programme:

<https://www.facebook.com/events/1856612681258516/>

Aud Egede-Nissen in *Heddys Meisterstreich*

In 1916, Norwegian actress Aud Egede-Nissen (1893-1974) established a film production company in Berlin under her own name, the Egede-Nissen-Film Compagnie GmbH. The company created approximately 30 star vehicles for Aud and her sisters, with Aud also working in the capacities of producer and director. The National Library of Norway has recently located 3 extant Egede-Nissen films in archives in Germany and the Netherlands, and screened the 1918 comedy *Heddys Meisterstreich*, very likely for the first time in Egede-Nissen's homeland, at the Cinemateket in Oslo on 8 June 2017. The screening is part of an ongoing research project devoted to this actress-producer at the National Library of Norway.

Eirik Frisvold Hanssen



L'Or des mers (1933), dir. Jean Epstein

> PARIS CINÉMATHEQUE FRANÇAISE

LaCinetek

LaCinetek, the first French platform for *auteur* films programmed by film directors, is a project that was proposed to the Cinémathèque française to present its "hidden treasures", alongside the INA, Lobster, and the Cinémathèque de Toulouse. Its first items are devoted to Jean Epstein's Breton films, recent restorations of films by Raul Ruiz, and early serials, such as *Sherlock Holmes* or *La Maison du mystère*.

Currently chaired by Pascale Ferran, LaCinetek has as its statutory mission "to broadcast cinema heritage through the creation and animation of a video-on-demand reference site dedicated to the great films of the 20th century, selected and presented by filmmakers from around the world". Decisive financial support from the CNC and the Ile de France region enabled the platform to be developed and opened.

<http://www.lacinetek.com/fr/152-la-cinematheque-francaise>

Emilie Cauquy

[fr]

La Cinetek

LaCinetek, première plateforme française de films d'auteurs programmée par des réalisateurs, a proposé à la Cinémathèque française de présenter ici ses « trésors cachés », aux côtés de l'INA, de Lobster et de La Cinémathèque de Toulouse. Les premiers corpus sont consacrés aux films bretons de Jean Epstein, aux restaurations récentes de Raoul Ruiz ou encore aux serials des premiers temps, tel que *Sherlock Holmes* ou *La Maison du mystère*.

LaCinetek, actuellement présidée par Pascale Ferran, a statutairement pour vocation « la diffusion du patrimoine cinématographique par la création et l'animation d'un site de Vidéo à la Demande de référence dédié aux grands films du XXème siècle, choisis et présentés par des cinéastes du monde entier : LaCinetek ». Elle a reçu, à sa création, un soutien financier décisif du CNC et de la Région Ile de France qui a permis d'ouvrir la plateforme.

<http://www.lacinetek.com/fr/152-la-cinematheque-francaise>

Emilie Cauquy

> PARIS ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE (INSEP)

SPORT AND CINEMA, a shared childhood

There is undoubtedly a certain close twinship between sport and cinema. After all, in their etymological meaning, don't *Kinema* "movement" and *Desport* "entertainment, pleasure of the body or the mind" suggest a feeling of confounding reciprocity?

This young couple clearly has very quickly understood how to make common cause. Sport was an early attraction for large audiences in cinemas, and the cinema offered an unprecedented tool for study, instruction, and propaganda. In the 1910s and 1920s, sports and cinema concurrently achieved meteoric expansion and extraordinary popularity.

At the end of this summer the Jérôme Seydoux-Pathé Foundation, in partnership with INSEP, Gaumont-Pathé Archives, ECPAD, CIO, the BFI, the CNC, the Cinémathèque française, and the Albert Kahn Museum, will present around 15 programmes offering an eclectic panorama demonstrating the omnipresence of the theme of sports during the first decades of cinema.

SPORT AND CINEMA, a shared childhood. Exhibition and programme, 30 August – 26 September 2017. Fondation Jérôme Seydoux-Pathé, 73 avenue des Gobelins 75013 PARIS www.fondation-jeromeseydoux-pathe.com



Charlie Chaplin bowing with heavyweight champion Primo Carnera, 1927

[fr]

SPORT ET CINEMA, une enfance partagée

Il existe à n'en pas douter, entre le sport et le cinéma, une certaine gémellité. Dans leur acception étymologique, *Kinéma* « mouvement » et *Desport* « divertissement, plaisir physique ou de l'esprit » n'offrent-ils pas d'ailleurs un sentiment de réciprocité confondante ?

Force est de constater que ce jeune couple a très rapidement su faire cause commune. Le sport constituant très tôt un sujet porteur permettant d'attirer un

large public dans les salles obscures, et le cinéma offrant de son côté un outil d'étude, d'instruction et de propagande sans précédent. Les années 10 et 20 leur donneront raison, le sport et le cinéma y acquiert de façon concomitante une expansion fulgurante doublée d'une popularité extraordinaire.

À travers une sélection de films d'instruction, d'actualités, de captations d'événements sportifs et de fictions, la Fondation Jérôme Seydoux-Pathé proposera en partenariat avec l'INSEP, Gaumont-Pathé Archives, l'ECPAD, le CIO, le BFI, le CNC, la Cinémathèque Française et le Musée Albert Kahn une quinzaine de programmes offrant un panorama éclectique sur l'omniprésence de la thématique sportive dans les premières décennies du cinéma.

Exposition et Programmation *SPORT ET CINEMA*, une enfance partagée. Du 30 août au 26 septembre 2017. Fondation Jérôme Seydoux-Pathé 73 avenue des Gobelins 75013 PARIS www.fondation-jeromeseydoux-pathe.com



> PUNE NATIONAL FILM ARCHIVE OF INDIA

NFAI Report, January-June 2017

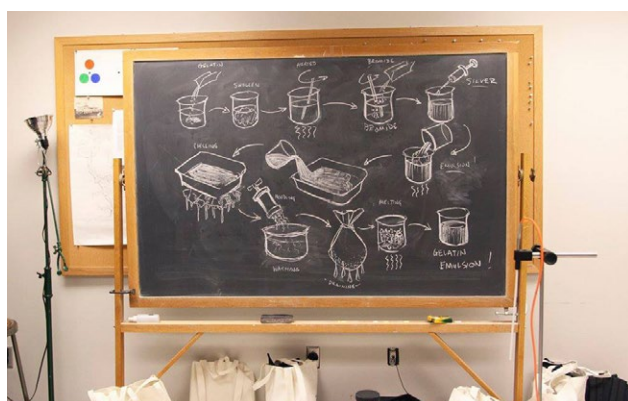
The first half of 2017 has been eventful for the National Film Archive of India (NFAI).

As part of India's National Film Heritage Mission, the NFAI will be providing technical support to state archives within the country and make the process of film preservation a people's movement. The NFAI also

signed a Memorandum of Understanding (MOU) with the Academy of Motion Picture Arts and Sciences, to translate the reports *The Digital Dilemma* and *The Digital Dilemma 2* into Hindi.

The NFAI acquired a number of films and much related material, including a rare nitrate print of the 1939 Tamil film *Rambayin Kathal*. Filmmakers Vidhu Vinod Chopra and Sai Paranjpye made sizeable donations of their films, and three unfinished Bengali films of the master filmmaker Ritwik Ghatak were also acquired.

Prakash Magdum



"How to Make Nitrate Film" workshop

> ROCHESTER GEORGE EASTMAN MUSEUM

The 3rd Nitrate Picture Show

Hundreds of delegates from all over the world – many of them coming from the FIAF General Assembly in Los Angeles – joined the 3rd Nitrate Picture Show, the

world's first festival of film conservation, held 5-7 May at the Dryden Theatre. Twenty nitrate prints from 14 FIAF archives and other archival sources were screened in the course of the weekend (the oldest nitrate copy of all, *In a Roman Garden*, was dated 1913!). The event included special presentations from Hisashi Okajima (National Film Center, Tokyo) and Alexander Horwath (Österreichisches Filmmuseum, Vienna), guided tours of the museum collections, workshops ("How to Make Nitrate Film"), as well as the screening of a short film with a 1905 Lubin projector. For information on next year's 4th Nitrate Picture Show (4-6 May 2018), see <https://eastman.org/nitrate-picture-show>.

Paolo Cherchi Usai

> STOCKHOLM SWEDISH FILM INSTITUTE

Expanded scope of contractual obligation

No legal deposit of film in original format exists in Sweden, but since 1980 producers receiving subsidies from the Swedish Film Institute are by contract obliged to deposit certain elements with the archive in order to receive the full funding, and to be eligible for funding in the future.

Apart from elements received by contractual deposit, the Archival Film Collections of the Swedish Film Institute have traditionally been enriched by voluntary deposits, not least of viewing prints from distributors – also of non-Swedish films – when their distribution rights expired. Since the transition to digital distribution, this form of voluntary deposit of contemporary films has almost come to a complete halt, due to the issue of encryption.

Therefore we are very happy to announce that the scope of contractual deposit has been expanded as of 1 January 2017, to cover films not only receiving production subsidies, but also films receiving various forms of distribution subsidies from the Swedish Film Institute. This way, not only will more Swedish films be preserved for the future, but also a substantial part of international art-house films in original format with Swedish subtitles. The new requirements include the deposit of an un-encrypted DCP within 6 months of a film's Swedish release, or an encrypted DCP with the additional deposit of a studio key (DKDM) within 24 months.

The contract and the full technical specifications for the contractual deposit covering distribution subsidies can be found in English at <http://www.filminstitut.se/en/learn-more-about-film/archival-film-collections/deposit-by-contractual-obligation/>

Jon Wengström

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

THE BOLEX CAMERA, Amateur cinema horizons

From 27 June to 27 October 2017, the Cinémathèque des Pays de Savoie et de l'Ain, in partnership with Lausanne University (Unil), the Cinémathèque Suisse, and the Cinémathèque des Monts Jura, presents an original exhibition devoted to the famous Bolex cameras, made in the region of Sainte-Croix, cradle of Swiss precision engineering. Designed by Unil researchers, the exhibition shows the history of these devices, originally made for amateur filmmakers, from conception to final use. The exhibition also includes amateur films from the collections of our participating partners.

More information : <http://www.letelepherique.org/Actualites-La-machine-Bolex---Les-horizons-amateurs-du-cinema-566-130-0-0.html>

Marion Grange

[fr]

LA MACHINE BOLEX, Les horizons amateurs du cinéma

Du 27 juin au 27 octobre, la Cinémathèque des Pays de Savoie et de l'Ain présente dans ses murs, en partenariat avec l'Université de Lausanne (Unil), la Cinémathèque Suisse et la Cinémathèque des Monts Jura, une exposition inédite autour des célèbres appareils de cinéma Bolex, fabriqués dans la région de Sainte-Croix, berceau de la mécanique de précision suisse. Conçue par les chercheurs de l'Unil, l'exposition présente l'histoire de ces machines, destinées en priorité à des amateurs, sous l'angle à la fois de leur conception et de leur utilisation. Elle s'appuie aussi sur les collections de films amateurs des Cinémathèques partenaires.

Plus d'infos: <http://www.letelepherique.org/Actualites-La-machine-Bolex---Les-horizons-amateurs-du-cinema-566-130-0-0.html>

Marion Grange

LA MACHINE BOLEX

LES HORIZONS AMATEURS DU CINÉMA

Exposition à découvrir
du 27 juin au 27 octobre 2017
à la Cinémathèque des
Pays de Savoie et de l'Ain

Entrée libre et gratuite
le mercredi de 14h30 à 17h
Visite commentée le 1er mardi du mois

Retrouvez toutes les informations
sur www.letelepherique.org

Contact@letelepherique.org
04 50 23 51 09

Téléphérique de Veyrier-du-Lac
12 bis Route d'Anney, 74290 Veyrier-du-Lac

Partenaires

Cinémathèque
des Pays de Savoie et de l'Ain

Cinémathèque suisse

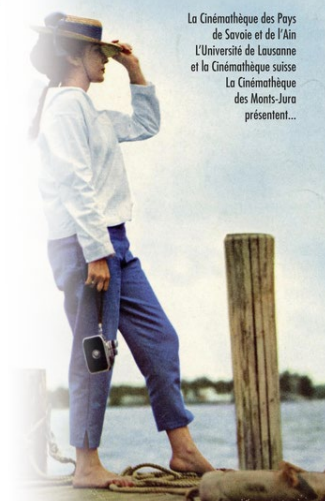
Cinémathèque des Monts Jura

Fondation
Bolex Oulevay

Musée
de la Montagne

Centre
d'histoire de la région

Centre
d'histoire de la région



La Cinémathèque des Pays
de Savoie et de l'Ain
L'Université de Lausanne
et la Cinémathèque suisse
La Cinémathèque
des Monts Jura
présentent...

02 News from the Executive Committee



The outgoing Executive Committee had its last meeting on 27-28 April in the conference room of the Academy Film Archive in Los Angeles, before it was officially discharged at the end of the 2017 General Assembly on 2 May.

The composition of the newly elected Executive Committee is as follows. Note that the positions of Vice-President, Vice-Treasurer and Vice-Secretary-General were offered to the Members' representatives who obtained the largest number of votes.

Frédéric Maire (Cinémathèque suisse, Lausanne), President

Jon Wengström (Swedish Film Institute, Stockholm), Treasurer

Michael Loebenstein (Oesterreichisches Filmmuseum, Vienna), Secretary-General

Peter Bagrov (Gosfilmofond of Russia, Moscow), Vice-President - NEW MEMBER

Michal Bregant (Národní Filmový Archiv, Prague), Vice-Treasurer - NEW MEMBER

Josef Lindner (Academy Film Archive, Los Angeles), Vice-Secretary-General

Cecilia Cenciarelli (Fondazione Cineteca di Bologna, Bologna), member representing Members - NEW MEMBER

Marisel Flores (Archivo de Imágenes en Movimiento - Archivo General de Puerto Rico, San Juan), member representing Members - NEW MEMBER

Rachael Stoeltje (Indiana University Libraries Film Archive, Bloomington), member representing Members

Chalida Uabumrungjit (Film Archive - Public Organization, Bangkok), member representing Members

Paula Felix Didier (Museo del Cine Pablo Ducros Hicken, Buenos Aires), member representing Associates - NEW MEMBER

Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai), member representing Associates - NEW MEMBER

Brian Meacham (Yale Film Study Center, New Haven), member representing Associates

The new Executive Committee held its first meeting at the Getty Center in Los Angeles on 3 May. The next meeting of the EC will take place in Prague on 13-14 November, at the invitation of the Národní filmový archiv, host of the next FIAF Congress.

03 News from the Secretariat



> Staffing Issues

The main reason why the Secretariat has been coping well with the additional workload since Baptiste Charles left a year ago is that we have been using some of the funds freed by his departure to hire a small pool of expert freelance collaborators on a project-by-project basis. This approach is proving more flexible and cheaper for now. Our current collaborators are Elaine Burrows (*JFP* Editor), David Walsh (FI AF Training & Outreach Coordinator), Lara Denil (graphic designer), Jean-Pascal Cauchon (web developer), Marc Vermeir (IT consultant), Camille Blot-Wellens (researcher on the film identification project) and our translators and correctors (Aymeric Leroy and Itziar Gomez Carrasco, as well as our FI AF colleague Inma Trull Ortiz in Valencia, who has generously provided voluntary help with the *JFP* for many years). The latest addition to our pool of freelance collaborators is Cathy Surowiec, a well-

known figure of our community, who has agreed to proof-read and translate texts for the Secretariat on a more regular basis.

> FI AF Website and Social Networks

The Secretariat, in conjunction with our excellent web-developer, devotes a lot of its time to the maintenance and improvement of the FI AF website, which has become a key channel of communication with our membership and beyond. With the help of the FI AF commissions, we also keep introducing many new tools and resources. Among the latest features added: dedicated pages for all forthcoming training events; the potential trainers form; the 2016 statistical questionnaire, presented online for the first time; the 2016 Annual Reports added in real time; updates of existing databases (Treasures, the FI AF historical archive cata-

logue)... The FIAF Secretariat also maintains the new CCAAA website, on which we have added a [calendar of training events worldwide](#).

Thanks to all the new functionalities added to the restricted area of the website, we now have over 400 colleagues from the FIAF community registered on the FIAF website, and more keep registering every day.

The [FIAF Facebook page](#) has also become a key platform to relay FIAF news, projects and events. As of 23 June, the page has 3015 "likers", i.e. a 36% increase over the last year. We also add regular posts to our [Twitter account](#) to promote our key news.

> 2018 FIAF Directory

The new edition of our biennial *FIAF Directory* is due early next year. As many of you have expressed a strong interest in continuing to receive printed copies of the *Directory*, we will once again publish it in both print and electronic versions. The Secretariat will contact every FIAF affiliate in the autumn to ask for any changes in their personnel and contact details. Your reactivity will be appreciated! The new *Directory* will be published in January 2018 and will also be available to logged-in colleagues as a downloadable PDF file, like the [current one](#).

> Affiliates' 2016 Annual Reports and Statistical Questionnaire

Thanks to both your efforts and the Secretariat's active campaigning, 141 affiliates of our affiliates (including ALL of our 86 Members, for the first time ever!) have returned the Annual Report of their activities in the past year, which is an all-time record, although as before very only a minority respected the statutory 28 February deadline. The 2016 Annual Reports have been added to the [FIAF website](#) in "real time" (you must be logged in to consult them). We will shortly create a single PDF file containing all 2016 annual reports, in case affiliates are still interested in printing that volume. FIAF affiliates' annual reports are an invaluable source of information about our field in any given year, for both FIAF as a community and each affiliated archive.

It is the first time in six years that FIAF affiliates are being asked to fill in a statistical questionnaire

about their collections and activities. It will enable us to compile precious statistical data about our global community, both for our own benefit and for our advocacy work. As of June, only about 100 affiliates have responded to the survey, which is available as an [online form](#) for the first time (you must be logged in to fill it in). If you haven't yet submitted your filled-in questionnaire, please do so as soon as possible. The more FIAF archives provide their statistics, the more value and impact the statistical report which will result from the survey will have. Please note that the information you provide will remain absolutely confidential and will only be used for statistical purposes.

> Film Labs List

The Secretariat still maintains and updates the list of all known [photochemical labs](#) still in activity worldwide. 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.

> Distribution deal with Indiana University Press

[Indiana University Press](#) is still distributing our four main publications: *This Film Is Dangerous*, the *Advanced Projection Manual*, the *FIAF Digital Projection Guide*, and the *FIAF Moving Image Cataloguing Manual*, which has helped FIAF make these publications a lot more visible.

Here is the breakdown of IUP sales of FIAF books from October 2015 to February 2017:

This Film Is Dangerous – 115 net sales
FIAF Digital Projection Guide – 105 net sales
The Advance Projection Manual – 65 net sales
FIAF Moving Image Catalogue – 52 net sales

> FIAF Historical Archive

We have continued to digitize large numbers of historical documents, most of which have been added to the [historical section](#) of the FIAF website. The [catalogue](#) of our historical archive is also available on the website and is regularly improved, corrected and expanded.

After digitizing a large numbers of papers (notably the Executive Committee minutes and congress reports going back to the early days of FIAF) We are now focusing on our audio-visual collection (mainly audio and video-recording of past FIAF congresses), with the crucial help of two of our affiliates. After we recently identified a number of Umatic tapes of the 1995 FIAF Congress in Los Angeles in our archival collection at the Secretariat, the Academy Film Archive (organizers of the 1995 Congress) agreed to officially preserve these tapes on our behalf, and to send FIAF digital files of the content of those tapes. A short video extract, featuring Martin Scorsese, Clint Eastwood, Steven Spielberg, and George Lucas, as well as several FIAF personalities speaking at the 1995 Congress, has now been added to the [FIAF website](#).

As for our large collections of audio cassettes and ¼-inch magnetic tapes of EC and GA recordings, going back to the mid-1970s, EC member Rachael Stoeltje has offered to have the whole collection (estimated to amount to about 1000 tapes) preserved permanently by the Indiana University Libraries Moving Image Archive, with digital files of all recordings be made available to FIAF both as preservation and access files. The double advantage of this agreement is that the collection will be preserved in good conditions by a FIAF affiliate, and it will save our Federation the (very expensive) cost of digitizing this collection. Our small collection of ¼-inch magnetic tapes has already been digitized, and we have added one of the earliest audio recordings we have, i.e. the General Assembly of the 1978 Brighton Congress, to the [FIAF website](#).

As part of this ambitious project to make accessible on the FIAF website audiovisual documents about FIAF's 80-year history, we have also continued to investigate the existence of such materials in our affiliated archives and elsewhere. The latest example is a [nine-minute silent film](#) of the 1961 FIAF Congress in Budapest, featuring many leading figures of the film archive movement. This film was made available to us by Madeleine Malthête-Méliès, Georges Méliès's grand-daughter, who had attended that congress. The film was digitized for us thanks to the generous support of our FIAF Supporter Hiventy/Digimage in Paris.

Christophe Dupin visited the conservation centre of the Cinémathèque Suisse in Penthaz in January to examine the personal papers (and photographs) of the late

FIAF Administrator Christian Dimitriu, which were deposited with the Cinémathèque Suisse after his death. Since the last *FBO*, the Secretariat has welcomed three researchers eager to consult the FIAF historical archive: Julia Eisner, Stéphanie Louis, and Isabel Wschebor Pellegrino.

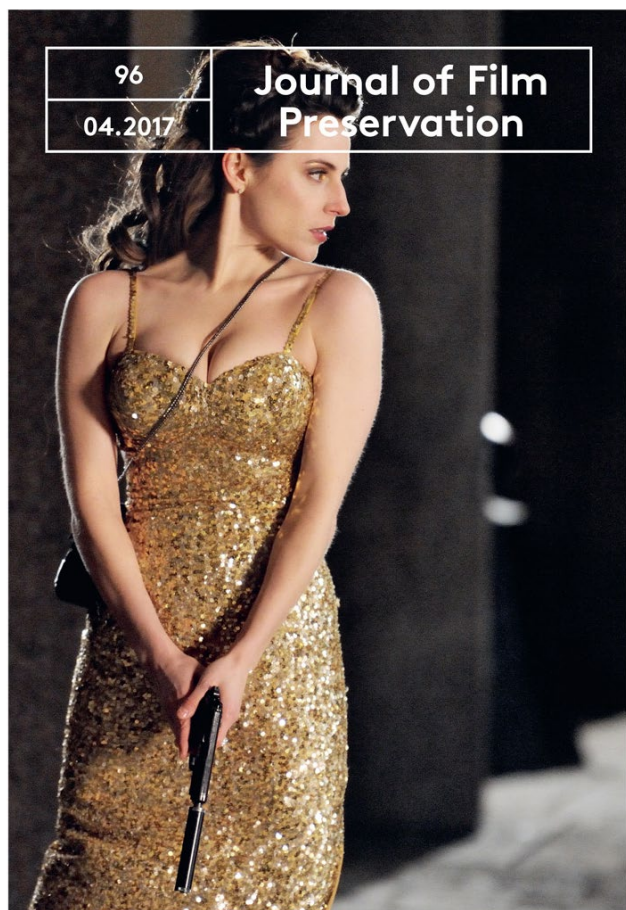
> FIAF Honorary Members

Last year, the Executive Committee decided that a special medal should be made for each of the current Honorary Members, as until then there was no physical evidence of this distinction. Michelle Aubert was the first of our Honorary Members to be presented with her medal last summer, a few months before she passed away. Vladimir Opela was given his in Prague last December, and in March Wolfgang Klaue received his after the ACE/FIAF workshop in Potsdam. Alas Peter Konlechner passed away before we had a chance to give him his medal, which was sent to our colleagues at the Österreichisches Filmmuseum in Vienna, so that it can be handed over to his family posthumously. We now must find opportunities to present our remaining Honorary Members Eileen Bowser, Robert Daudelin, Eva Orbanz, Peter Kubelka and David Francis with their medals in the near future.



Wolfgang Klaue and his Honorary Member medal

04 Journal of Film Preservation



In the latest issue of the *Journal of Film Preservation* (#96, April 2017) we cover new and ongoing work from our usual global perspective, and with our usual multi-lingual (English, French, and Spanish) approach. By so doing, we hope to offer you in-depth information on the latest activities of our colleagues and friends in a form that enables ready communication across an international spectrum. The *JFP*, FIAF's bi-annual journal, provides the most inclusive and forward-looking views on the past and the future of moving image preservation and restoration in articles written by experts in their field.

Susan Oxtoby (Senior Film Curator at the Pacific Film Archive in Berkeley) outlines the history of the US National Film Preservation Board, of which she is a long-standing member; Alessandra Luciano, Archivist at Luxembourg's Centre National de l'Audiovisuel, discusses ways of dealing with legacy video collections

in a film archive not really equipped for video; Alexander Horwath, recently retired director of the Austrian Film Museum in Vienna, looks back over his career there; Luke McKernan, Lead Curator of News and Moving Image at the British Library, investigates the (un)reliability of the Internet for archival purposes; as Director of Bern's Lichtspiel/Kinemathek, David Landolf is well placed to provide an outline of that organization's ten-year history; Rob Byrne explains how the San Francisco Film Festival, under his presidency, has also taken on archival functions; Armin Lockerer, head of the Austrian Film Archive's Studies Department, writes about the archive's new building.

Reto Kromer, formerly an academic and now owner of his own preservation and restoration company in Switzerland, discusses a new digital system which promises to provide a single format for film and video preservation; Jon Wengström, Curator of Archival Collections at the Swedish Film Institute, outlines their parallel strategies for analogue and digital activities; Matěj Strnad describes the Czech National Film Archive's recent programme, which he led, to digitize 14 classic films; Masaki Daibo, Assistant Curator at Japan's National Film Center, describes, with colleagues, how they devised an experimental digital system to assist with the restoration of a two-colour classic; Sanchai Chotirosseranee, Deputy Director of the Thai Film Archive, describes the process of locating and bringing home a lost masterpiece.

Among the usual book and DVD reviews there is a description of FIAF's new *Moving Image Cataloguing Manual*, already becoming an essential tool for archives around the world. Others mentioned are an important history of the contribution made by Jan de Vaal to the development of the Netherlands Film Museum, and some compilations from Eastern European archives.

The October 2017 issue will carry reports of recent training events involving FIAF, the histories of several affiliates which celebrate an anniversary this year, articles on the use of colour in Albatros films, uses for secondary sources, 35mm film programming in the post-film era, the Joris Ivens Foundation working with the Vietnam Film Archive, obituaries of two dearly departed colleagues, Christopher Nolan's acceptance speech for his FIAF Award, and more.

05 News from the P.I.P.



Rutger Penne's indexing workshop at MoMA in New York with Betsy Sherman and Nicola Mantzaris

> Film Librarians Conference

At the Film Librarians Conference organized by the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library in Los Angeles on 26 and 27 April, I presented a paper on the history, mission, and activities of FIAF's Periodicals Indexing Project (P.I.P.). The conference was a big success, so hopefully this will become a recurrent event in the future.

> Indexing Workshops in the USA

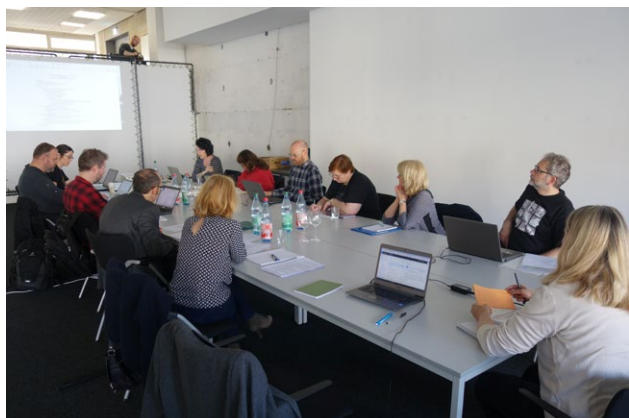
Following the 2017 FIAF Congress in Los Angeles (28 April to 3 May), several regional indexing workshops took place in the United States which were attended by USA-based indexers. The workshops were hosted by FIAF affiliates in various cities, including New York, San Francisco, and Washington, DC. For contributors living outside the USA, we are planning to arrange alternative meetings in Europe.

> New Journals

We continue to add in every batch new electronic journals, such as the non-English-language open-access journal *Nouvelles Vues* (Canada) and the UCP journal *Feminist Media Histories* (US). We also recently included new print journals, such as *Cinéma & Cie* (Italy), *Filmblatt* (Germany), *Kinopis* (Macedonia), *Kino* (Bulgaria), and *Nang* (Italy).

Rutger Penne
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06 News from the Commissions



> Cataloguing and Documentation Commission (CDC)

The CDC is pleased to announce the addition of Laurent Bismuth (Head of Cataloguing and Documentation Department, CNC), as a Full Member. Laurent, as a long-time Corresponding Member, has been a consistent contributor to many CDC projects and presentations.

The CDC, in conjunction with the ACE, coordinated a workshop entitled "Metadata Management in Film Archives" 29-30 March in Potsdam, Germany. The workshop content focused on EN 15907, *The FIAF Moving Image Cataloguing Manual*, and Linked Open Data. There were approximately 80 attendees. Stephen McConnachie and Thelma Ross delivered presentations on the implementation of EN 15907 at the BFI and the benefits of adopting the *Manual*, respectively. As a result of interest shown at the workshop, the CDC hopes to liaise with the ACE to develop an annual cataloguing and metadata workshop. Besides, the ACE will conduct a workshop on "Collection management tools in the 21st Century", featuring contributions from the FIAF Cataloguing and Documentation Commission, on 27 June in Bologna during Il Cinema Ritrovato.

The *Treasures from the Film Archives* database now holds 60,393 records on silent-era films held by 110 individual archives; 39,135 of these records also note holdings details on prints and elements. In January 2017, the CDC hired a consultant to research, recommend companies, and implement moving *Treasures* to a

hosted Filemaker server under FIAF's control. Consultant Daniel Burt, a Filemaker specialist, proposed four concrete hosting companies which were tested by Nancy Goldman and *Treasures* database developer Platon Alexiades. After the testing was completed, Daniel delivered a final report in March, which was discussed at the meeting of the Cataloguing and Documentation Commission in Potsdam. The testing and report made clear that only one of the hosting options was feasible: FMPHost.org. Once FMPHost.org is confirmed as acceptable, *Treasures* will be migrated to it at a cost of \$40 per month. Due to the additional costs it would create, the *Bibliography of FIAF Affiliates' Publications* and the *International Directory of Film/TV Documentation Collections* won't be hosted on FMPHost.org. They will go as data sets to FIAF to store and an additional copy will be kept with Nancy Goldman.

The FIAF Moving Image Cataloguing Manual (2016) has been available for free as a PDF on the FIAF website since October 2016. At the same time, a print version was published, and every FIAF affiliate and FIAF Supporter received a complimentary copy. Approximately 81 copies of the print version have been sold to date, and the download page on the website has around 4,500 unique views. The *Manual* is also available for purchase via the FIAF Secretariat or Indiana University Press (with a 30% discount for FIAF affiliates via the Secretariat). IUP also published the *Manual* as part of the ProQuest ebook catalog (the platform is for libraries/institutions) in May 2017.

A *FIAF Moving Image Cataloguing Manual* Task Force (MTF), to be headed by Natasha Fairbairn, was formed in Germany in March 2017 to specifically handle feedback and revision of the *Manual*. The MTF will define and propose a methodology and structure for a 5-year formal revision update plan, including soliciting feedback in advance from the FIAF community.

In terms of translations of the *Manual* into French and Spanish, the CDC made a recommendation, which was approved by the EC in May 2017, to forego full translations for now at least, in favor of developing translated terms in the context of the CDC Linked Open Data project.

Optionally, or additionally, full translations of the *Manual* could be pursued at a later stage, should a clear need emerge. In that case, we think that external funding should be sought from interested agencies to cover at least part of the costs for a full translation.

The CDC has future plans in development in order to serve the FIAF community. These include a Linked Open Data project, participation in future Congress symposia, a resource on the FIAF website with a list of available software for cataloguing which has implemented the CWS, and automating the capture and storage of technical metadata for digital assets in moving image archive collections. The CDC is also collaborating with the Technical Commission to make available documents that relate to the documentation of Preservation/Restoration activities and preservation metadata.



Members of the CDC

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

Thelma Ross



> Technical Commission (TC)

TC Workshop in Los Angeles

During our workshop at the FIAF Congress in Los Angeles a projection of a grey-patch, grey-scale, and resolution chart was screened in order to test the grain. Different emulsions had been scanned in 4K and compared with a split-screen. This work aims to enrich the content of an ongoing TC project called "The Digital Statement". The research on film stock identification will be published by FIAF in 2019.

Research on Qube, a new system for the DCP frame rate, was also presented.

The TC would like to remind all technical colleagues in FIAF archives around the world that they can still take part in our [equipment survey](#) and therefore contribute to our [Register of Archive Equipment](#), which lists analogue and digital equipment owned by FIAF archives. You are also warmly invited to participate in the [scanners forum](#) (comments by FIAF colleagues are only visible to other logged-in FIAF colleagues). A new "public" version of the forum, lists the major scanners available today. Note that a selection of current prototypes will soon be added to that list.

TC Workshops at 2017 Cinema Ritrovato

The Technical Commission has been invited by Il Cinema Ritrovato to give the two following workshops during the festival in Bologna:

* Tuesday 27 June: "The FIAF Restoration Report



Project: How to Document the Process of Restoration" by Céline Ruivo and "The Film Identification Project" by Camille Blot-Wellens;

* Friday 30 June: "Analyzing Color Processes with Scientific Tools: Multicolor / Ufacolor / Sirius Color" by Ullrich Rüdell, "The Digital Statement Project" by Céline Ruivo, "Scanning Sensors: The Bayer Pattern" by Ullrich Rüdell, and "Tests on Grain Structure and Scan Resolution: Comparison of 35mm and DCP" by Tiago Ganhã. The workshops will take place in the Auditorum on Piazzetta Pier Paolo Pasolini. For the full programme, visit <http://www.fiafnet.org/.../Tra.../TC-Workshops-Bologna-2017.html>

Members of the TC

Céline Ruivo (Head), Camille Blot-Wellens, Tiago Ganhã, Anne Gant, Davide Pozzi, Ulrich Ruedel, David Walsh, Kieron Webb. Anne Gant of EYE Filmmuseum has just been co-opted as a new member of the Commission and her appointment has been approved by the Executive Committee.

Céline Ruivo

> Programming and Access to Collections Commission (PACC)

PACC in Los Angeles

The PACC workshop for the Los Angeles FIAF Congress focused on the challenges and benefits of subtitling. The panel included FIAF members Antti Alanen (Helsinki), Dave Kehr (New York), and commercial subtit-



ling reps Ori Aldubi (Israel) and Federico Spoletti. The discussion was animated, as many FIAF delegates are challenged by availability, costs, and rights. Our commercial colleagues are eager to work with FIAF to find practical solutions, and we hope to extend this discussion at the Prague Congress next year within the key symposium theme of "sharing".

PACC Membership

Luca Giuliani has stepped down from PACC to pursue other interests. PACC welcomes new members Brian Meacham (Yale) and Massimo Benvenegnú (Amsterdam), and looks forward to their active involvement.

New Head of PACC – Applications

Building momentum for the various significant issues relating to PACC is the next big challenge. That momentum is growing, and it seems a good moment to also consider fresh leadership for the commission. After four years in the role of Head of PACC, I informed the FIAF Executive Committee before Los Angeles that I will step down from this role once the appropriate nomination and selection processes for a new Head are completed. As you know, the EC has now advertised that position, it will then examine all applications and will make a decision by its next meeting in the autumn.

Members of PACC

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

Meg Labrum, Head of PACC

07 Training and Outreach



Quite a lot has happened to the FIAF Training and Outreach Programme since the last FBO in December. David Walsh, our new Training and Outreach Coordinator has been busy designing training courses and teaching at various events around the world.

> Requests for Assistance

All requests for assistance are now all channelled through our [Assistance Request Form](#), available on the FIAF website in all three FIAF languages. These are recorded in an action log, so that we can track progress. So far we have received around 30 requests (some of which pre-date the creation of the online form), ranging from unspecific pleas for some kind of help to fairly detailed requests for training courses and consultancy. Of these, five are now planned events (see below), and several are likely to lead to a training event. In other

cases we are attempting to match the request with a suitable expert to provide individual consultancy.

> Training Events

The following events have taken place since January:

- 27 - 28 February 2017: Second FIAF/Cinémathèque française Winter School on "Programming Film Heritage", Paris. Organized by FIAF Senior Administrator Christophe Dupin in conjunction with Pauline de Raymond and Samantha Leroy of the Cinémathèque française, the School welcomed 50 students from 19 different countries and three continents, who were taught by 15 experienced speakers from the FIAF community, including our new President and two other Executive Committee members.

The feedback from students was on the whole excellent. Discussions are already taking place about a possible third programming Winter School to be held before the next "Toute la mémoire du monde" festival at the Cinémathèque française next spring. A report on the School will be published in the next issue of the *Journal of Film Preservation*.

- 27 March – 1 April: Film Preservation & Restoration School Latin America, in association with Cineteca di Bologna and l'Immagine Ritrovata, Buenos Aires. David Walsh collaborated with l'Immagine Ritrovata on the design of the course. David and Camille Blot-Wellens taught at the School. FIAF awarded scholarships to two colleagues from Latin-American archives attending the School.
- 29-30 March: ACE/FIAF CDC "Metadata Management in Film Archives" Workshop, Potsdam, attended by about 80 students from Europe and beyond. As a result of this very successful event, the FIAF CDC hopes to liaise with the ACE to develop an annual cataloguing and metadata workshop. A report on the workshop will be published in the next issue of the *Journal of Film Preservation*.
- FIAF AEC Film Preservation Workshop 2017. The Thai Film Archive, in collaboration with FIAF, organized the second edition of the AEC Film Preservation Workshop from 19-23 June 2017, for individuals from countries of the EAC (ASEAN Economic Community). It took place at Film Archive (Public Organization) in Salaya, Thailand and was conducted in English. Students from eight AEC countries were taught by David Walsh, Rachael Stoeltje, Reto Kromer, and the staff of the Thai Film Archive. Classes alternated theoretical and hands-on sessions covering many aspects of film archiving today. FIAF and the French Institute in Myanmar co-sponsored the trips to Thailand of two people from Myanmar.

The following event is at an advanced planning stage :

- October 2017: Film preservation and restoration school, in collaboration with the Film Heritage Foundation of India, Chennai.



Other events are in discussion:

- A technical training course for Francophone European archives, to be taught via several thematic modules hosted by various French regional film archives throughout 2017/2018. On 19 June, the FIAF Senior Administrator met the representatives of several film archives of the French network to discuss the project.



- An African training event. In this case there are potentially two initiatives in north and in West Africa where there have been training requests, but nothing concrete yet has been scheduled. The Cinémathèque de Tanger has confirmed that they would be interested in hosting such an event for the archives of that region.

> Trainers

An online form has been created and is available on the FIAF website for potential trainers in the FIAF community and beyond. This allows the Programme to maintain a database of potential trainers in all regions and disciplines for our future workshops. Should you be interested in taking part in our exciting training projects, please [fill in the form](#). If you are registered on our website, do log in before filling it in.

> Collaboration and coordination

A major aspiration of the Programme is to develop active collaborations with other players in the sector, and to play a part in coordinating all training efforts around the globe. The first, and very important, step is the staging of a meeting of representatives of organisations actively involved in global training in the audio-visual sector. A day-long discussion was held in Paris on 8 March 2017, and involved 30 representatives from a wide variety of institutions, including ACE, APEX/NYU, FIAT-IFTA, IASA, ARSC, FOCAL, AMIA, SEAPAVAA, SOI-MA, INA, Netherlands Institute for Sound and Vision, and the Cineteca di Bologna. Hosted by the Cinémathèque française, it was chaired by Rachael Stoeltje. A lot of useful information about existing training programmes was exchanged and the group then discussed ways of pooling training resources together and setting up a more coherent global training strategy in the future. One first tangible outcome was the creation of an online calendar of all forthcoming audiovisual archiving training events in the world. The calendar (to which you can add your own training events) was created by FIAF and can now be accessed [via the CCAA website](#). The calendar is also available on the [FIAF website](#) (but for consultation only).

> Next Steps

- Secure external funding in order to ensure the sustainability of the Programme (and its development) over the next few years;
- Develop core training curricula that would be used for a variety of training events around the world;
- Follow up on all outstanding requests not yet properly addressed;
- A thorough evaluation of the first phase of the Programme to be conducted at the end of the Training and Outreach Coordinator's current contract in December 2017.

Rachael Stoeltje
FIAF EC Member in charge of the FIAF Training and Outreach Programme

08 Congress



The 2017 FIAF Congress took place in Los Angeles from 28 April-3 May 2017. It was hosted by the Academy Film Archive and the UCLA Film and Television Archive, and most sessions took place at the Academy's Linwood Dunn Theater on Vine Street. As many as 356 people coming from 52 countries were registered for the Congress. In total, 153 organizations and companies were represented, including 78 FIAF-affiliated archives.

FIAF wishes to thank our other hosts during this Congress, and in particular Andrea Kalas and [AMIA](#) for hosting a wonderful opening reception at Paramount Studios, David Packard, Patrick Loughney, and Jan-Christopher Horak for welcoming us at the [PHI Stoa](#) in Santa Clarita, and finally Rani Singh and the [Getty Center](#) for hosting our closing evening.

You can still access the [Los Angeles Congress website](#). The official brochure of the Congress is available [HERE](#) as a PDF file (35Mb).

The many photos of the Congress taken by the hosts' official photographers are now available [HERE](#) (please note that these images are provided for personal use only and should include the following credit: Photo courtesy of A.M.P.A.S.). Those taken by FIAF's

unofficial photographer, our Finnish colleague Mikko Kuutti, are available [HERE](#).

> Symposium

In conjunction with the 73rd FIAF Congress in Los Angeles, the UCLA Film and Television Archive and the Academy of Motion Picture Arts and Sciences organized a symposium held during the weekend of 29-30 April 2017 on the production of Spanish-language cinema in Los Angeles during the Golden Age of the Hollywood studio system. Funded by the Getty Foundation as a part of their initiative, "Pacific Standard Time: LA/LA," the symposium was conceived as a prequel to a three-month film program at UCLA in Fall 2017, "Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930-1960." That program will showcase as many as 40 feature films, originally shown in Los Angeles theatres, which document an authentic, indigenous Latino(a) film culture that has been long forgotten by the mainstream.

Few Anglo-Americans in Los Angeles remember that a vibrant Spanish-speaking cinema culture existed in the city from the 1930s through the early 1960s. Spani-



Spanish-language films were in fact screened in cinemas on downtown's Main Street at the Teatro Eléctrico, Hildago, California, Mason, Roosevelt, and the Million Dollar (on Broadway), with the great majority of the films coming from Mexico, Argentina, and Cuba, all of which developed indigenous film industries, while Hollywood and independent producers also supplied a significant number of Spanish-language product. Surprisingly, through control of these L.A. theatres, and the existence of over 500 cinemas in the U.S. that occasionally screened Spanish language films, the Mexican film industry was able to set up an almost monopolistic distribution system that operated in direct competition to Hollywood, literally in its own backyard. I can think of no similar oppositional system of film distribution and exhibition operating in the classic studio era. (So-called "Race Film" distribution and exhibition never achieved a similar cohesion, because neither its distributors nor exhibitors were African-American.)

The goal of the symposium, then, was to explore Spanish-language filmmaking by the major studios and independents in the United States. In both cases, producers were seeking to capitalize on the Spanish-language market of the Americas and Spain. In the 1930s, such films were produced in two phases. With the coming of sound, Paramount, 20th Century-Fox, Warner Brothers, Metro-Goldwyn-Mayer, and to a lesser extent, Universal, produced Spanish-language versions of their American productions in Hollywood, or in the case of Paramount, in Astoria and Paris-Joinville. Indeed, more than 78 Spanish language versions of English films were screened in Los Angeles between 1930 and 1932, usually shot on the same sets and in the same costumes, but with Spanish-speaking actors. Numerous Latin American filmmakers learned their



craft on these Spanish versions before returning to help build native film industries in Latin America. However, Paramount and Fox also produced another 30 Spanish-language originals for their Latino(a) stars, including Carlos Gardel and José Mojica, while independent producers released at least 15 Spanish-language originals in Hollywood rental studios. In the aftermath of the Mexican cinema's worldwide success with *Allá en el Rancho Grande* (1936, dir. Fernando de Fuentes), Latin American producers working in Los Angeles again ramped up production in the years 1936-40, producing at least 18 features locally.

The existing literature on American Spanish-language films has for the most part identified these more than 30 independents as a part of Hollywood's hegemonic push to dominate Latin America, when in fact these films should be considered a minority cinema. Furthermore, as the Symposium demonstrated, the often-cited denigration of such Spanish Hollywood films by nationalist-oriented intellectuals and film critics in Latin America belies the fact that most of these films were indeed popular with local audiences.

Symposium papers therefore discussed an array of Latin American filmmakers, stars, crafts-people, exhibitors, and distributors involved in the production and circulation of U.S.-made Spanish-language films. The goal was to better understand the different layers of cultural transference and exchange between the Hollywood industry, its Latin American competition, and, most importantly, local audiences. Film scholars and archivists from ten countries, including Argentina, Mexico, Cuba, Puerto Rico, Peru, Columbia, and Chile happily participated on panels, even though they were responsible for making their own travel arrangements.

Saturday opened with a panel on L.A.'s Spanish-language producers, including papers by Robert Dixon, a pioneer in this research area; Lisa Jarvinen, author of the most important book on Hollywood's Spanish-language film production; Marisel Flores-Patton, who talked about the career of Puerto Rican film producer, Rafael Cobain; and Jan-Christopher Horak, who presented research on the Spanish California production company Cantabria Films.

The second and third sessions focused on filmmakers trained in Hollywood who became founders of their national film industries, like Argentineans Luis Saslavsky (Paula Félix-Didier), Carlos Borcosque (María Elena de las Carreras), and Carlos Gardel (Marcela Cassinelli); Mexicans José Mojica (Rosario Vidal Bonifaz), Guillermo Calles (Rogelio Agrasánchez, Jr.), and Gabriel García Moreno (Esperanza Vázquez Bernal); Spaniards Antonio Moreno (Mar Díaz Martínez), Romaldo Tirado (Alejandra Espasande Bouza), and Conchita Montenegro (Núria Bou Sala); and Cuban, Ramón Peón (Luciano Castillo). Other presentations focused on the reception of this hybrid cinema, including papers by Violeta Nuñez Gorriti, Esteve Riambau Möller, and Tzutzumatzin Soto Cortés. The final panel on Sunday, "Preserving and Screening Spanish-language Cinema," led to an unexpectedly heated discussion about perceived deficits in Latin American archives, especially their lack of coordination among themselves, and included Roberto Quintana Green, Albino Álvarez Gómez, Juana Suárez, and Pamela Vizner Oyarce.

The Symposium concluded with screenings on Sunday night of two locally produced Spanish-language features: *¡Asegure a su mujer!* (1935), produced by Fox and preserved by the Academy Film Archive, and *Castillos en el aire* (1938), a film independently produced by Venezuelan-American bandleader Eddie Le Baron, and newly restored by Filmoteca de la UNAM and the UCLA Film & Television Archive. Both films were well received, as was the Symposium, which even non-specialists agreed brought to light many new and interesting aspects of Latin American film history.

Jan-Christopher Horak

> Second Century Forum: Curating Cinema Artifacts

This year's Second Century Forum focused on Curating Cinema Artifacts, and comprised of short presentations from FIAF affiliates and a round table discussion hosted by the [TECHNÈS](#) project. The following papers were presented:

- Dawn Aveline, UCLA Library, "High Speed Turns: Digitizing 1,341 Cuban Cinema Posters in 3.5 Days";
- Marco de Blois, Cinémathèque québécoise (Canada), "The Gertie Project: 'Reconstruction' of the Lost Stage Version of Winsor McCay's "Gertie the Dinosaur" (1914);
- Jenny Romero, Margaret Herrick Library; Heather Linville, Academy Film Archive; Karen Barcellona, Digital Management Services, Academy of Motion Picture Arts and Sciences (USA), "Ask Margaret: Collaborations between the Academy's Library and Film Archive";
- Sofía Arévalo Gallardo, Cineteca Nacional (Mexico), "Dolores del Río Dresses the Archive of the Cineteca Nacional / Dolores del Río viste el Acervo de Cineteca Nacional";
- Theresa Scandiffio, TIFF Bell Lightbox (Canada), "TIFF's Film Reference Library's Artistic Pillars on Display at TIFF Bell Lightbox";
- Rainer Rother, Deutsche Kinemathek (Germany), "Objects in Film Exhibitions and Online Archives – The Deutsche Kinemathek as a Case Study";
- Paolo Cherchi Usai, George Eastman Museum; Jean Gagnon,

Cinémathèque québécoise; André Gaudreault, Université de Montréal and TECHNÈS leader, "TECHNÈS Round Table Discussion".

> General Assembly

Here is a brief report about the FIAF General Assembly which took place in the Linwood Dunn Theater of the Academy Film Archive in Los Angeles on 1 and 2 May 2017. Please note that this is only a very short summary of the debates and votes. The official minutes of the GA will be available soon.



Quorum and Secretary General's Introduction

The Secretary General opened the meeting and confirmed that 62 Members and 35 Associates were registered as present or represented at the start of the GA, which meant that the required quorum of 44 Members was reached. Following the late arrival of a few representatives and the change of status of several archives (see below), the final number of affiliates officially present or represented at the GA ended up being 69 Members and 32 Associates.

The Secretary General then read a summary of the FIAF Executive Committee issued a [statement](#) about the executive order on immigration signed on 27 January 2017 by the President of the United States, and its impact on several FIAF colleagues who could not attend the Congress in Los Angeles as a result.

The General Assembly's agenda and minutes of the last General Assembly were then unanimously approved by the voting delegates.



President's Report

The FIAF President then presented his last report to the GA (the full text of the Report will be available with the minutes of the GA).

Affiliation and Partnerships

The General Assembly welcomed two new institutions which had been admitted as FIAF Associates by the Executive Committee a few days earlier: the Fundación Cinemateca Nacional in Caracas, Venezuela, and the Olympic Foundation for Culture and Heritage in Lausanne, Switzerland.

The General Assembly also ratified the EC's recommendation to upgrade the three following Associates to the status of Members: Filmoteca de la Pontificia Universidad Católica del Perú (PUPC) in Lima (Peru), Kvikmyndasafn Íslands (Iceland Film Archive) in Reykjavík, Iceland, and the Harvard Film Archive in Cambridge, USA.

This brought the number of FIAF Members to 89, and the number of Associates to 75, for a total of 164 FIAF affiliates - an all-time record.

Delegates present were encouraged to nominate personalities of our field for future FIAF Honorary Membership, following the passing of four of our [Honorary Members](#) over the last year.

It was also reported to the GA that the total number of [FIAF Supporters](#) had now reached 51, which made available an extra 35,000€ per annum to fund new and existing FIAF projects.

Finances

The General Assembly also noted the good 2016 financial results and unanimously approved the **revised 2017 budget and the initial 2018 budget** presented by the Treasurer (see the financial reports and budgets, as well as all other reports, on the [page dedicated to the 2017 GA](#) on the FIAF website).

Reporting on FIAF Commissions, Projects and Publications

The GA also heard reports about the FIAF Secretariat, website and social media, the three specialized Commissions, the 2017 [FIAF Award presented to Christopher Nolan](#), FIAF publications (*Journal of Film Preservation*, *FIAF Bulletin Online*, affiliates' 2016 annual reports, 2018 *FIAF Directory*, distribution of FIAF's bestselling publications by Indiana University Press), the Periodicals Indexing Project and the *Treasures from the Film Archives* database, FIAF's historical archive, FIAF's partnership with the Technès project, and the World Day for Audiovisual Heritage.

The GA also heard a detailed report on the work of the FIAF Training and Outreach Programme, including all training events of the past year, the Audiovisual Archiving Training Summit organized by FIAF in Paris in March 2017, and plans for the future.

CCAAA and Regional Groups

FIAF's representatives on the [CCAAA](#) Board reported on the CCAAA's work over the last year and FIAF's active involvement in it. Representatives of the ACE, the Nordic Group, SEAPAVAA and CLAIM all reported on the activity of their regional association (see their written reports on the GA page of the FIAF website).

Future FIAF Congresses

The GA heard progress reports from the hosts of the next two FIAF congresses in Prague (22-27 April 2018) and Lausanne (7-13 April 2019), and approved the invitation from the Archivo Nacional de la Imagen y la Palabra/SODRE (in collaboration with the Cinemateca Uruguya) to host the 2020 Congress in Punta del Este (exact dates to be determined). Representatives of the Bangladesh Film Archive, the National Film Archive of India and the Cinémathèque

québécoise expressed their interest in hosting future FIAF Congresses.

Executive Committee elections

The outgoing Executive Committee was discharged and three election officers appointed among the delegates present. The outgoing FIAF President Eric Le Roy and EC members Anna Fiaccarini, Esteve Riambau, and Fiora Cruz received the GA's warm accolade for their years of dedication to the Federation.

All declared candidates were invited to give a short statement before the GA (note that all the candidates' declarations and CVs are still available to logged-in colleagues [on the FIAF website](#)) and the election of the new EC officers and members took place (see "News from the Executive Committee for the results of the elections).

> 2017 FIAF Award



On Monday 1 May 2017 in the evening, hundreds of movie lovers filled the Samuel Goldwyn Theater for a special presentation of Christopher Nolan's 2014 film *Interstellar* in 70mm. The event was co-hosted by the Academy and FIAF. Earlier in the evening, the Federation had honoured Nolan with the 16th annual [FIAF Award](#) during a private ceremony at the Samuel Goldwyn Theater. Nolan joins a list of other esteemed recipients, including Martin Scorsese (2001), Ingmar Bergman (2003), Hou Hsiao-hsien (2006), Liv Ullmann (2010), Agnès Varda (2013) and the Dardenne Brothers (2016).

The FIAF Award recognizes film personalities' "dedication and contribution to the preservation of, and access to, the world film heritage, for the pleasure of



today's audiences, as well as for the benefit of future generations."

The Academy's Randy Haberkamp introduced the evening and welcomed Nolan to the stage. The Intertellar director discussed how he became passionate about issues facing the archiving community. The text of Nolan's acceptance speech will be published in the next issue of the *Journal of Film Preservation*.

In September, FIAF Secretariat will ask all members of the FIAF community to nominate personalities for the 2018 FIAF Award. The EC will make a final decision on this at its meeting in November.

> Commissions' Workshops

see "News from the Commissions"

> Christian Dimitriu Fund

Now in its third year, the FIAF Congress Travel Fund, officially renamed Christian Dimitriu Fund at the last General Assembly in Bologna, has again enabled several colleagues to travel to the FIAF Congress. After considering all the applications received by the deadline, the Selection Committee appointed by the Executive Committee decided to award travel/accommodation grants, based on our clear and strict selection criteria, to the following candidates: Diego Fabián Cadena Fuertes (Cinemateca Nacional del Ecuador) : 1000€; Marco de Blois (Cinémathèque québécoise): 600€; Devleta Filipovi (Kinoteka Bosne i Hercegovine): 1000€; Donata Pesenti Campagnoni (Museo Nazionale del Cinema) : 1000€. Based on the same criteria, the requests for funds from two other colleagues had to be rejected. You will be pleased to know that a new 5000-euro fund for the Congress in Prague has been earmarked in the GA-approved 2018 budget. The application process will be announced in the autumn.

09 FIAF Supporters

> New FIAF Supporters

FIAF has welcomed 6 new FIAF Supporters since the last FBO: Vintage Cloud A/S, Sunrise Foundation Lumières Numériques, Laurence Kardish, SUB-TI, and Jon Gartenberg. This brings the total of FIAF Supporters to 52 (36 commercial companies, 13 non-profit organizations, and 3 individuals).



JON GARTENBERG

Jon Gartenberg has long-standing and close ties to FIAF. For 18 years he was a curator in the film archive of The Museum of Modern Art, where he worked on preservation projects ranging from the films of D.W. Griffith to those of Andy Warhol. He was active in acquiring experimental films for MoMA's permanent collection, and curated numerous exhibitions based on MoMA's archival holdings. In the early 1980s he pioneered the conversion of the MoMA film catalogue from a manual card catalogue to a PC-based computerized system.

He attended the first FIAF Summer School in the German Democratic Republic, and presented papers on early cinema at the Brighton Congress in 1978, on slapstick at the MoMA Congress in 1985, and on the preservation of experimental films at the Athens Congress in 1991. Additionally, he served as a member of the FIAF Cataloguing Commission from 1981 to 1991, and was editor of the FIAF *Glossary of Filmographic Terms* (1985 and 1989 editions).

After MoMA, Gartenberg worked on organizing and distributing moving image collections at Broadway Video and Golden Books Family Entertainment. He currently heads his own company, Gartenberg Media Enterprises (www.gartenbergmedia.com), which is dedicated to the excavation, repurposing, and distribution of libraries of films and television programs, as well as

photographs and print media. In this vein, he has recovered from commercial warehouse storage significant celluloid film collections, which were then acquired by such cultural organizations as the Library of Congress and the Packard Humanities Institute, as well as numerous archives abroad. He has also overseen a long-term project to further the legacy of film artist Warren Sonbert through a program of preservation, distribution, exhibition, and study, and has curated exhibitions of this filmmaker's work at FIAF archives in Brussels, Cambridge, Jerusalem, Lisbon, New York City, Toronto, and Vienna. In addition, his company distributes DVDs – that have been produced by archives and boutique publishers – to educational institutions in North America.

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In Lyon, birthplace of the cinematograph, a century after the Frères Lumière invention, cinema artworks recover their radiance. A few steps away from the hangar of the Rue du Premier Film, *Lumières Numériques* digitizes and restores the legacy of cinema with state-of-the-art technology.

A dedicated team of passionate people take care of every element of a film to restore masterpieces to their original splendor. Our ARRISCAN Archive 6K Wet Gate processes the most fragile and damaged elements, and each film finds its most suitable workflow for the best possible result.

Lumières Numériques' goldsmiths welcome you, in the hometown of cinema.

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www.lumieres-numeriques.fr



LAURENCE KARDISH

Laurence Kardish, former Senior Curator of Film at The Museum of Modern Art, organized over a thousand film and moving-image exhibitions during his 44-year career at MoMA, borrowing materials from FIAF members for many of these retrospectives and surveys. As a board member of the Fassbinder Foundation, USA, a consultant for the Cohen Media Group's Quad Cinema, a founder of SaveFilm.org, and a teacher at New York's School of Visual Arts, Kardish brings an appreciation of and enthusiasm for the critical work done by FIAF members to his current activities. He is also the co-artistic director of Film Columbia, a festival in upstate New York which includes recently restored films, and is working on a book about Shirley Clarke, a text which would not have been possible without the preservation of Clarke's films and digital works.

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SUB-TI

SUB-TI is a London-based subtitling company, specializing in film subtitling for film festivals and archives.

We provide high-quality subtitling in all European languages, as well as Japanese, Chinese, and Arabic.

We are also access services suppliers, promoting cultural accessibility to the sensory impaired, providing captions and audio description for films and other audio-visual content.



Our clients include renowned international film festivals (e.g., the Venice Film Festival and the Cinema Ritrovato in Bologna), film archives (the BFI in London and the National Gallery in Washington, DC), and museums (MoMA in New York).

Any collaboration ensures access to our database of thousands of films.

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History: U.S. private charitable foundation founded December 23, 2014.

Mission: The Foundation will support charitable activities related to education and the arts. It intends to collaborate with individual and entity partners in both Europe and the U.S.

First Project: The Foundation's first project is the restoration of the German silent film DAS ALTE GESETZ (The Ancient Law, 1923). The Foundation has agreed to underwrite its restoration, digitization and high-quality

lity publication in an amplified format containing historical and other related information about this important film. It has contracted with the Deutsche Kinemathek in Berlin where Martin Koerber, Director of the Film Archive, is supervising the project.

Origination of grants: The Foundation does not accept unsolicited proposals. Grant making will be confined to projects identified by the Chair and approved by the Board of Directors.

Selection: Any project selected must demonstrate a well-conceived and thorough plan designed to achieve results of the highest quality within a defined time frame.

Amount of grants: The Foundation is prepared to make grants up to \$100,000 for each project. Generally, the Foundation wishes to be the lead donor and underwrite the majority of the costs of a project rather than be one of numerous underwriters. The Foundation will consider providing funds to help a grantee secure a matching grant. No Foundation funds will be disbursed until the entire budget of the project has been secured.

Collaboration: The Foundation requires that it be fully informed about and appropriately involved in the projects which it funds. The Foundation is not willing to serve merely as a passive funder. The Foundation is not an operating foundation and so, respects that the grantee manages the project. However, through collaboration and communication with grantees, it hopes to promote relationships and build knowledge that will have impacts that go beyond the current specific project.

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VINTAGE CLOUD A/S

Vintage Cloud is a world leader in the technologies required to ensure the fast and safe digitization of valuable film archives. Our company's goal is to help its customers to quickly and easily monetize their assets by making them more accessible with tools that are cost-effective, innovative, and intuitive and designed for the delicate task. The Vintage Cloud Steenbeck Digitizer is the first true all-in-one film archive digitization system, which is characterized by its unprecedented ease of use, flexibility, speed, and affordability. Vintage Cloud was founded in 2012, headquartered in Copenhagen, Denmark. The company acquired the film editing table manufacturer Steenbeck in 2016.

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> News from FIAF Supporters



CENTRO DE PESQUISADORES
DO CINEMA BRASILEIRO

An unreleased Brazilian film finally finds its public

The Researchers Center of Brazilian Cinema (CPCB) will once again participate, as it does every year, in the National Meeting of Archives, which will be held in June during the 12th CineOP, organized by Universo Produções.

Among the films that will be shown, there will be a screening of *É um Caso de Polícia*, by Carla Civelli, one of the last films restored by Francisco Sérgio Moreira (1952-2015), CPCB's film restorer.

Produced in 1959, and never released on the film circuit, this classic of Brazilian Cinema – restored through an initiative of Patrícia Civelli, the director's niece – will be shown in the historic Cine Vila Rica, at Ouro Preto.



ÉCLAIR in Paris, Cannes, Amsterdam

Paris, "Toute la mémoire du monde": At the latest edition of this archive festival in Paris, audiences discovered the 2016 restoration of Alexandre Volkoff's *Kean* (1924) by the Cinémathèque française. Among other selections, the festival offered Gaumont's 2K restoration of Louis Malle's film *Le Voleur/The Thief of Paris* (1966).

Cannes Classics: For the Cannes festival's 70th birthday, Thierry Frémaux screened the 4K Argos Films restoration of Oshima's *In the Realm of the Senses*, and to celebrate Danielle Darrieux's 100th birthday, Gaumont's 2K restoration of Max Ophüls' *The Earrings of Madame de...*

EYE, Amsterdam, "The Reel Thing": At this confe-

rence in May, Éclair restoration manager Audrey Birrien delivered a presentation about HDR (high dynamic range) grading applied to film heritage.



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

NOA's most recent legacy videotape digitization facility has been delivered to Sharjah Media Corporation in the United Arab Emirates, the first of its kind in the region. With 16 parallel NOA FrameLector™ channels, Sharjah Media Corporation is well prepared for the undertaking of digitizing their entire video archive.

Cataloguing and archive management will employ NOA MediArc™, an Archive Asset Management System allowing full media management, semantic annotation, and the creation of customized FRBR conform metadata schemes. With a powerful workflow engine, this system manages all transactions in the archive, e.g., ingest, retrieval, or transcoding, or as in the case of the installation at Sharjah Media Corporation, the workflow management of all 16 ingest channels and two Quality Control stations equipped with NOA QualityChecker™.

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