

fiaf bulletin online

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2011



Kyoko Kagawa
FIAF Award 2011

01 Editorial



Eric Le Roy
President

CONTENTS

- 02 News from the Affiliates
- 03 News from the Executive Committee
- 04 News from the Secretariat
- 05 News from the Commissions
- 06 2012 Beijing Congress
- 07 Ibermedia Programme
- 08 Special Events
- 09 New Affiliates
- 10 Other News

The publication of this first *FIAF Bulletin Online*, a few months before the inauguration of our intranet system, provides FIAF with a much-needed update to its communication tools. It is also the continuation of a FIAF tradition, as two previous (printed) incarnations of the *Bulletin* predate this one. First published from 1955 to 1963, it reappeared between 1972 and 1993, at which point the *Bulletin* became the *Journal of Film Preservation*.

This new publication coincides with the arrival of a new team whose motivation will allow us to face up to the challenges ahead.

Circulated initially three times a year, this new link with and between affiliates is very a different publication from the JFP. Its aim is to inform you on the Secretariat's activity, the work of the Executive Committee and the Commissions's current projects, not to mention key news from other affiliates.

Over the next few issues we will also explore the themes tackled during recent Annual Congresses. It is my hope that this new project helps us strengthen the links that tie us together.

We welcome any comments you may have on the present issue, so that we can improve the Bulletin over time.

Finally, I warmly welcome the fact that this new means of communication is published in three languages. That way it can reach the vast majority of our affiliates and contribute to spreading the knowledge of the aims and missions of the International Federation of Film Archives.

Eric le Roy
FIAF President

02 News from the Affiliates

> Algier

Modernisation of the ALGERIAN CINEMATHEQUE



As part of its modernization work, which recently led to the opening of renovated auditoriums equipped with digital technology, the *Algerian Cinémathèque* is seeking help from other FIAF affiliates with regard to the preservation of its decaying films (many of which suffer from vinegar syndrome) and the printing of new copies.

The Cinémathèque has neither technical knowledge nor skilled technicians and therefore needs help with the training of restorers (of films and iconographic documents), print checkers and projectionists. We also wish to set up exchanges with other film archives with a view to facilitating the lending of films and programmes.

Please contact Mohammed N'amar, Programming.
(cinemathequealgerienne@ymail.com)

> Barcelona

Ramon Font, Programming Head of the FILMOTECA DE CATALUNYA retires. The new Programming Head and Deputy Director is Mr. Octavi Martí.
(omartic@gencat.cat)

> Brussels

New leadership at the Cinematek

The Board of governors of the *Cinematek* recently appointed Mr. Wouter Hessels as its new Director and Nicola Mazzanti as its Deputy Director. They succeed Gabrielle Claes, who had headed the *Cinematek* for over twenty years. The new management team will be in place by October.



> Budapest

New director and new name of the HUNGARIAN NATIONAL FILM ARCHIVE

From June 7, 2011, Mr. Lajos Lovas as a Ministerial Director leads the *Hungarian Film Archive* that is called "*Hungarian National Digital Archive and Film Institute*" now. Vera Gyürey will help his work as a Senior Advisor.

> Canberra

New Chief Executive Officer (CEO) of the NATIONAL FILM AND SOUND ARCHIVE

Michael Loebenstein has officially been appointed as the new CEO of the *National Film and Sound Archive* of Australia and will commence work in mid-October. Michael is known to the FIAF community as a curator at *Oesterreichisches Filmmuseum* and as a former member of the FIAF EC (2009-11).

02 News from the Affiliates

> Helsinki

NATIONAL AUDIOVISUAL ARCHIVE / Finnish cinema heritage ready for digitization

The *National Audiovisual Archive* has acquired the rights to 300 Finnish feature films and 200 short films previously owned by *Finnkino*, the prominent domestic distributor and cinema chain. The bulk of the acquisition consists of older Finnish cinema from 1930's to 1960's with highlights such as *The Unknown Soldier* (*Tuntematon sotilas*, 1955).

Backed by the Ministry of Education and Culture, the historic agreement will help the archive in its most important challenge – the digitization of the Finnish cinema heritage in 4K.

> Jos

News from the NATIONAL FILM VIDEO AND SOUND ARCHIVE in Nigeria: National conference and audiovisual archiving.

The *National Film Video and Sound Archive* (NFVSA) will hold a National Conference on Audiovisual Archiving in November. Its purpose is to sensitise the stakeholders on the need to acquire, preserve and make Nigeria's film heritage accessible. NFVSA is hoping that a training program for audiovisual archives/librarians/curators will take place immediately after the Conference. The aim is to build up their capacity to handle film archive matters. Financial support is being sought from FIAF. NFVSA is also planning to digitise its film materials in order to improve access and to serve as a disaster control measure. The NFVSA will very much appreciate input and advice from experienced archives and archivist, in particular with regard to the equipment that will be needed and the training of the staff to use that equipment.

Ms. Nwanneka Oliwe
(md_nfc@hotmail.com)



The Unknown Soldier (1955, Edvin Laine)

> London

IMPERIAL WAR MUSEUM Film Archive (IWM)

As part of an on-going programme of widening access to its film collection, the IWM has begun digitising its First World War films. The archive masters have been scanned at 2K and low resolution images are now accessible via the Museum's new film sales site www.iwmcollections.org.uk. Users can view low resolution images (1Mbit/second), select and download sequences, as required. Commercial users can download material free of charge and a spoiled image is supplied for review only. Higher resolution images can be supplied under licence. 100 films are currently available and more will be digitised over the coming year.

Paul Sargent, Head Curator (psargent@iwm.org.uk).

02 News from the Affiliates

> London

Master Film Store at the BRITISH FILM INSTITUTE (BFI)

The BFI is securing the film collections of the *BFI National Archive* with a new, sustainable and architecturally pioneering film storage facility at Gaydon, Warwickshire. The new Master Film Store (budget £12 million) uses green technologies to keep the films at a stable temperature of minus 5 degrees Centigrade at 35% relative humidity, the optimum conditions to inhibit decay and preserve the films. The building, designed by *Edward Cullinan Architects*, has six large acetate film stores and 30 smaller nitrate stores in a building of just under 3,000 square meters capable of storing more than 450,000 cans of film.

FONDAZIONE CINETECA ITALIANA build new premises and vaults

By virtue of an agreement undersigned in summer between FCI and Regione Lombardia, the *Fondazione Cineteca Italiana* plans to build in the course of the next 2-3 years in this historical site new premises and vaults to store the increasing film stock now located in two different places of the city. The 1,500 sq. meters new space will also host a laboratory for digital restoration. (www.cinetecamilano.it)

> Rochester

Paolo Cherchi Usai returns to GEORGES EASTMAN HOUSE

George Eastman House International Museum of Photography and Film announces the appointment of Dr. Paolo Cherchi Usai to the position of senior curator of motion pictures, a title he held from 1994 to 2004.

The new BFI film storage facility at Gaydon



02 News from the Affiliates

> Paris

A new Head for the Film Collections Department at the CINÉMATHEQUE FRANÇAISE.

As of 1st October, Céline Ruivo will take office as Head of the Film Collections Department at the *Cinémathèque française*, where she will replace Camille Blot-Wellens. A graduate of both the *University of Paris VIII* and the *Selznick School (George Eastman House, Rochester)*, Ruivo was at one point responsible for the photo-chemical restoration department for the *Éclair* laboratory.

More than 10,000 titles of dossiers relating to films, personalities and other categories are listed in the online research portal. This number will increase to over 50,000 dossiers within the next years. Detailed information about the contents of each individual dossier can be obtained through online request. (http://www.filmuseum.at/en/collections/ephemeral_paper_and_documents_collection)

> Rio de Janeiro

Arquivo Nacional / Italy and the Brazilian Cinema

An Italian influence can be found at the Brazilian cinema roots. This is the main reason that the 10th annual edition of the *REcine – International Festival of Archival Cinema*, is part of the celebration of the “*Italy-Brazil Moment*”. The 10th *REcine* will occur in the week of November 7-11th at the *Arquivo Nacional*. For more information about this event, please contact Mr. Clovis Molinari Jr., *Recine* Curator (cmolinari@arquivonacional.gov.br)



> Taipei

CHINESE TAIPEI FILM ARCHIVE inform you that the former director of *Chinese Taipei Film Archive*, Mr. Winston Lee has retired on June 30. New director, Ms Chang Jing-Pei, was appointed to the new position on July 1, 2011. (teresa@mail.ctfa.org.tw)



REcine - International Festival of Archival Cinema

> Wien

ÖSTERREICHISCHES FILLMUSEUM - THE AUSTRIAN FILM MUSEUM is proud to announce that the *Austrian Film Museum's Ephemeral Paper and Documents Collection* can now be researched online.

02 News from the Affiliates

> Skopje

KINOTEKA NA MAKEDONIJA / CINEMATHEQUE OF MACEDONIA is running several crucial and demanding projects.

Kinoteka na Makedonija / Cinematheque of Macedonia is undertaking the preservation and digitalization project of the entire cinema opus of one of the most prominent Macedonian film directors - *Stole Popov* (four feature films and three documentaries). Among his films, there is one documentary film Oscar nominated in 1979 (*Dae*, (1979), produced by Vardar Film, Skopje). With this digitalization project, we'll be able to prepare them for further wider presentation and spreading (participating in EUROPEANA project etc.)

Kinoteka na Makedonija/Cinematheque of Macedonia is also happy to inform that 2011 is the 35th anniversary of the institution. Events have been and will be organized all the year. It started on 29th of April, 2011, the month when the Cinematheque was established, with festive opening of the exhibition, screening and awarding the Cinematheque's prize "*Golden Lenses*" to one of the famous Macedonian documentary film directors *Meto Petrovski*. The most significant event will be the presenting of the restored film print of *Metropolis*, accompanying by the live music, performed by the *Macedonian Philharmonic Orchestra* in the big hall of the *Macedonian National Theatre*. This event will be programmed in the framework of the *World Day of Audiovisual Heritage* on 27th October 2011.



Stole Popov's films are preserved and digitised at the *Kinoteka Na Makedonija*

03 News from the Executive Committee

> New Executive Committee

The new Executive Committee (2011 – 2013), elected by the General Assembly on April 16th 2011, includes the following EC Officers and Members of the EC:

EC Officers:

Éric Le Roy (President), Meg Labrum (Secretary General), Patrick Loughney (Treasurer).

Representatives of the FIAF Members at the EC:

Hisashi Okajima (Vice President), Anna Fiaccarini (Vice President and Deputy Treasurer), Esteve Rimbau (Vice President). Olga Futemma (Deputy Secretary General), Francisco Gaytán Fernández, Mimi Gjorgoska-Ilievska, Dennis Maake, Vladimir Opela.

Representatives of the FIAF Associates at the EC:

Sylvia Frank and Lise Gustavson.

The 2011 Fall Executive Committee (EC) meeting will take place during the *30th Pordenone Silent Film Festival - Le Giornate del Cinema Muto*, at the City Council on 3-4 October 2011. FIAF affiliates will receive the main decisions taken by the EC by email, and it will be published on the news section of the FIAF Website.

> 2011 FIAF Award

The 11th FIAF Award Ceremony will take place during the Tokyo International Film Festival, on October 24, 2011. The FIAF Award will be presented to the great Japanese actress Kyôko Kagawa. The ceremony will be followed by the special screening of *Chikamatsu Monogatari* selected by Ms. Kyoko Kagawa herself for her favorable and unforgettable memory of the film's production and great master Kenji Mizoguchi. The party will be held in Roppongi.



The Award itself is a 1000-foot film can, made up of pure silver and designed by the Filmoteca de la UNAM, Mexico.

04 News from the Secretariat



The new team of the FIAF Secretariat in Brussels

> FIAF intranet

The FIAF Secretariat is still working towards the development of an intranet system for the benefit of all its affiliates. We aim to make it operational as early as April 2011, in time for the Beijing Congress. The relative complexity of its installation is due to the need to integrate a new database to manage affiliates within the system. Several possibilities are being studied by the Office. The new system will enter its testing phase in the next few months.

> UNESCO World Day of the Audiovisual Heritage

The FIAF Secretariat invites every affiliate to send the information about the events that your Archive will undertake celebrating the 27th October, *UNESCO World Day of the Audiovisual Heritage*. We would be grateful if you could inform us about the projects your organization wishes to organize at this occasion. This information will be published on the FIAF Website.

> FIAF Archives

An agreement has been reached between the FIAF Secretariat and the *Université Libre de Bruxelles*

(ULB), initiating a unique partnership with students on the Master in History (with a specialization in "Archives and Documents"). This will finally allow us to start cataloguing FIAF's unique historical records. The Secretariat will welcome its first students as early as October.

> 2010 Annual Reports and 2010 Oslo Congress Report

The *2010 Annual Reports* of over 110 FIAF Affiliates, as well as the *Report of the 2010 Oslo Congress*, are finally available on hidden pages of the FIAF website (and therefore inaccessible to the general public, in order to preserve their confidentiality). The URLs of these pages have been sent to all FIAF primary contacts. You can also ask the Secretariat.

> Journal of Film Preservation

Issue #85 of the *Journal of Film Preservation* is now ready. It will be distributed to subscribers and affiliates at the beginning of October. This new issue is the one to be led by our new editor Catherine A. Surowiec. We took the opportunity of this change in personnel to renew the Journal's Editorial Board and correspondents:

Editorial Board:

Eileen Bowser, Paolo Cherchi Usai, Robert Daudelin, Christian Dimitriu, Jan-Christopher Horak, Éric Le Roy et Hisashi Okajima

Correspondents:

Thomas Ballhausen, Elaine Burrows, Thomas Christensen, Ray Edmondson, Clyde Jeavons, Roger Smither, Jon Wengström

We are also studying the possibilities of a new design for the JFP. The new-look JFP will be unveiled at the 2012 Beijing Congress.

05 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

The FIAF *Cataloguing and Documentation Commission* is making good progress on the revision of the *FIAF Cataloguing Rules*. Drafts of chapters One and Three continue to be refined, and work on chapter Two is underway. All updates to the *Treasures from the Film Archives* database and the *Bibliography of FIAF Affiliates' Publications* sent this year have been integrated for the Fall release of *FIAF Databases Online*. We have now received complete French and Spanish translations of the *Glossary of Filmographic Terms*, as well as partial translations in several other languages, and are working with computer experts to design a simple database publication method for the translations.

Members of the CDC: Nancy Goldman (Head), Olga Toshiko Futemma, Maria Assunta Pimpinelli, Thelma Ross, Zoran Sinobad (Deputy Head), Pierre Verroneau, Martine Vignot, Rutger Penne (ex-officio).

> Programming and Access to Collections Commission (PACC)

After the Pretoria Congress the PACC has met three times in Bologna, 27 June till 1 July, during *// Cinema Ritrovato*. We are facing the biggest change in the history of the cinema since Lumière. Relations with film companies are the most important issue right now. PACC has been entrusted to prepare a clear and written proposal of new membership models to be presented to the FIAF membership three months in advance of the Beijing Congress. Film companies are giving up 35 mm heritage film distribution and asking us to collaborate. Film companies have started to give up their 35 mm distribution film vaults. Valuable prints need to be saved. Distribution companies are giving up even their DCP's soon after the premiere run.

What happens when language versions of those movies are needed in cultural programming? Cinemas are now getting rid of their 35 mm projection equipment. We need collaboration to secure our spare part service. Torkell Saetervadet is working on an update of *The Advanced Projection Manual*, incorporating experiences of the 4K Series-2 DLP projectors. On the digitization / preservation issue a statement is being formulated in collaboration with the Technical Commission. PACC keeps reminding of viewpoints of programming and access in FIAF archival DCP's: encryption practices should help us with better exchange, and maximal subtitling options should be taken into account at an early planning stage. The FIAF electronic subtitling network keeps growing, and everybody is invited: just send an e-mail to Antti Alanen if you are interested to join! (antti.alanen@kava.fi)

Members of the PACC: Antti Alanen (Head), Elaine Burrows, Stefan Droessler, Luca Giuliani, Meg Labrum, Patrick Loughney, Jon Wengström (Deputy Head)

> Commission technique (TC)

The Technical Commission has a few interesting projects underway at present (resources permitting!). The first is the *Glossary of Technical Terms*: we don't intend to produce a definitive glossary (an impossible task), but instead a live document which can be continuously updated and amended. We also have ambitions to produce some short, practical papers on various aspects of digital technology for archives. Then we will be looking at *Digital Restoration* in some detail to see if some technical guidance for archives can be produced without straying too far into the much wider question of ethics.

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

06 2012 Beijing Congress

Update from the China Film Archive

With constant contact with the FIAF Secretariat, and the close cooperation with the conference agent, China Film Archive has progressively marching towards the FIAF Congress held in Beijing next April. Concerning the Symposium of World Animation, the three aspects have been decided, separately: collection, preservation & restoration, access & distribution. Among approximate 20 speakers, five of them will be from China.

The open propositions have been circulated to all the FIAF affiliates to call for not only speech volunteers at the symposium but also for animation screening supporters, who could provide restored classic animated films to be screened during the Congress.

To further provide more detailed information for participants, Newsletter n°2 with the registration form and hotel booking form is under preparation, and will be published soon in November 2011.

FU Hongxing
Director of China Film Archive



Fu Hongxing, director of CFA



The headquarters of the China Film Archive

07 Programme Ibermedia

The *II BiblioCi Seminar's* held at the *Cinemateca Brasileira* from July 27 to 30th 2011, sponsored by *Ibermedia*, the *Fiaf's School on Wheels* and the *Cinemateca Brasileira Formation Program* has achieved all the envisaged results and can be evaluated as a success. The seminar was attended by 24 colleagues representatives of 23 Iberoamerican institutions from 12 countries

A brief report of the *II BiblioCi Seminar's* is available upon request at the FIAF Secretariat

08 Special Events



*International Home Movie Day on October 15
at the Deutsche Kinemathek*

> Berlin

International Home Movie Day, October 15.
Deutsche Kinemathek at Kino Arsenal, from 2 pm onwards throughout the day and the evening. On this year's *International Home Movie Day* on 15th October lectures and film screenings will examine the relationship between private and ethnographic film material and the importance it has for historical research. In cooperation with the department for Visual Anthropology of *Freie Universität Berlin* and *Ludwig Boltzmann Institute* in Vienna scholars will explore and contextualize Home Movies from our collection and autobiographical films by artists (Birgit Hein among others). Another highlight will be the presentation "*Islands of Media-Memory and Natural Remains: Pathways to a Berlin Cine-Chronicle*" by Prof. Thomas Elsaesser.

"The First Years were the Best" is the title of a program of early film shot between 1907 and 1911, curated by Mariann Lewinsky from the collection of *Deutsche Kinemathek*. When Cinema was young, everything seemed possible to be rolled into one single evening show: Musical numbers, even with discs providing the sound; Travelogues, Satirical numbers advertising anarchy of space and time; Thrillers, Westerns, ... This program will be screened on October 27 at the occasion of the *UNESCO World Day of Audiovisual Heritage*. (Deutsche Kinemathek at Kino Arsenal, 7.30 pm, piano accompaniment by Eunice Martins)

Retrospective with films by Jochen Kuhn

Deutsche Kinemathek at *Akademie der Künste Berlin* and *Kino Arsenal*, 6 thru 9 November 2011. Jochen Kuhn's renowned handmade films are paintings which ultimately are eaten by the process of being filmed. Frame by frame his protagonists move through the actual paintings while stop-motion animation fixes them on film. Little stories from everyday reality transform into surreal and often absurdly comic situations, accompanied by a laconic tongue-in-cheek narration. While *Deutsche Kinemathek* preserves Kuhn's negatives, we now also proudly present the prints which are going into non-commercial distribution after the show.



Neulich, Jochen Kuhn

08 Special Events

> Melbourne

Star Voyager -Exploring Space on Screen

From 22 September, the Australian Centre of The Moving Image (ACMI) presents the world premiere of *Star Voyager: Exploring Space on Screen*, a major exhibition charting the history and future of space exploration on screen.

From early films by Fritz Lang and Georges Méliès, through to footage of the 1969 moon landing and films such as the *Alien* series, *Moon and Sunshine*, the exhibition celebrates our fascination with space travel. It features scientific footage, film clips, video artwork, NASA artefacts, costumes, film production materials and an exciting new work, developed in Melbourne, allowing visitors to explore the surface of Mars in 3D. (www.acmi.net.au/starvoyager)

> Paris

International Symposium: "The Digital Revolution: What Would Happen If the Movies Lost Their Memory?" at the Cinémathèque française the 13th and 14th of October 2011. Two days of conferences and debates (9.30 am/ 6 pm), and special screenings in the evening of *Taxi Driver*, restored version, and of *The Man Who Knew Too Much* in dimensional sound-original print.

Registration: p.deraymond@cinematheque.fr or p.ginot@cinematheque.fr

Preferential rates for the symposium's participants at Hotel Claret (135€/night): 44, boulevard de Bercy, 75012 Paris; phone number: +33 (0) 1 46 28 41 3; 1e-mail: resa@hotel-claret.com

> Milan

Fondazione Cineteca Italiana / Great Little Cinema. 'Here come the movies' Festival'

Notwithstanding the recent, severe cuts in the funds allocated by the Ministry of Culture and the regional and provincial authorities, we are happy to announce the upcoming (6-13 November 2011) 4th edition of the 'Great Little Cinema. 'Here come the movies' Festival', which totalled over 9,500 people in 2010. During the 8 days of the festival, various selected locations in Milan and in the Lombardy Region will host nearly 100 events specifically designed for schools and families, with the aim of bringing the world of cinema to life and revealing the secrets of the masters of cinema. They'll include exclusive movie screenings, workshops with film professionals, an international competition, talks and meetings, special guests etc.



International Symposium : « *The Digital Revolution : What would Happen If the Movies Lost Their Memory?* » at the Cinémathèque française on 13th and 14th of October

09 New Affiliates

The General Assembly in Pretoria was notified of the unanimous approval of the 3 requests for affiliation. FIAF is happy to welcome the following three institutions amongst its community:

Montecarlo

LES ARCHIVES AUDIOVISUELLES DE MONACO

M. Vincent Vatrican (Directeur)

vv@films-archive.mc

México

INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)

Ms. Marina Stavenhagen (Directora General)

digral@imcine.gob.mx

Washington, DC

The MOTION PICTURE, AUDIO/VIDEO BRANCH AND PRESERVATION LABS OF THE US NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA)

Ms. Christina Covac (Motion Picture Preservation Specialist)

cristina.covac@nara.gov



NARA - Hand cleaning of Vinegared Original

10 Other News

Gary Crowds, Editor-in-Chief of *Cineaste Magazine* inform the FIAF affiliates that the Fall issue of *Cineaste Magazine* includes a lengthy Critical Symposium on Film Preservation, featuring contributions from Shawn Belston, Margaret Bodde, Paolo Cherchi Usai, Grover Crisp, Dennis Doros and Amy Heller, Jan-Christopher Horak, Annette Melville, Michael Pogorzelski, Katie Trainor, Daniel Wagner, and others.

<http://www.cineaste.com>



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Deutsche Kinemathek, Berlin
Kinoteka Na Makedonija, Skopje
National Archives and Records Administration (Nara), Washington
National Audiovisual Archive, Helsinki
Shochiku Co., LTD, Tokyo

Send your news to info@fiafnet.org

And finally...

A page in the history of FIAF is turned as Christian Dimitriu leaves his post of senior administrator of our Federation, a position he held for 16 years.

We all hope to meet him again on several of the shores he cares for most, and he will certainly continue working and cooperating with us in one way or another.



Martin Scorsese and Christian Dimitriu at the New York Film Festival in October 2001