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01 Editorial



Christophe Dupin

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The FIAF Secretariat is proud to bring you the second issue of the *FIAF Bulletin Online*. The very positive feedback we received from many of you after we published the first one, and the growing number of affiliates who have submitted news items this time, seem to confirm the need for this new regular communication channel between our 155 affiliates, the Executive Committee, the Commissions and the Secretariat.

But the FIAF Bulletin Online, or FBO as some already call it, is only one of the projects the Secretariat has been undertaking under the leadership of the Executive Committee and its new President, since I succeeded Christian Dimitriu in Brussels last July. My colleagues and I have been very busy updating and improving the functioning of the Secretariat (introduction of a new IT infrastructure and of a new membership database, cataloguing of FIAF's historical paper archive) and modernising our various communication tools. We are giving the *Journal of Film Preservation* a significant makeover (watch out for the next issue, published in April); we are working hard to finally make FIAF's long-awaited intranet system operational (it will progressively introduced after the Congress and should revolutionise our internal communication); over the next few days a new, more dynamic and relevant FIAF website homepage

will become available for the benefit of all affiliates and external visitors. The greatest challenge has been to introduce all these changes in an increasingly adverse financial context, as FIAF, like many of its members and associates, is being severely affected by the current recession.

Finally, we are also spending a lot of our time coordinating the organisation of the Beijing Congress with our colleagues of China Film Archive. We know that in the current context not all affiliates will be able to attend that great annual get-together. But once again, we intend to make the debates taking place in Beijing available to all after the Congress, via our new communication channels.

I hope you enjoy reading this second issue. Keep the feedback coming – we do accept criticism as well as praise, so don't be shy!

Best regards,

Christophe Dupin
FIAF Senior Administrator

02 News from the Affiliates

> Algier

2011: a key year for the CINEMATHEQUE ALGÉRIENNE. Since its re-opening on 22 December 2010, following renovation work and renewal of equipment, the venue of the rue Larbi Ben M'Hidi has been abuzz with the organisation of film seasons, retrospectives and other events which welcomed a variety of directors and speakers: Latin American cinema (3 to 7 May); Algerian film (8 to 11 May); cinéma vérité (15 to 19 September); Russian cinema (16 to 20 October); German film week (15 to 21 November); a visit from Oliver Stone (19 November) as well as the « *Festival international du film engagé* », from 29 Nov. to 5 Dec. 2011. A new website is in preparation and will soon be operational. All in all, the year 2012 is shaping up to be as lively as 2011.

Contact: Mohamed N'AMAR
cinemathequealgerienne@gmail.com

> Boulogne

The MUSEE ALBERT-KAHN is currently being run by a new director, Madame Valérie Perlès. Awarded a doctorat in ethnology in 2004, she won the Conservateur Territorial competition in 2010. The following year she coordinated a colloquium and photographic exhibition around the notion of intangible cultural heritage.



Contact: Valérie Perlès - vperles@cg92.fr

> Berne



The attic of the knitting factory Ryff & Co., taken in 1911 by an unknown photographer.

After twelve years in an old chocolate factory, the **LICHTSPIEL /CINÉMATHÈQUE BERNE will move to a wonderful old knitting factory** in Berne starting from March 2012. Even though we feel melancholic about having to leave the place where our cinémathèque was built and has grown, we look forward to our metamorphosis in the new halls. The attic of the factory is very charming and generous and therefore absolutely appropriate to our needs. Lichtspiel will continue to be a unique cinematographic collection with an open cinema in the heart of the main hall, an archive, a workshop and a storehouse, a mélange of cinema, museum, servicestation for cinematographic material and network for film aficionados. Various Bernese filmmakers and producers will be moving to the same building and the emerging "film house" will become a shining place for film production, mediation and archiving.

Contact: David Landolf
david@lichtspiel.ch - www.lichtspiel.ch

02 News from the Affiliates

> Brussels

Nicola Mazzanti named as director of CINEMATEK

Following the decision of Wouter Hessels, announced as the head of the Cinemathèque Royale de Belgique (Cinematek), not to follow through with his duties at the heart of this institution, Nicola Mazzanti was designated director and took up his position on 1 January 2012. Nicola Mazzanti is well-known within FIAF, having been a member of its Technical Commission. He has worked at the Cineteca di Bologna, where he was co-founder of the festival Il Cinema Ritrovato. More recently, he is the editor of an important report for the European Commission, « *Challenges for the Digital Era for Film Heritage Institutions* », published in January 2012.

Contact: Nicola Mazzanti,
nicola.mazzanti@cinematek.be

> Copenhagen

Ms. Lene Halvor Petersen has been appointed as Director of the DANISH FILM INSTITUTE /ARCHIVE & CINEMATHEQUE.

Lene Halvor Petersen will succeed Dan Nissen on 1st June at the latest.



Lene Halvor Petersen, new Director of the Danish Film Institute /Archive & Cinematheque on 1 June at the latest.

"It will be terrific to take over a position where I can combine my original education in film studies with the experience and knowledge from my subsequent work. The future of cinema is digital, and there are countless opportunities to share all the material gathered through the years with more users. With the opportunities come a range of challenges, and I look forward to working with both at the DFI."

Contact: Lene Halvor Petersen
leneh@dfi.dk

> Dublin



Oscar nominated Irish actress Saoirse Ronan

In November 2011 the IFI IRISH FILM ARCHIVE launched its Preservation fund with a newly made short film featuring Oscar nominated Irish actress Saoirse Ronan. The promotional film shows the actress being digitally transported into some of the best loved moments from films that are preserved in the IFI Irish Film Archive, including scenes from *Once*, *My Left Foot* and iconic documentary footage such as the arrival of JFK at Dublin Airport. Screened throughout cinemas in Ireland and available to watch on the internet, it is hoped that the film will raise awareness of the importance and variety of the material held in the archive's collections.

02 News from the Affiliates

The campaign aims to fundraise money to allow the archive to build a new Preservation and Research centre on campus at the National University of Ireland, Maynooth. The Archive's main building in Dublin city centre reached its storage capacity a number of years ago, but due to recent funding cutbacks the planned delivery of the new custom-built Centre had to be postponed until funds were raised to meet the shortfall in budgets. It is hoped the new facility will be completed by Spring 2013.

<http://www.ifi.ie/support/donations/>

Contact: Kasandra O'Connell, koconnell@irishfilm.ie

> Helsinki

Finnish cinema ready for digitization: Vol. 2
The NATIONAL AUDIOVISUAL ARCHIVE has continued strengthening its plans for the digitization of the Finnish film heritage. In November 2011, archive acquired rights (excluding TV broadcasting) for ca. 150 feature films previously owned by Suomi-Filmi, renowned Finnish film production and distribution company. Together with the Finnkino deal of August 2011, the newly acquired collection forms the main body of the golden age of Finnish cinema. In fact, the Finnish silent film history has now become national property in its entirety. Other gems of the new collection include e.g. Valentin Vaala's *Juurakon Hulda* (*Hulda from Juurakko*, 1937) and Erik Blomberg's *Valkoinen peura* (*The White Reindeer*, 1952).

Contact: Outi Heiskanen
Outi.Heiskanen@kava.fi



Valkoinen peura (*The White Reindeer*, 1952).

02 News from the Affiliates



New Research and Archiving Centre, under construction in Penthaz (February 2011)

> Lausanne

Closure of the CINEMATHEQUE SUISSE on March 1st, 2012.

On March 1st, 2012, the Swiss film archive will close access to all its collections for a twelve-month period. This is a necessary measure we must take in order to transfer the entirety of the collections, currently stored over several sites, to the new underground depot at the new Research and Archiving Centre, currently under construction in Penthaz (VD). A gradual re-opening of access is planned to start on March 1st, 2013, depending on the progress of the building work. Despite this temporary closure, the Swiss film archive will continue, in so far as it is possible, to maintain the following services:

- Supply of prints and iconographic material to Swiss cinemas, film societies and festivals;
- Supply of prints and iconographic material to existing major partners.

The new Research and Archiving Centre is due to open in 2015.

Contact: Frederic Maire,
frederic.maire@cinematheque.ch

> Montréal

General director Yolande Racine left the CINÉMATHÈQUE QUÉBÉCOISE (CQ) at the beginning of January 2012, after having spent seven years at the helm of it. Employed since 2005, Yolande has contributed to the development of the Cinémathèque, overseeing the clean-up of finances, the democratisation of its mission and making a priority of the modernisation of its working practices. Iolande Cadrin-Rossignol, president of the CQ's board of directors, has taken over on a temporary basis.

Contact: Iolande Cadrin-Rossignol
irossignol@cinematheque.qc.ca

02 News from the Affiliates



Martin Scorsese donated to CF magnificent robot seen in the film *Hugo*, constructed by property master David Balfour.

> Paris

Martin Scorsese's donations to the CINÉMATÈQUE FRANÇAISE (CF).

The Cinémathèque française worked in close collaboration with Martin Scorsese's crew for his film *Hugo*. The Cinémathèque owns one of the world's richest collections on the work of Georges Méliès: films, drawings, cameras, photographs, manuscripts, costumes... Scorsese's film draws largely from these collections which were placed at his disposal. By way of thanks, Scorsese donated to the magnificent robot seen in the film, constructed by property master David Balfour. This splendid object is on display in the Musée de la Cinémathèque française.

In addition, two large statues, as featured in the cemetery scene, were donated. These are the work of the great set designer Dante Ferretti. The Cinémathèque has just restored two colour films by Georges Méliès previously thought lost: *Automaboulisme et autorité* (1899) and *Robinson Crusoé* (1902).

Céline Ruivo informs FIAF affiliates that she has replaced Camille Blot-Wellens at the Head of the film collection at Cinémathèque Française (Directrice des collections films).

Contact: Céline Ruivo,
c.ruivo@cinematheque.fr

> Praha

This is a short report about what the NARODNI FILMOVY ARCHIV has experienced over the past few months, by its new director Michal Bregant.

As many of you know, Vladimir Opěla was recalled by the Minister of Culture (the Czech Ministry of Culture funds the NFA). He argued that Mr. Opěla had made "fundamental and recurring management mistakes" as the NFA's Director. I don't want to either recriminate or comment on this – however, recent changes at the Ministry of Culture suggest that the rather tenacious stance taken by Vladimir in that difficult period has paid off both morally and politically.

Earlier last year Vladimir himself agreed that he would step down and his position would be open. The competition for the new Director of the NFA was advertised in the autumn. I was among those who applied and in mid-December I was appointed Director, starting officially on January 2nd, 2012.

02 News from the Affiliates

Vladimir, who has worked at NFA since 1965, was not laid off. He continues to work as Chief Curator and I am happy to consult with him on all major decisions. These include our current problems with two major projects of ours: the new depository and the new building (headquarters) of the NFA. I hope that both Vladimir and I will be able to bring some more good news to Beijing when we meet you all at FIAF congress in April.

Contact: Michal Bregant, michal.bregant@nfa.cz

> Rio de Janeiro

ARQUIVO NACIONAL: the *Divisão de Censura de Diversões Públicas* (Public Amusement Censorship Division) audiovisual documents, including Brazilian and foreigner films, news report, documentaries and fiction movies censored by the division, are in their final archival process. Created in 1972, that division was responsible for the censorship of artistic productions during the military government and was extinct in 1985. The information about those holdings are already accessible in the SIAN database, which may be found in Arquivo Nacional website.



www.arquivonacional.gov.br/

Contact: Carlos Alfredo Linhares Fabiao
cal@arquivonacional.gov.br

> Skopje



Renovated vaults of the
Kinoteka na Makedonija / Cinematheque of Macedonia

After putting into operation of air-conditioned vaults situated in the building of **KINOTEKA NA MAKEDONIJA / CINEMATHEQUE OF MACEDONIA** itself, with controlled temperature and humidity at the end of 2009, in 2011, a lasting project of moving of entire national cinema production (3.493 prints i.e. 6.638 reels of original materials – negatives, positives) was finished. This project was completed and crowned with supplying and arriving of new cinema editing table. After applying with a long-term program, the so far position for director of Kinoteka na Makedonija / Cinematheque of Macedonia was reconfirmed for the next four years to Ms Mimi Gjorgoska-Ilievska, MA, by the Minister of Culture.

Contact: Mimi Gjorgoska-Ilievska.
mimig@maccinema.com

02 News from the Affiliates

> Stockholm

SVENSKA FILMINSTITUTET sets up infrastructure for preservation of D-cinema and a photochemical laboratory

Sweden does not have legal deposit of films in original formats. Instead, all producers receiving production subsidy from the Swedish Film Institute have to deposit certain elements with the archive – the so called deposit by contractual obligation. As most Swedish theatres by the end of 2012 will have made the transition to digital projection, the Archival Film Collections of the Swedish Film Institute have now made a revision of the regulations to also include DCDM's (Digital Cinema Distribution Masters) and unencrypted DCP's (Digital Cinema Packages). The new Certificate of deposit by contractual obligation, which producers have to sign in order to receive full subsidy (and in order to be able to apply again in the future) include specifications of the D-cinema elements to be deposited. The files will be preserved in a robotized tape storage solution.

As well as setting up the infra-structure to handle the digital elements coming into the archive, the Swedish Film Institute is also setting up its own photochemical laboratory, as the last full-scale commercial lab in Sweden folded in September last year. The adjustment of the existing archive facilities will be finished by February 1st, when all the acquired equipment (including printing 35mm as well as 16mm, and developing black-and-white as well as color) will be installed. Four experienced lab technicians have been hired, and the laboratory will be up and running before the summer of 2012.

Contact: Jon Wengström, jowe@sfi.se



Set up of the photochemical lab at the Svenska Filminstitutet

The board of The **SVENSKA FILMINSTITUTET** has appointed Jan-Erik Billinger as chairman of the Ingmar Bergman Foundation, replacing Astrid Söderbergh Widding, who left the post as of 31 December 2011. Jan-Erik Billinger has served as Vice-Chairman of the Ingmar Bergman Foundation since its establishment, in addition to serving at The Swedish Film Institute as head of the Film Heritage department and on the board. Astrid Söderbergh Widding, newly-appointed Vice-Principal of Stockholm University, will continue her work at the Foundation as a board member.

Contact: Jan-Erik Billinger, jan-erik.billinger@sfi.se

> Thessaloniki

Thessaloniki Cinema Museum informs us that **THESSALONIKI CINEMA MUSEUM** has been part of *Thessaloniki International Film Festival* since December 2010. The new director of the Museum is Mr. Dimitri Eipides.

Contact: Noti Forsos, forsos@filmfestival.gr

02 News from the Affiliates

> Torino

The **MUSEO NAZIONALE DEL CINEMA of Turin** has launched an inquiry about the films performed by **Pina Menichelli (1913-1925)**. It would be extremely interesting for us to receive all possible information on the copies and records kept in your archives. We would like to consider, with your help, the possibility of preserving other films interpreted by Pina Menichelli, in addition to the restoration work already completed by the Museo Nazionale del Cinema for *Tigre Reale*, *Il fuoco*, *Il padrone delle ferriere* and *La moglie di Claudio*. Thank you in advance for your cooperation.

Contact: Please send all your information to Claudia Gianetto: gianetto@museocinema.it

> Toulouse

CINÉMATHÈQUE DE TOULOUSE: Archive digitalization: *Bezhin Meadow* online.

Since 2009 the Toulouse Cinémathèque has been working on various important digitalization projects. Sergei M. Eisenstein's *Bezhin Meadow* is the emblem of one of the archives' most important collections: the Soviet cinema. Started originally by Gosfilmofond, the film's restitution has led us to build an online virtual exhibition, with text comments, aiming at showing the visitors the film's various transformations. A historical object, an archive, and an artistic as well as a political work: the picture can be viewed as a continuing narrative, accompanied by an original musical score, or as an entire collection of more than 600 frames of the film.

Contact: Clarisse Rapp, clarisse.rapp@lacinemathequedetoulouse.com

> Wien

The **AUSTRIAN FILM MUSEUM** has appointed Florian Wrobel (f.wrobel@filmmuseum.at) as head of its film collection and Sabine Maierhofer (s.maierhofer@filmmuseum.at) as head of its new communication, research and education department. Both took up their new positions on the 1st of January 2012.



Florian Wrobel



Sabine Maierhofer

The **AUSTRIAN FILM MUSEUM** is also pleased to announce the completion of our latest restoration project – a new restoration of Fedor Ocep's film *Der lebende Leichnam / Živoj trup* (Germany / Soviet Union, 1929). The project was carried out in cooperation with the Deutsche Kinemathek in Berlin, and supported by other FIAF members including the Cinémathèque Suisse and the Fondazione Cineteca Italiana, who kindly lent material for this purpose. The première of the new restoration took place this month at the *61st Berlin International Film Festival*.

Contact: Sabine Maierhofer, s.maierhofer@filmmuseum.at

03 News from the Executive Committee

> Next Executive Committee Meeting

The next meeting of the Executive Committee (EC) will take place in **Beijing on 21 and 22 April 2012**, just before the start of the Congress.

The Main Decisions of the EC meeting held in Pordenone meeting last October are available in the news section of the FIAF website as usual. (www.fiafnet.org/uk/news/)

> 2011 FIAF Award

The 2011 FIAF Award was presented to veteran Japanese actress Kyoko Kagawa in Tokyo on the 24th of October 2011 by FIAF Secretary General Meg Labrum and FIAF Vice President Hisashi Okajima at a ceremony preceding the screening of *A Story From Chikamitsu* (Mizoguchi, 1954), one of the nine films featuring in the festival's Kagawa retrospective, co-hosted by the National Film Center. Madame Kagawa (or Kagawa-san, as she prefers to be called) was serene and humble in her acceptance of the honour, noting her commitment to continued and more active support for film archiving in Japan as her realisation of FIAF's role grows. With notable film people – both filmmakers and journalists – and key staff from the National Film Centre in attendance, the event was followed by a reception. Ms. Teruyo Nogami, Kurosawa's lifelong right-hand assistant, spoke fondly and humorously about Kagawa-san's work with this great director. Mr. Sachio Kamogawa, the director of the National Museum of Modern Art, Tokyo also spoke passionately about the recent success of Japan's film archiving movement and the important role of the National Film Center. The 2011 FIAF Award was a great success and an important step for our Federation to reach out to our colleagues, friends and supporters in Japan, thanks to the great charm and consideration of one of its stars, Kyoko Kagawa.

NEXT FIAF AWARD

As decided in Pretoria there will be no FIAF Award in 2012 for budgetary reasons. However, the Executive Committee is pleased to announce that French filmmaker Agnès Varda will be the recipient of the 2013 FIAF Award. Further details about the ceremony will be announced nearer the time.



Japanese actress Kyoko Kagawa receiving the 2011 FIAF Award in Tokyo on the 24th of October 2011

03 News from the Executive Committee

MEETING OF LATINO AMERICAN FILM ARCHIVES, BOGOTÁ, NOVEMBER 2011

This meeting, co-organised by the the French Embassy in Bogota and the Fundacion Patromonio Filmico Colombiano, and attended by Eric Le Roy representing FIAF and the CNC, was a unique opportunity for several Latino American film archives to discuss their history, their current developments and possible projects to be developed in common within the framework of FIAF. The event took place as part of the celebrations for the 25th anniversary of the Fundacion Patromonio Filmico Colombiano and the 40th anniversary of the Cinemateca Distrital de Bogotá.

The general theme of the meeting was "*advances made in the field of film preservation in the digital era*". In this context, each archive introduced their work and evoked the technical, legal, financial and political problems they face. Each presentation was followed by a debate with representatives of the other archives.

The role played by Latino American archives in the international community that is FIAF was also discussed. Two concrete proposals resulted from this discussion – the nomination of a regional correspondent – Wilma Granda from Equator – to the *Journal of Film Preservation*, and a common research project to identify and locate lost films from that region of the world using the FIAF network. This project will hopefully be presented to FIAF delegates in Beijing by a representative of our Latino American affiliates.

If most of the archives present at the meeting showed a great interest in taking part more actively in the life of FIAF and promoting their Hispanophone culture in our community, they

also emphasized the need for a better recognition of their national minorities (an issue that was for a long time avoided by ideologies advocating harmony between cultures) and to protect this specific audiovisual and film heritage, currently preserved in the Latino American archives but also in many other archives around the world.

As a conclusion, it seems necessary to alert political leaders of Latino American countries to the critical situation of their audiovisual and film heritage. If nothing is done, a number of national cinemas in this region could be under threat. Governments must show clear and active support to their national archives and cinematheques to ensure the long-term preservation of this continent's rich film and audiovisual collections.

Eric Le Roy



Eric Le Roy with the representatives of the Latino American archives in Bogota

04 News from the Secretariat

> IT Infrastructure

The Secretariat's server having recently shown clear signs of old age, we looking at ways of modernizing the office's IT system, and in particular the idea of moving to a more virtual solution of the "cloud" hosting of FIAF's data and emails. We are currently comparing offers to ensure that we get the most economical deal – without compromising the safety of the system.

> Intranet

Our work on the introduction of an intranet system for the benefit of all FIAF Affiliates has now entered its testing phase. The Secretariat has joined the beta programme of *iMIS100* (the name of the new system) and is experimenting with the functionalities available. Among those are the possibility of consulting, downloading and uploading all sorts of documents, creating working groups and discussion forums, consulting other affiliates' contact details and updating one's details, and purchase FIAF publications online. In the near future the system will also allow each FIAF affiliate to vote online.

A test version of this new system will be presented to the delegates of the Beijing Congress and the fully operational version should be progressively introduced shortly thereafter.

> Journal of Film Preservation

#86 of the *Journal of Film Preservation* (JFP) is in preparation and will be ready in time for the Beijing Congress. This new issue, edited by its editor-in-chief Catherine A. Surowiec, will introduce a completely new design intending to combine modernity, sobriety and readability. The JFP team welcomes your feedback on this significant makeover. Please send your remarks to the Brussels Secretariat.

> FIAF Paper Archives

Adrien Moons and Samuel Pauwels, two students of the Université Libre de Bruxelles (ULB) ended their work experience at the Secretariat just before Christmas, after two very successful months during which they identified, sorted, labelled and started cataloguing the unique collection of FIAF's archival papers. This work resulted in a document of nearly 200 pages presenting the most precise inventory of our archive to date. According to our agreement with the ULB, this first stage in our cataloguing project will be followed next autumn by the arrival of new students who will pursue the work already accomplished. They will help us create an operational cataloguing system and database which we intend to make available online for the benefit of all our affiliates and any researcher interested in FIAF's history. Meanwhile the Secretariat can send the initial inventory (as a pdf) to anyone interested.



Samuel Pauwels and Adrien Moons started cataloguing the unique collection of FIAF's archival papers

> Visits to the Secretariat

Over the last few months, a number of collaborators of our affiliates paid a visit to the FIAF Secretariat during their stay in Brussels:



Josh Siegel - MoMA (New York)



Laurence Lécuyer (on the left) and Sophie Hébert (on the right) - Cinematheque française (Paris)



Bryony Dixon and Kathleen Dickson – BFI (London)

05 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

Since our meeting in Washington DC last spring, Commission members continue to focus on the revision of the *FIAF Cataloguing Rules*. Several Commission members have been meeting online a few times per month to resolve issues concerning structure and terminology and to work on drafts. A new section on the treatment of Supplied Titles is currently under review by the workgroup; please contact Thelma Ross (tross@oscars.org) with any comments. This section, as well as all other draft chapters written to date, are available on the Commission wiki at

<http://www.filmstandards.org/fiaf/wiki/doku.php?id=start>.

Thanks to volunteer efforts from many FIAF affiliates, we now have full translations of the *FIAF Glossary of Filmographic Terms* in English, French, Spanish, Italian, and Portuguese, and partial translations in several other languages. We are working with the Secretariat to make this version available on the FIAF website this spring.

The Cataloguing Rules Revision workgroup will meet on April 19 and 20 and the Commission will meet on April 21 and 22 in Beijing preceding the next FIAF Congress.

2011 Bibliography of Affiliates Publication

The 2011 issue of the *Bibliography of FIAF Affiliate's Publications* is now available for free download in PDF form from the FIAF website, along with previous years' editions. This issue includes 322 citations from 40 archives and covers materials published in 2010.

05 News from the Commissions

The 2010 data is also integrated in the Bibliography available in *FIAF Databases Online*, which now holds 5,796 citations covering materials published between 1966 and 2010. Many thanks to all who contributed data in 2011.

We are sorry to announce that because of financial difficulties, FIAF needs to suspend work on the Bibliography for 2012. We hope to find a way to reinstate it in future years and we plan to take the opportunity during 2012 to find ways to improve the information gathering and editing to make it more systematic and streamlined. Thank you for your understanding, and for all your participation in this collaborative project.

Nancy Goldman, Head of the CDC
NLG@berkeley.edu

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 Pretoria the PACC has met twice in Bologna, and twice in Pordenone. There will be further meetings during Berlin Film Festival.

We collaborate with the Technical Commission and the Cataloguing Commission to integrate the Workshops, the Second Century Forum and the Open Forum during the FIAF Beijing Congress.

The proposal of the new membership models will be drafted by the PACC in February in Berlin, in order to be submitted to all FIAF affiliates by the Executive Committee before the Beijing Congress.

The global digital rollout is in full swing. Film companies give up 35 mm heritage film distribution. Valuable prints need to be saved.

Distribution companies are giving up even their DCP's in a matter of months after the first run. What happens when language versions of those movies are needed in cultural programming? The prestige of FIAF is needed as a discussion partner with film companies. Local representatives are powerless without direct orders from company headquarters.

Torkell Saetervadet works on the update of *The Advanced Projection Manual*, incorporating experiences of the 4K Series-2 DLP projectors. Paul Klimpel keeps editing The FIAF Legal Handbook. The FIAF electronic subtitling network keeps growing, and everybody is invited: just send me an e-mail if you are interested to join!

Antti Alanen, Head of the PACC,
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)

> Technical Commission (TC)

The Technical Commission has completed the first draft of the *Glossary of Technical Terms*. Since this draft is somewhat biased towards terminology used in the UK as a result of its rather tortuous evolution, we are now investigating how to expand it to incorporate terms used elsewhere in the world. This is no easy task, as we have found that even film laboratories in different parts of London used different terms for the same thing, and vice versa. (Clearly there's an academic paper waiting to be written on the linguistics of the film industry, but the TC will not be taking on this task!).

We have made progress on a number of brief guidance documents to help archives into the digital age and we hope to unveil these at the Beijing Congress in April. These range from what you need to have in the technical specification for a digitisation project, to what problems you will inevitably have in trying to create a digital workflow.

David Walsh, Head of the TC
dwalsh@iwm.org.uk

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

06 FIAF Summer School

The Film Restoration Summer School / FIAF summer School 2012 is designed both for archivists and staff working at FIAF archives, and students. The aim is to foster a shared knowledge in the field for current and future generations and film archives worldwide.

The Film Restoration Summer School / FIAF summer School 2012 is divided into three stages (see hereunder). Find the full programme at www.fiafnet.org/uk/education

Contact: elena.tammaccaro@immagineritrovata.it

FILM RESTORATION SUMMER SCHOOL
FIAF SUMMER SCHOOL 2012
A 3-Step Course

ON-LINE DISTANCE LEARNING: May 9th to June 20th (on Wednesdays)
THEORY CLASSES: Bologna, Il Cinema Ritrovato Film Festival, June 23rd through 30th
RESTORATION PRACTICE: Bologna, July 2nd through 13th

Logos at the bottom: CINETECA BOLOGNA, COLEZIONE DI BOLOGNA, fiaf, ASSOCIAZIONE CINEMATOGRAFICI ITALIANI, Immagine ritrovata, and FIAF.

07 2012 Beijing Congress 08 Special Events



Christophe Dupin in the Forbidden City in Beijing

The preparations for the Beijing Congress are going well. In early January Christophe Dupin paid a visit to China's capital at the invitation of China Film Archive. There he could witness the sheer enthusiasm and hard work of our Chinese colleagues to ensure the success of this great annual event. He also had the opportunity to "test" the exciting excursions offered by CFA during the Congress. Pictures of his trip can be found on the congress website.

Don't forget that you can find lots of useful information on the Congress website, which is updated regularly.

www.fiafcongress.org/2012/



> Grenoble

Jean-Marie Straub and Danièle Huillet, European filmmakers. The CINÉMATHÈQUE DE GRENOBLE invites you to a detailed tour of the cinematography of Jean-Marie Straub and Danièle Huillet, from February 9 to March 23, 2012, with the screening of more than 20 of their films. On February 23, Jean-Marie Straub will present himself the last three films he made in 2011. In parallel, the exhibition "*Jean-Marie Straub and Danièle Huillet, movies and sites*" designed and presented in 1999 at Le Mans, will be presented at the Academy of Art and Design of Grenoble-Valence, in suitable and specially enriched installations. Finally, on February 25, the Cinematheque will offer a day of meetings about the work of Jean-Marie Straub and Danièle Huillet.

More info at www.cinemathequedegrenoble.fr

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Jean-Marie Straub and Danièle Huillet

08 Special Events

> Tallinn

Estonia celebrates the 100 year of Estonian film and lots of screenings, exhibitions, special TV programme and other events will take place. ESTONIAN FILM ARCHIVE as a main stake holder of national film heritage is involved in most of ongoing projects. For example National Broadcasting Company will screen old films and a special program about Estonian film history has been prepared twice a month in cooperation with our archive.

Estonian Film Archive will release DVD-s with films of The first estonian filmmaker Johannes Pääsuke and one feature film from a year 1925, which has not be seen after the war for political and technical reasons, its title is "Tšeka officer Miroštšenko".

Our good colleagues from Finnish Audiovisual Archive will organize a "week of estonian films" in their cinema "Orion"

More information about this very special event for our archive on the special webpage www.ef100.ee

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Johannes Pääsuke 's "Tšeka officer Miroštšenko" (1925)

> Toulouse

La Grande Illusion in all its splendor.

Jean Renoir's *La Grande Illusion*, a masterpiece of French and international cinema, relives today thanks to Studiocanal's digital restoration made from the original nitrate negative preserved by the CINÉMATHEQUE DE TOULOUSE. This exceptional restoration recreates the picture in all its brilliance and pays homage to the director's work.

The restored version, to be released nationwide on the 15th February, will be screened for a regional preview during the closing evening of the 6th *Zoom Arrière film festival*.



08 Special Events

6th Zoom Arrière Film Festival: Forbidden Films. From the 9th to the 17th March 2012, the CINÉMATHEQUE DE TOULOUSE will host the 6th edition of its film festival, an event which aims at rediscovering cinema's heritage and sharing it with as large a public as possible. This year the festival will tackle the question of censorship, with screenings in the presence of guests, cine-concerts, lectures, exhibitions and a special programme dedicated to young audiences. Various themes will be presented: an overview of forbidden films, a special programme of "rabbit pictures" (Kaninchenfilme), censorship and the Algerian civil war, underground X-rated pictures and a focus on the Iranian cinema.

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> Warszawa

Under the Polish Presidency of the Council of the European Union in 2011 **FILMOTEKA NARODOWA** implemented the project Polish movie superstar Pola Negri as Mania – world tour of a silent film with live music. The film "Mania". The history of a cigarette factory worker" (1918). Film from the beginnings of the career of the Polish star of world cinema, Pola Negri – was returned to cinema after nearly one hundred years by the digitally reconstruction in advanced 4K technology made by Filmoteka. The screenings accompanied by music especially composed for this occasion by Jerzy Maksymiuk and performed under his direction by the Wrocław Chamber Orchestra Leopoldinum, took place in six European capitals: Warsaw, Paris, Madrid, London, Kiev and Berlin. The international dimension of the project also involved extensive cooperation with foreign partners, including in Berlin: Deutsche Kinemathek and in Madrid: Filmoteca Española.

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> Zagreb

Second episode of the portraits

CROATIAN CINEMATHEQUE continued with its project PORTRAITS, documentary series dedicated to Croatian film workers. Second episode represents Ivo Štivičić, longtime editor of the drama program of the Croatian Radio Television and screenwriter responsible for the best Croatian TV series and films, and Vatroslav Mimica, screenwriter and director, author famous equally for his animated films that belong to the renowned Zagreb School of Animation as well as for his modernistic feature films.

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09 Publications and DVDs

> Dublin

IFI Irish Film Archive DVD releases

In the latter part of 2011 the IFI IRISH FILM ARCHIVE released two DVDs that drew on material in from its collections. The first title *O'Kalem Collection* (1910-1915) brings together for the first time the 8 surviving films made in Ireland by the New York based Kalem Film company. They are presented with the contextualising documentary 'Blazing the Trail' by Peter Flynn and Tony Tracy, which outlines the significance of the films in the context of silent filmmaking and Irish film production.

The second DVD *GAA Football Gold* (1948-1959) presents All Ireland final highlights for one of Ireland's most popular sports, Gaelic Football, however the DVD is not just of interest to fans of Gaelic Games as these finals were occasions of huge national significance and the footage also provides a fascinating glimpse of Irish society in the 40s and 50s.

Both titles are available from the IFI website
<http://www.ifi.ie/shop/>

09 Publications and DVDs

> London

The **BRITISH FILM INSTITUTE** is adding four rare films by **Yasujiro Ozu** to its ongoing collection of the Japanese master's work, which will eventually include all 32 of the surviving films he made for the Shochiku Studio. This handsome 2-disc box set brings Ozu's student-themed silent comedies to DVD for the first time, and includes newly commissioned scores by Ed Hughes as well as the rare surviving fragments of his 1929 film *I Graduated, But ...*

Disc One: Days of Youth (Wakaki Hi, 1929); *I Flunked, But ...* (Rakudai Wa Shita Keredo, 1930).

Disc Two: The Lady and the Beard (Shukujo To Hige, 1931); *Where Now are the Dreams of Youth?* (Seishun No Yume Ima Izuko; 1932)

+ 38-pages illustrated booklet with newly commissioned essays from Asian cinema experts Tony Rayns and Alexander Jacoby.



I Flunked, But ... (Rakudai Wa Shita Keredo, 1930)

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> Paris

« **The Digital Revolution: What would happen if the movies lost their memory ?** » International symposium, 13 & 14 October 2011 Cinémathèque française.

A detailed report (in French) on this important event, as well as videos of the various papers given that day (several key ones in English), are available on the website of the Cinémathèque française.
<http://tinyurl.com/6sslnd5h>

Please note that an independent report on the same event by Robert Daudelin will appear in the next issue of our *Journal of Film Preservation*.

Cagliostro on DVD

Considered lost for many years, *Cagliostro* (1929) by Richard Oswald has been reconstituted by the Cinémathèque française from various scattered materials. The restoration follows the editing of a short version of the film made for "Pathé Baby", with a different narrative thread from the original version. New intertitles sum up the lost scenes.

A collaborative project with Potemkine Films, this first DVD edition of *Cagliostro* includes two sound-tracks. The DVD also offers an interview with the composer Mathieu Regnault and an illustrated booklet which includes an analysis of the film by film historian Bernard Eisenschitz and an account of the shooting of the film given by Marcel Carné.



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09 Publications and DVDs

> Wien

The AUSTRIAN FILM MUSEUM has released a new book and 2-Disc-DVD. The publication of two films by James Benning: *American Dreams (lost and found)* (1984) and *Landscape Suicide* (1986) marks the first appearance of both films on DVD. Distributed through the Edition Filmmuseum label (www.edition-filmmuseum.com), this is the first instalment in a major series devoted to the filmmaker's oeuvre. The new Filmmuseum book, *Screen Dynamics – Mapping the Borders of Cinema*, reflects on the current landscape of moving images and the interactions of cinema and the other arts. Edited by Gertrud Koch, Volker Pantenburg and Simon Rothöhler, it includes new essays by Raymond Bellour, Victor Burgin, Tom Gunning, Miriam Hansen, Vinzenz Hediger, Ute Holl, Jonathan Rosenbaum, and many others.

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Landscape Suicide (James Benning 1986)

> Zagreb

After the publication of early amateur films of Oktavijan Miletić, in 2011 Croatian Cinematheque published the second DVD with 9 later amateur feature films of this Croatian film pioneer. His later amateur films are his most appraised ones, especially two of his short feature films: his expressionistic parody *Nocturno* and his cynical view of love and life *The Hat*. Miletić's amateur films won many international awards. These films, which Croatian Cinematheque enlarged from 9.5 mm to 35 mm stock in the 1980-ies thanks to the innovative procedure of the film cinematographer and director Hrvoje Sarić, now underwent partial digital restoration before appearing on DVD.

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10 New Affiliates

During its meeting in Pordenone in October 2011, the Executive Committee unanimously approved the affiliation of the INDIANA UNIVERSITY LIBRARIES FILM ARCHIVE in Bloomington, USA. FIAF is happy to welcome this new associate amongst its community.

In 2011 the Indiana University Libraries established a Film Archive (www.libraries.iub.edu/filmarch) for all library-held motion picture film collections. With the establishment of the Archive, Indiana University and the Indiana University Libraries made a major commitment to preservation of all film-related materials by providing dedicated facilities for preservation and storage, full-time staff, and a partnering exhibition space at the IU Cinema.

The newly established Indiana University Libraries Film Archive collections now include approximately 46,000 items in the Educational 16mm film collection, the film and manuscript collections of filmmakers John Ford, Orson Welles, and Peter Bogdanovich, the films from the University Archives, and over 3,000 titles in the Lilly Library's David Bradley collection.

Extensive efforts have been made in the past year toward film preservation. All 82,000 film reels from collections across the Bloomington campus have been moved to the new Auxiliary Library Facility, which maintains a controlled environment of 50 degrees F and 30 % RH. In 2011 the National Film Preservation Foundation awarded the Archive a grant to preserve three of John Ford's home movies.

All bibliographic records of the Indiana University Libraries Film Archive film collections are now searchable online through finding aids or through the libraries online catalogue. Films are available for on-site viewing or through the Libraries' digitized streaming services.

In addition to progress with the preservation and access efforts with the collections themselves, the new

Indiana University Cinema opened in January of 2011, providing a state-of-the-art venue to present films. In the year since the cinema opened, there have been free public screenings featuring short, documentary, avant-garde, silent, and feature films six nights a week. The cinema serves as a film museum, showcasing motion pictures from the IU Libraries Film Archive and from local, national, and international archives. The Cinema is capable of projecting 16mm, 35mm, and all new digital formats, and is THX certified.

With the recent announcement of our acceptance as a FIAF Associate Member, the Archive will continue to be dedicated to the preservation and exhibition of the motion picture film collections and to scholarly research on the collections and related material held within the Indiana University library system.

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For a full version of this text, please go to
<http://www.fiafnet.org/uk/members/Newaffiliates.cfm>



The storage vaults of the Indiana University Libraries Film Archive in Bloomington