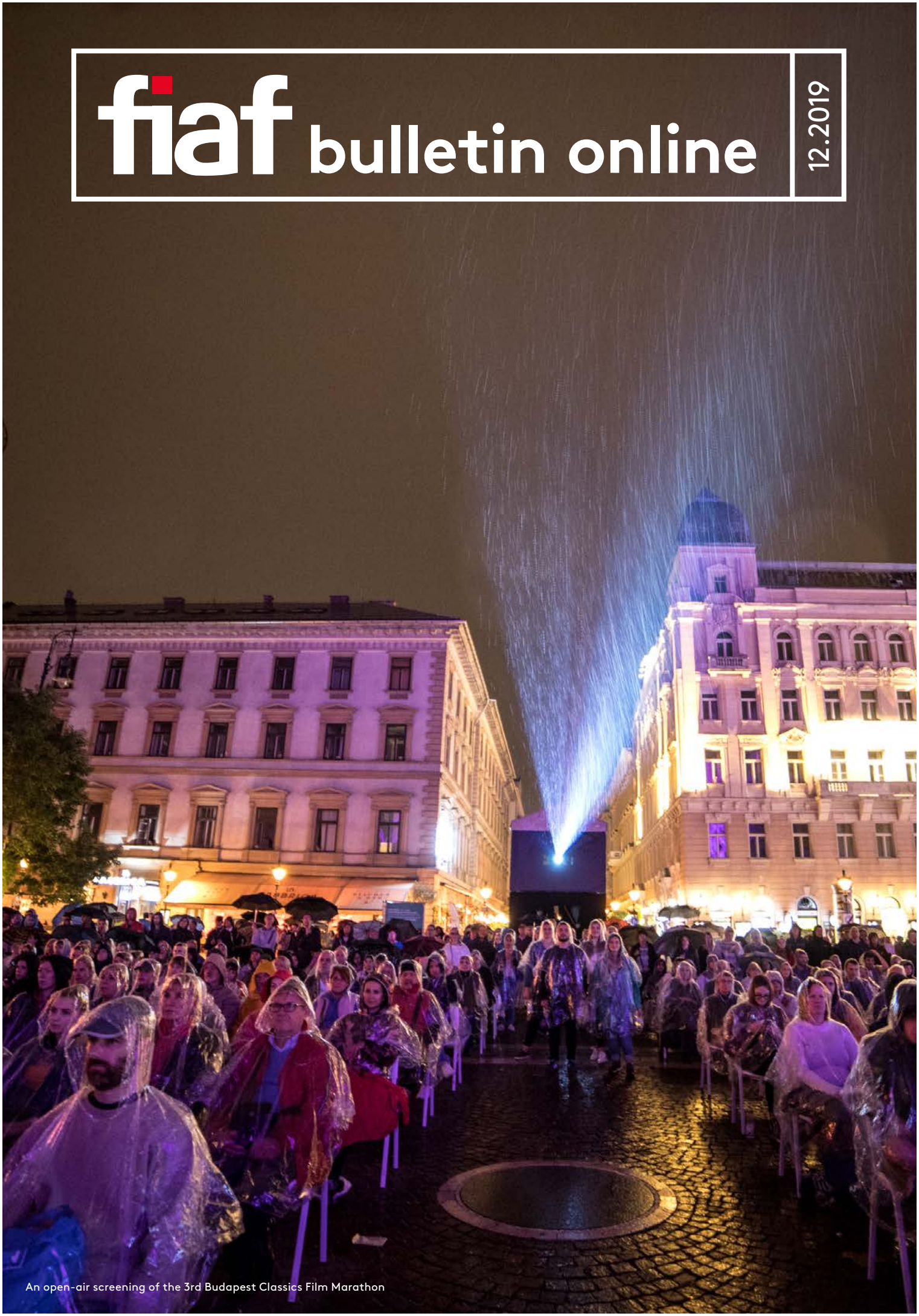
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An open-air screening of the 3rd Budapest Classics Film Marathon

fiaf bulletin online 12.2019

Editorial



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As I write these lines, the Preservation & Restoration Workshop India (FPRWI) 2019 just ended in Hyderabad. It is hard to believe that it is already the fifth time that FIAF has been working in close collaboration with the Film Heritage Foundation to organize the amazing training initiative – an event that already welcomed almost 300 participants over its first five editions. Our partnership has got stronger and stronger every year and, partly as a result, the workshop has got more complex, richer and more adapted to the specific needs of the participants and to their different knowledge levels.

There are now signs that the Workshop is really starting to make a difference, not only by training the next generation of film archivists in each of India's regional film industries (this year the Telugu film industry, whose rich legacy is at risk of total disappearance), but also by raising public awareness about the urgent need to save film heritage in India (thanks to the generous help of various high-profile film personalities such as Amitabh Bachchan to promote our cause) but also in other neighbouring countries. This last point is crucial for us. We have worked together with the Film Heritage Foundation to open FPRWI to other countries in the Indian sub-continent. This year we were able to welcome participants from Sri Lanka, Bangladesh, and Nepal, as well as a strong contingent of 10 films archivists from Afghanistan.

We are, as always, very proud of the work done by our Training and Outreach Coordinator David Walsh, who has once again put together an ambitious and complex multi-thematic curriculum covering the key aspects of film archiving. As a global network of solidarity, FIAF could also count on the dedication and expertise of some of its 169 affiliated archives and their staff to contribute to the Workshop. From the feedback we received from the trainers, it was an incredibly rewarding experience for them too.

Last but not least, we must express our warmest congratulations to Shivendra Singh Dungarpur, Teesha Cherian, and their dedicated team at the Film Heritage Foundation, on their key role in the impeccable organization of this year's workshop, but also on their unparalleled dedication to the cause of film preservation in India and its neighbouring countries. "FPRWI" is now one of the key events in FIAF's global training and outreach calendar, and one that we now regard as a clear model for other training initiatives for film archivists in other parts of the world, such as the one that took place last May in Bloomington, Indiana, and others elsewhere in the coming years.

Christophe Dupin

fiaf bulletin online 12.2019

01 New FIAF Affiliates



The silent green Kulturquartier, where the Arsenal film archive is located

> BERLIN
ARSENAL – INSTITÜT FÜR FILM UND VIDEOKUNST E.V.

Arsenal – Institute for Film and Video Art (founded in 1963 as "Friends of the German Film Archive") is an institution located at Potsdamer Platz and in the quiet, leafy Kulturquartier in Berlin. The institution is dedicated to developing and fostering international film and video art. Its work comprises running the 2-screen Arsenal cinema, and putting on the Berlinale Forum and Forum Expanded as part of the Berlin International Film Festival, as well as collecting and distributing works of independent and experimental cinema. Arsenal has a film collection numbering 10,000 titles. It bears testimony to the idea of film (history) as a "living archive", and spans both historical trends in the history of the avant-garde and current trends in film and video art. The task for the future will increasingly consist of processing and preserving the collection, as well as opening the archive up to outside use through digitization/restoration.

Arsenal also encourages public discourse on the language, history, and future of film in a wide range of different forms, and provides comprehensive consultation services and research facilities for curators and scholars, as well as anyone else interested in film.

The Board of Directors is made up of the film scholars and curators Milena Gregor, Birgit Kohler, and Stefanie Schulte Strathaus.

As a charitable association, Arsenal – Institute for Film and Video Art has a cultural remit and receives funding from the Federal Government Commissioner for Culture and Media to this end, as well as project-related support from a wide range of different institutions and partners.



Library and Archives Canada Preservation Centre, Gatineau, Québec

> GATINEAU
LIBRARY AND ARCHIVES CANADA

In 2022, Library and Archives Canada (LAC) will be celebrating 150 years of acquiring, processing, preserving, and providing access to Canada's documentary heritage. From the establishment of the Dominion Archives in 1872 to the creation of the National Library of Canada in 1953, through the merger of these two storied institutions into Library and Archives Canada in 2004, and on to today's "Digital Age," we have always played a vital role in documenting our country's history. LAC's employees in the library and archival fields are experts at ensuring that Canadians are and will be able to mine the treasures of their collective past.

LAC is home to a Canadian film repository that is virtually unequalled in the diversity of works it holds. We have been actively acquiring films for 50 years, and we hold master material for many of our titles. We strive to acquire the most original, complete, and archival material, making our film collection extremely important to the preservation of Canada's cinematic heritage.

The acquisition and preservation of films by LAC can be traced back to 1967, when a disastrous fire in a Montreal area storage facility destroyed millions of feet of unstable nitrate film. Two years after that tragic event, the Canadian government authorized the country's Public Archives to begin collecting film, which led to the establishment of the national film archives in 1976. To this day, LAC continues to acquire and preserve films in both French and English, from private and government sources.

Nathalie Knoll

fiaf bulletin online 12.2019



Library and Archives Canada, 395 Wellington Street, Ottawa, Ontario

LAC has the expertise to collect and store nitrate film, and is home to a highly specialized dedicated storage facility for this purpose. With so little of what was produced in the first decades of filmmaking in Canada having survived until the present (as is generally the case for early film most anywhere), our role is key in preserving the country's early film history. Our collection includes significant works such as *Back to God's Country* (1919), Canada's oldest feature film.

In addition to our dedicated film storage vaults and a film preservation laboratory with the ability to colour grade and print to film, we have two DFT 4K Scanity scanners and a full digital grading suite. LAC also has photochemical film duplication capacity, and is currently in the planning stages for the construction of a new facility that will include a fully equipped screening room.

Collaboration and cooperation are essential components of LAC's efforts to build a comprehensive collection of Canada's documentary heritage – a key element of which is on film. We are honoured to now be part of the FIAF family.

Leslie Weir
Librarian and Archivist of Canada



The cinema of the Cinémathèque Robert-Lynen before its current refurbishment

> PARIS
CINEMATHEQUE ROBERT-LYNEN

[en]

The opening of the Cinémathèque de la Ville de Paris in 1925 was the culmination of 15 years of reflection on the use of cinema as an educational tool. Since then, its mission has been to educate young audiences to how cinema can indeed be an educational tool as well as a recreational activity and a cultural artefact. A place dedicated to the educational use of images, it has assembled a completely unique archive that reflects the evolution of cinema and related practices, consisting of films, photographs, and a range of objects relating to the various projection devices.

When in 1947 the Cinématheque was allocated part of Ocampo, a private mansion in Paris's 17th *arrondissement*, as its new premises, new perspectives opened up. From 1952 onwards, the then-state-of-the-art projection room and booth made it a venue of choice for training teachers in film culture. The screen's heavy velvet curtain finally closed in 1992 after the venue no longer met the safety requirements pertaining to places open to the public.

Regulatory safety works are currently in progress, and the new premises are scheduled to open in 2020, consisting of a 92-seat projection room plus an exhibition space and educational workshops that will be open to the general public.



Building the new cinema of the Cinémathèque Robert Lynen

Robert Lynen (1920-1944)

In 1968, the Cinémathèque scolaire de la Ville de Paris became the Cinémathèque Robert-Lynen, as a tribute to Robert Lynen, a rising star of French cinema best known for his roles in Julien Duvivier's *Poil de carotte* (1932) and *Le Petit Roi* (1933), and Marc Allégret's *Sans famille* (1937). In 1940 he had taken a break from cinema to join the French Resistance. He was arrested in 1943 and sent to Karlsruhe, where he was shot by the Nazis in 1944.

[fr]

La création de la Cinémathèque de la Ville de Paris en 1925 consacre les années de réflexions sur l'utilisation du cinéma comme auxiliaire de l'enseignement, misent en place dès 1910. Elle a depuis, pour mission de faire du cinéma un support pédagogique, un spectacle récréatif et un objet de culture auprès des Jeunes publics. Lieu dédié à la pédagogie par l'image, elle a su constituer une archive tout à fait originale, reflet de l'évolution de ses pratiques, constituée de films, de photographies et d'objets relatifs aux différents dispositifs de projection.

Lorsqu'en 1947, la cinémathèque se voit attribuer pour nouveaux locaux une partie de l'hôtel particulier Ocampo (Paris XVII°), de nouvelles perspectives s'ouvrent à elle. L'installation alors moderne de la salle et de la cabine de projection, à partir de 1952, fait de cet endroit un lieu privilégié pour la formation des instituteurs à la culture cinématographique. Le lourd rideau en velours de l'écran s'est refermé un jour de l'année 1992, les conditions de sécurité d'accueil du public n'étant alors plus adaptées aux normes en vigueur.

Actuellement des travaux de mise en sécurité réglementaire sont en cours de réalisation et la nouvelle installation doit ouvrir courant 2020. C'est une salle de 92 spectateurs qui sera accessible, ainsi qu'un espace d'ateliers pédagogiques et d'expositions qui seront mis à la disposition d'un plus vaste public.

Robert Lynen (1920-1944)

En 1968, la cinémathèque scolaire de la Ville de Paris devient Cinémathèque Robert-Lynen. Ce nouveau nom rend hommage au jeune acteur, étoile montante du cinéma français, surtout connu pour ses rôles dans *Poil de carotte* (Julien Duvivier, 1932), *Le Petit Roi* (Julien Duvivier, 1933) et *Sans famille* (Marc Allégret, 1937). En 1940, Robert Lynen s'engage dans la résistance et sera arrêté en 1942. Envoyé à Karlsruhe, il sera fusillé par les nazis en 1944.

Emmanuelle Devos
Directrice de la Cinémathèque Robert-Lynen



> TUNIS
CINEMATHEQUE TUNISIENNE

[en]

Born with Tunisia's independence, the idea of promoting the country's film heritage couldn't come to fruition under the Bourguiba and Ben Ali regimes. Over the years generations of filmmakers, intellectuals, and cultural players have promoted, nurtured, and protected the fundamental values of the ambitious project of a Cinémathèque tunisienne, which has long remained in embryo – a theoretical claim, a dream, whose rea-

lization was thwarted by the vicissitudes of a system incapable of coming to terms with the essentially democratic nature of moving images.

The project officially came back on the agenda in 2008 with the construction of the City of Culture, but only materialized in 2018 when work was finally completed on this monumental cultural infrastructure, which the dictatorial system had mainly wanted to build for its prestige. But as history would have it, the City of Culture was inaugurated at a time of democratic transition, and a space within it was dedicated to the Cinémathèque tunisienne. Having a room and premises to welcome the public is certainly an major asset, and an acknowledgement on the part of the authorities. However, this tool may remain ineffective without an appropriate institutional framework and accompanying measures guaranteeing the project's viability. As such, the inclusion of the Cinémathèque tunisienne within the Centre national du cinéma et de l'image (CNCI, established in 2011) is the cornerstone that provides this structure with the legal basis it had always lacked. The Cinémathèque is now a department within the Centre's organization chart, with clearly defined statutory prerogatives. From a legal, administrative, and financial standpoint, the Cinémathèque is dependent on the CNCI, which ensures its place within the new Tunisian audiovisual ecosystem, thus contributing a cohesive dynamic welcomed and supported by the entire filmmaking community.

The Cinémathèque tunisienne must now make up for lost time, and is relying on its own resources to take root indigenously in its environment and to serve Tunisian civil society and its associated network. It participates in a decentralization program for the regional dissemination of film culture. Part museum, the Cinemathque is above all a welcoming space where people connect through films. Little by little, it is building its own identity via its artistic choices, and has quickly succeeded in building a regular audience. Through its educational centre, it has developed an editorial line that reflects current social concerns. With 15 weekly screenings, presented as thematic retrospectives, it offers an engaging image education programme, representing a diversity of tastes and the breadth of film history, curating cycles that whet the appetite of film lovers and the curiosity of young audiences (film students in particular). The Cinémathèque is not subject to any censorship. Its decisions are made with caution and courage to stir debate, that is, to help the wind blow but without causing storms.

This sustained pace is a strategic choice to assert the Cinémathèque's presence on the cultural scene. Admittedly, this financial effort is difficult to maintain, as it doesn't yet have the means to implement its ambitious policy. Its annual budget of 600,000 Tunisian dinars, or 200,000 euros, barely allows it to operate. To optimize resources, it reaches out to peer institutions in order to create synergies, working relationships, and solidarity. For example, a partnership with the National Library of Tunisia made it possible to set up a conservation space, inaugurated on 1 November 2019 during the Carthage Film Festival. The Cinémathèque tunisienne defines itself as a facilitator which promotes a fertile chemistry in the social and cultural community. In less than two years, it has taken up the challenge of complying with FIAF's ethical, technical, and artistic standards, striving to earn its rightful place in the global network of cinematheques.



New film shelves for the Cinémathèque tunisienne at the National Library of Tunisia

[fr]

Lancée depuis l'indépendance de la Tunisie, l'idée de valoriser le patrimoine cinématographique n'a pu évoluer sous les régimes de Bourguiba et de Ben Ali. De nombreuses générations de cinéastes, d'intellectuels et d'opérateurs culturels ont porté, couvé, protégé les valeurs fondamentales de cet ambitieux projet de Cinémathèque tunisienne, qui est resté de longues années à l'état d'embryon, de revendication théorique, de rêve, prenant parfois la forme de tentatives dont la réalisation s'est heurtée aux vicissitudes d'un système incapable d'assumer l'essence démocratique des images en mouvement.

Remis officiellement à l'ordre du jour en 2008 avec la mise en place de la Cité de la Culture, le projet n'a pu se concrétiser qu'en 2018, à la fin des travaux de cette monumentale infrastructure culturelle que le système dictatorial avait surtout voulu ériger pour son prestige. Mais comme l'histoire en a voulu tout autrement, c'est dans le cadre de la transition démocratique que la Cité de la Culture a finalement été inaugurée, en dédiant un espace à la Cinémathèque tunisienne. Le fait de bénéficier d'une salle et de locaux pour accueillir le public est certes un atout important et une reconnaissance de la part de l'autorité de tutelle. Cependant, cet instrument de travail pouvait très bien rester inopérant si le cadre institutionnel n'était pas adapté et s'il n'était pas assorti de mesures garantissant la viabilité du projet. À ce titre, l'inscription de la Cinémathèque tunisienne au sein du Centre national du cinéma et de l'image (créé en 2011), constitue la pierre angulaire permettant à cette structure de trouver le socle juridique qui lui a toujours manqué. La Cinémathèque tunisienne est désormais une direction faisant partie de l'organigramme de ce centre dont les prérogatives statutaires sont clairement définies. Juridiquement, administrativement, financièrement la Cinémathèque tunisienne dépend du CNCI, ce qui lui permet de se positionner dans le nouvel écosystème audiovisuel tunisien, participant ainsi à la cohérence d'une dynamique que toute la corporation des cinéastes salue et soutient.

Consciente de son retard, la Cinémathèque tunisienne mise sur ses ressources propres pour s'enraciner de manière endogène dans son environnement en se mettant au service de la société civile tunisienne et du tissu associatif. Développant un programme de décentralisation, elle participe à la diffusion de la culture cinématographique dans les régions. Espace muséal, la cinémathèque se veut avant tout un espace convivial où le film sert de lien. Peu à peu, les choix artistiques construisent son identité. En très peu de temps, la cinémathèque a réussi à fidéliser un public. À travers son Pôle pédagogique, elle développe une ligne éditoriale qui fait écho aux préoccupations sociales de l'heure. Avec ses quinze projections hebdomadaires, présentées sous la forme de rétrospectives thématiques, elle propose un programme d'éducation à l'image non rébarbatif, misant sur la diversité des goûts et la richesse de l'histoire du cinéma, concoctant des cycles qui entretiennent l'appétit des cinéphiles et la curiosité des jeunes spectateurs (les étudiants en cinéma notamment). Pour rappel, la cinémathèque n'est soumise à aucune censure. Ses choix sont négociés avec autant de prudence que de courage pour soulever des débats, c'est-à-dire faire souffler le vent sans provoquer de tempêtes.



Ce rythme soutenu constitue un choix stratégique pour ancrer une présence sur la scène culturelle. Il est vrai que cela constitue un effort financier difficile à maintenir, car la cinémathèque n'a pas encore les moyens de sa politique ambitieuse. Son budget annuel de 600 000 dinars tunisiens, soit 200 000 euros, lui permet tout juste d'assurer son fonctionnement. Pour optimiser les ressources, la Cinémathèque tend la main à d'autres institutions homologues afin de créer des synergies, de la complémentarité et de la solidarité. C'est ainsi que le partenariat avec la Bibliothèque nationale de Tunisie a permis de mettre en place un espace de conservation, inauguré à l'occasion des Journées cinématographiques de Carthage, le 1er novembre 2019. La Cinémathèque tunisienne se définit comme un adjuvant favorisant une bonne chimie dans l'espace social et culturel. En moins de deux ans, elle a relevé de nombreux défis pour se conformer au normes éthiques, techniques et artistiques de la FIAF, et mériter ainsi son entrée de plain-pied et de plein droit dans le concert des cinémathèques du monde.

Hichem Ben Ammar
Directeur de la Cinémathèque tunisienne

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02 News from the Affiliates



> AMSTERDAM
EYE FILMMUSEUM

The 6th Eye International Conference hosts the 12th Orphan Film Symposium – "Water, Climate, and Migration"

The biennial NYU Orphan Film Symposium returns to Eye Filmmuseum in Amsterdam 23-27 May 2020, combining forces with the annual Eye International Conference to explore contemporary archival and academic debates. As always, both events assemble film heritage professionals, scholars, archivists, media artists, curators, collectors, filmmakers, restorers, and others devoted to saving, studying, and screening neglected audiovisual media.

This edition focuses on "Water, Climate, and Migration," by examining how neglected works have represented these phenomena throughout the history of moving images.

The conference begins with an evening screening on Saturday, 23 May, followed by three full days and evenings of symposium presentations and screenings.

Attendees are also invited to "Meet the Archive," a public programme highlighting recent projects from the Eye Collection on Saturday afternoon, 23 May, and a programme of guided tours, presentations, demonstrations, and discussions at the Eye Collection Centre on Wednesday 27 May.

For more information:
www.eyefilm.nl/conference & wp.nyu.edu/orphanfilm

English translation Eye Collection Policy

An English translation of the new Eye Collection Policy has been published on the Eye website. This document sets out Eye's Collection Policy for national and international fellow institutions, sponsors, the film industry, academics, and students. It describes Eye's role in preserving, digitizing, and restoring (analog and digital) film heritage, and gives extensive insight into its activities. You can download the Eye Collection Policy here: https://www.eyefilm.nl/en/file/58641/download

Gerdien Smit



Emil Jannings, Conrad Veidt, Wilhelm Dieterle, and Werner Krauß in *Waxworks* by Paul Leni (1924)

> BERLIN
DEUTSCHE KINEMATHEK – MUSEUM FÜR FILM UND FERNSEHEN

Berlinale Classics 2020 – *Waxworks* by Paul Leni – World Premiere of the Digitally Restored Version

The Berlinale Classics series will celebrate its opening on 21 February 2020 at the Friedrichstadt-Palast with a screening of the 1924 silent film classic *Waxworks* (dir: Paul Leni). Accompanied by new music from the Ensemble Musikfabrik from North Rhine-Westphalia, with Swiss-Australian conductor Elena Schwarz at the podium, this digital restoration under the aegis of the Deutsche Kinemathek and

the Cineteca di Bologna will be shown onscreen for the first time at the 70th Berlin International Film Festival.

The new music for the film, commissioned by broadcasters ZDF/ARTE, combines five acoustic instruments (clarinet, trombone, viola, guitar, percussion) with two keyboards and live electronics, in order to illuminate *Waxworks* in all its arabesque richness.

No original German version of *Waxworks* survived. The digital restoration used nitrate prints of the English, French, and Czech language versions, as well as additional elements drawn from them. For the cooperative project of the Deutsche Kinemathek and the Cineteca di Bologna, L'Immagine Ritrovata digitized the film in 4K resolution and restored it in 2K. The colour concept as well as the English title cards are based on a tinted and toned nitrate print from the British Film Institute (BFI), which served as the primary element for the restoration. The digital restoration was funded by the German Commission for Culture and the Media (BKM).

The world premiere of the digitally restored version in Berlin is a cooperative venture between the Berlin International Film Festival, the Deutsche Kinemathek, and public broadcaster ZDF in cooperation with ARTE. The film will have its TV premiere on ARTE on Monday, 24 February 2020; the Blu-ray/DVD will be released at the same time by absolut Medien.

Film:ReStored 04

The 4th edition of the Film Heritage Festival "Film:ReStored" took place 24 -27 October at the Filmhaus in Berlin. Film programmes, talks, and workshop reports were dedicated to film sound and were attended by a large audience. From early experiments like sound-on-disc, to colorful variable-density sounds and the elaborate 4-track magnetic sound system, all the way to experimental film scores, this year's festival offered fascinating new and re- discoveries, not only for the eyes, but also for the ears. Digital restorations of early sound films like *Ariane* (Germany, 1931) and *The Chase after Millions* (Germany, 1930) had their premiere in the frame of the festival. Workshop reports dealt with early commercial and experimental films, such as the works of Hans Richter, which he re-edited himself with sound after World War II, and presented technologies and procedures of preserving and digitizing audio tracks. International FIAF guests Anna Sienkiewicz-Rogowska



Anna Sienkiewicz-Rogowska and Martin Körber at Film:ReStored 04

and Jakub Stadnik of the Filmoteka Narodowa—Instytut Audiowizualny, Warsaw, offered insights into their digitization projects and presented innovative sound digitization techniques. As an example of a current audio restoration, *The Two Joans* (Poland, 1935) was screened, a film which is a rare document of Polish popular cinema between the wars.

The fourth day of the festival was dedicated to audio descriptions for the visually impaired, taking into account that these soundtracks become increasingly requested for historical films. The audience had the opportunity to experience exemplary audio descriptions of various classics, such as *The Enigma of Kasper Hauser* (West Germany, 1974), or lesser-known works like the anti-nuclear power docudrama *Interim* (West Germany, 1985) from a new perspective.

Details regarding the 5th edition of "Film:ReStored", taking place at the end of October 2020, will be published in due course.

Anke Hahn

fiaf bulletin online 12.2019



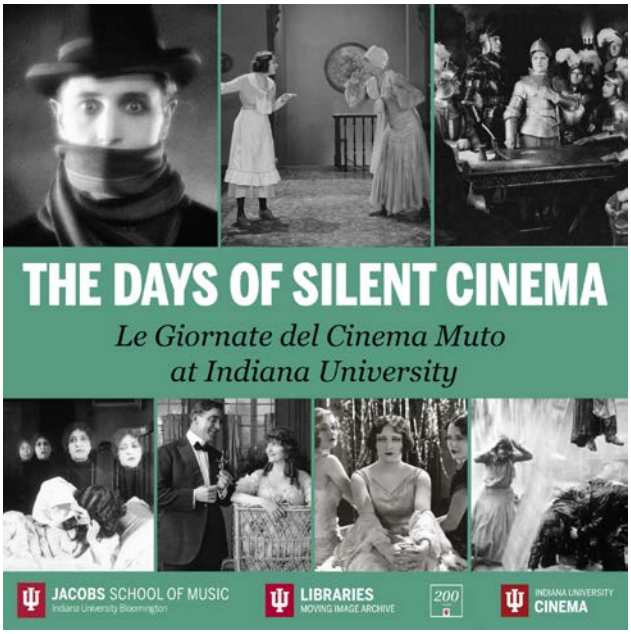
Exhibition on Burn Marks — Film Posters from a Salt Mine – 28 November 2019 – 31 May 2020

Numerous international film posters from the first 40 years of film history were found in a salt mine in Grasleben, Germany, in 1986, where part of the National Socialists' Reichsfilmarchiv (Film Archive of the Third Reich) had been stored since World War II. We are presenting two dozen extensively restored posters and telling their history for the first time.

Did a miner's lamp in Grasleben really tip over in June 1945, triggering the destruction of countless film materials? In a salt mine of all places, where these and other cultural assets were supposed to be protected from the effects of war? Or had American agents and special units already evacuated the storage area two months before and then used the fire to cover their tracks? These questions can presumably never be answered. What does survive are historical film posters into which the traces of time have literally been burned. These works have come into the care of the Deutsche Kinemathek in the interim, while further materials, documents, and objects are still slumbering in the depths of the salt mine.

Why and how did the film archives make their way there in 1944-45, during the last months of the war? And what happened at the mine after the war ended? This exhibition tells these stories. It also addresses the subject of protecting cultural assets and looks into the painstaking efforts that are undertaken to keep historical legacies from being forgotten. Find out more: https://www.deutsche-kinemathek.de/en/visit/exhibitions/burn-marks-film-posters-salt-dome

Sandra Hollmann



> BLOOMINGTON

INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE / IU CINEMA

The Days of Silent Cinema:
Le Giornate del Cinema Muto at Indiana University

Indiana University Libraries Moving Image Archive and the Indiana University Cinema hosted highlights of Le Giornate del Cinema Muto, the silent film festival which is presented annually in Pordenone, Italy. The satellite festival in Bloomington, The Days of Silent Cinema: Le Giornate del Cinema Muto at Indiana University, took place in early November and highlighted six special presentations from this year's festival and one from a previous festival.

Attending and presenting at the festival were Jay Weissberg, festival director of Le Giornate del Cinema Muto, as well as composer/musicians Neil Brand (UK) and Philip Carli (US), and curator/scholars Maggie Hennefeld (University of Minnesota) and Laura Horak

(Carleton University), who presented two programs of short films highlighting the origins of European slapstick, titled *Nasty Women 1&2*.

All film screenings were accompanied with piano scores by Neil Brand or Philip Carli, with the exception of full orchestral accompaniments for Alfred Hitchcock's *The Lodger* and the 1915 "vamp" melodrama *A Fool There Was, starring Theda Bara*. Panel discussions with the guest curators and musicians happened daily as well.

The festival was curated by Jay Weissberg, Rachael Stoeltje, Laura Horak, Maggie Hennefeld, and Jon Vickers.

Rachael Stoeltje



> BOGOTA
CINEMATECA DE BOGOTA

A New Headquarters and a New Name

On 12 June 2019, the new headquarters of the Cinemateca Distrital opened its doors, now as the **Cinemateca de Bogotá.** Three film theatres, an expanded theatre, several classrooms, a gallery, a specialized consultation area, conservation spaces, a library, an early childhood room, and a creation ecosystem have consolidated the Cinemateca as the first Cultural Centre of Audiovisual Arts in Colombia.

Since its opening, activities focusing on audiovisual heritage have been conducted, notably the first Restored Cycle, the Digital Preservation Laboratory, the Hackatón "Pura Sangre Descartado", the Cinematographic Image Digitization Workshop, and 16mm screenings. It has also continued its own cycles and exhibitions, such as Cinemateca al Parque, Cicla – Cita con el Cine Latinoamericano, Muestra Afro, and Ciclo Rosa.

[es]

Nueva Sede y Nuevo Nombre

El 12 de junio la nueva sede de la Cinemateca Distrital abrió sus puertas, ahora **Cinemateca de Bogotá**. Tres salas de cine, una sala expandida, aulas múltiples, galería, área de consulta especializada, espacios de conservación, biblioteca, sala para la primera infancia y un ecosistema de creación, consolidan la Cinemateca como el primer Centro Cultural de las Artes Audiovisuales de Colombia.

Desde su apertura se han realizado actividades enfocadas al patrimonio audiovisual, destacando el primer Ciclo Restaurados, el Laboratorio de preservación digital, la Hackatón «Pura Sangre Descartado», el Taller de digitalización de imagen cinematográfica y proyecciones en 16mm. Se ha dado continuidad a los ciclos y muestras propias como, Cinemateca al Parque, Cicla – Cita con el Cine Latinoamericano, la Muestra Afro y el Ciclo Rosa.

Henry Caicedo



> BUDAPEST
HUNGARIAN NATIONAL FILM ARCHIVE

Budapest Classics Film Marathon

The 3rd Budapest Classics Film Marathon proved to be a huge success. During the festival in September, the Hungarian National Film Archive presented more than 100 film classics, many fully restored, including 21 recently res-

tored Hungarian movies, and 20 films from FIAF member institutions. During the 8 days of the retrospective, 17,000 people attended screenings and cine-concerts at five venues in Budapest, as well as educational workshops on film identification, sound restoration, and professional lectures. Besides screenings, audiences had the chance to see Hungarian and foreign guest stars arriving in Budapest at the invitation of the Film Marathon and receiving an enthusiastic welcome from the public. This year film fans had the opportunity to meet in person Pierre Richard, Udo Kier, Magda Vášáryová, Johanna ter Steege, Oscar-winning director István Szabó, and Oscar-nominated director of photography Lajos Koltai.



Restorations and DVD Releases

Within the long-term film restoration and digitization programme of the Hungarian National Film Fund – Film Archive launched in 2017, eight outstanding works by Márta Mészáros were restored during the course of 2019. Örökbefogadás/*Adoption* was shown at the Berlinale, the original uncensored version of Péter Bacsó's *A tanú/The Witness* was screened at Cannes Classics, and István Gaál's *Sodrásban/Current* at Venice Classics. In 2019, restoration of the ground-breaking animation film *Fehérlófia* by Marcell Jankovics was finalized; in 1984, this work was voted among the world's 50 best animation films. This was restored thanks to the combined efforts of the Hungarian National Film Fund and the American company Arbelos. Furthermore, Béla Tarr's *Kárhozat/Damnation* and the Imre Gyöngyössy-Barna Kabay film *Jób lázadása/The Revolt of Job*, which was nominated for an Oscar in 1984, were restored. Additionally, in 2019 Hungarian Film Classics were screened at prestigious festivals such as the Annecy International Animated Film Festival, Il Cinema Ritrovato, the Lumière Festival, and the "Toute la mémoire du monde" Festival.

Among others, the Hungarian National Film Archive released the DVD *Gems of Hungarian Animation*, which included 48 animated short films. This publication selected award-winning films from the three decades of the "golden age" of animation.

Sales Results

The distribution department of the Hungarian National Film Archive also closed a successful year. Over the course of 2019, there were more than 1,500 screenings in Hungary and abroad of restored Hungarian film classics. In the USA Ildikó Enyedi's *Az én XX. századom/My Twentieth Century* and István Szabó's films *Mephisto*, *Bizalom/Confidence*, and *Redl ezredes/Colonel Redl* were shown, courtesy of distributor Kino Lorber. *My Twentieth Century* was also released in Japan and Greece, and the films of Márta Mészáros are soon expected to be released in France.

Tamara Nagy



> CANBERRA
NATIONAL FILM AND SOUND ARCHIVE

Australia's *The Sentimental Bloke*, Digitally Restored for its 100th Anniversary

The National Film and Sound Archive of Australia (NFSA) has completed work on the 30th digital restoration produced as part of its *NFSA Restores* program: *The Sentimental Bloke*.

One of the country's greatest silent films, and one of the few that has survived in its entirety, will premiere at the majestic Open Air Cinema in Sydney on 15 February 2020.

This digital restoration was an international effort, utilizing multiple sources, including a digital scan of a pristine fine grain print from the George Eastman Museum in Rochester, New York. Two DCPs will be available to exhibitors: a silent version, and one featuring a new contemporary score, especially composed by ARIA Award-winning musician Paul Mac.

https://www.youtube.com/playlist?list=PL03vmVO_lQa3MzeMCEva621OG0CuFPz7y

[fr]

Restauration numérique du film australien *The Sentimental Bloke* pour le 100ème anniversaire

The National Film and Sound Archive of Australia (NFSA) a terminé sa 30ème restauration numérique, dans le cadre de son programme *NFSA Restores*: *The Sentimental Bloke*.

L'un des plus grands films muets du pays, et l'un des rares à avoir survécu dans son intégralité, sera présenté en première mondiale au majestueux Open Air Cinema à Sydney le 15 février 2020.

Cette restauration numérique est le résultat d'un effort international faisant appel à plusieurs sources, notamment le scan numérique d'une copie impeccable au grain fin du George Eastman Museum de Rochester, New York. Deux copies numériques seront disponibles aux exploitants: une version silencieuse et une version accompagnée d'une nouvelle partition exclusive, composée par le musicien Paul Mac, lauréat du prix ARIA.

https://www.youtube.com/playlist?list=PL03vmVO_lQa3MzeMCEva621OG0CuFPz7y

[es]

El *Sentimental Bloke* australiano, digitalmente restaurado para 100° aniversario

The National Film and Sound Archive of Australia (NFSA) ha finalizado su 30° restauración digital producida como parte del programa *NFSA Restaura (NFSA Restores)*: *The Sentimental Bloke* (*Un Tipo Sentimental*).

Una de las más grandes cintas mudas del país, y una de las pocas que han sobrevivido en su totalidad, será estrenada en el majestuoso Cine al Aire Libre de Sydney el 15 de febrero de 2020.

Esta restauración digital fue un esfuerzo internacional y utilizó múltiples fuentes, incluyendo el escaneo digital de una copia prístina de grano fino del George Eastman Museum en Rochester, Nueva York. Dos DCPs estarán disponibles para los exhibidores: una versión muda, y una con una banda sonora contemporánea, compuesta especialmente por el músico ganador del premio ARIA, Paul Mac.

https://www.youtube.com/playlist?list=PL03vmVO_lQa3MzeMCEva621OG0CuFPz7y

Miguel Gonzalez



> CHESTER HILL
NATIONAL ARCHIVES OF AUSTRALIA

Snowy Hydro 70th Anniversary

In September 2019, the National Archives of Australia digitized 40 films from its collection for Snowy Hydro Limited to commemorate the 70th anniversary of the Australian Government-owned company. It is responsible for the most significant hydro-electricity and irrigation system in Australia, built from 1949-1972 by a primarily migrant workforce.

The 16mm films document the building of power stations, tunnels, and dams during this 23-year period. Original reversals, interpositives, and composite prints were scanned in 5K on a Lasergraphics ScanStation. The archive's digitized footage has been highlighted at the Snowy Hydro Discovery Centre's state-of-the-art immersive theatre experience for visitors to enjoy.

Rahnee Alvarez



A Trip to Mars (*Himmelskibet*, 1918, dir. Holger-Madsen)

> COPENHAGEN
THE DANISH FILM INSTITUTE

Stumfilm.dk – Streaming and Film Archaeology Site

The Danish Film Institute has launched the streaming site **Stumfilm.dk**, where everyone can follow the digitization of more than 400 works from the 1903-1928 period.

Running over the next 4 years, this film-archaeological project will be both wide-ranging and unpredictable. Some of the old reels have not been viewed since the 1920s. As the films are digitized, they will be streamed on the site, accompanied by posters, photos, thematic articles, scripts, and contemporary reviews.

Furthermore, an affiliated research project will delve into the exchange between Danish and German silent film culture from 1910 to 1930.

Anne Schwartz



A view of the workshop

> DHAKA
BANGLADESH FILM ARCHIVE

Workshop, "Enhancement of Quality of Collection and the Storage of Film" held in Dhaka

A day-long workshop, "*Enhancement of Quality of Collection and the Storage of Film*", involving film personalities, was held at the Seminar Hall of the Bangladesh Film Archive on 25 September 2019. Representatives of the Bangladesh Film Producers Association, Bangladesh Film Directors Association, Bangladesh Film Journalists Association, and Bangladesh Cinematographers Association, as well as a number of eminent film actors and actresses participated in the workshop.

The speakers praised the Bangladesh Film Archive's significant role in preserving national history and heritage through the preservation of films. They expressed their deep satisfaction with the preservation system, especially the newly built film vaults of the BFA. They assured their thorough cooperation in collecting films from different sources.

The film industry workers were informed of the upcoming 77th FIAF Congress, which will be hosted by the BFA in Dhaka 28 March-4 April 2021, in conjunction with the celebration of the golden jubilee of the People's Republic of Bangladesh.

The program was chaired by the Director General of the BFA, Mr. Bidhan Chandra Karmakar.

Smita Barua

fiaf bulletin online 12.2019

> FRANKFURT
DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

Hessian Film and Cinema Prize:
Honorary Prize of the Hessian Prime Minister
Volker Bouffier awarded to DFF

The Honorary Prize of the Hessian Prime Minister Volker Bouffier was awarded to the DFF – Deutsches Filminstitut & Filmmuseum at the celebration of the Hessian Film and Cinema Prize in the Alte Oper on 18 October. Director (and CEO) Ellen Harrington, Board Chair Nikolaus Hensel, and former Director Claudia Dillmann accepted the award with appreciation: "We are proud that with the DFF, this is the first time that an institution has been honoured with the prize, and even better, that this is happening in our 70th anniversary year 2019. The institution owes its dedicated work for cinema and the art of film above all to its highly motivated employees."

Frauke Hass



> HELSINKI
KAVI – KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE

National Audiovisual Institute Launches
4k Streaming Service

On 3 December, the National Audiovisual Institute (KAVI) in Helsinki launched a greatly expanded streaming service at elonet.finna.fi.

The key addition is 200+ Finnish feature films, which are now freely available for streaming anywhere in the world. The bulk of these films are available at Ultra HD resolution, but all feature titles are in at least HD quality.

The number of films available for streaming will grow in the coming years, because KAVI owns about 450 feature film titles in all. This number is about a quarter of all feature films ever produced in Finland.

Mikko Kuutti



> KYIV
OLEKSANDR DOVZHENKO NATIONAL CENTRE

New Publication:
***VUFKU. Lost & Found.* Hardcover book**
(Ukrainian, English), 256 pages.

A new book has been published, the catalog of the Dovzhenko Center's research project, *VUFKU. Lost & Found*, which collected unique archival materials, illustrations, and documents of the 1920s. The history of VUFKU (All-Ukrainian Photo Cinema Management) is one of the most successful modernization projects of Ukrainian culture to this day. The book aims not only to present this forgotten phenomenon, but also to explore different ways of dealing with the lost and finding it. Specifically for the publication, six well-known writers (Oleksandr Irvanets, Tatiana Maliarchuk, Oleksii Nikitin, Anton Sanchenko, Natalka Snidanko, and Iryna Tsilyk) have created fictional texts based on the plots of lost films from the 1920s that

have come to us in the form of so-called "libretto-expanded synopsis".

The book was awarded Special Distinction from the jury at the IV Competition for the Best Book Design in 2019, among books about cultural studies.

The design and layout is by Aliona Solomadina; the concept of publication, research, and selection of visual material are the product of the teamwork of the designer, together with creative director Olha Zhuk and curators / editors Anna Onufriienko, Stanislav Menzelevskyi, and Oleksandr Teliuk.

The book was published with the support of the Ukrainian Cultural Fund.

http://www.dovzhenkocentre.org/eng/product/58
Video review of the book: https://vimeo.com/355301475

Oleksandr Prokopenko

> LAUSANNE
CINEMATHEQUE SUISSE

Staff Announcement

Petra Vlad succeeds Nadia Roch as Head of the Non-Film Department of the Cinémathèque suisse. Petra Vlad is currently in charge of the graphic arts office, library, documentation centre, and photo library at the Centre National du Costume de Scène in Moulins, France. She will take up her duties on 1 January 2020.

Publications

The Cinémathèque suisse is dedicating a double DVD box-set to the city of Lausanne, comprising 49 films and a 130-page booklet. Striking images, shot between 1896 and 1982, take into account the evolution of the life of the city and its inhabitants.



A young visitor at the new Research and Archiving Centre in Penthaz last September

Events

Nearly 3,000 visitors discovered the new Research and Archiving Centre of the Cinémathèque suisse in Penthaz during an open house held last September. This was an opportunity for a very wide audience to explore a high-tech building and discover an exceptional collection, unveiled exclusively to the participants of the last FIAF Congress in April 2019.

[fr]

Personnel

Petra Vlad succède à Nadia Roch au poste de Cheffe du Département Non-Film de la Cinémathèque suisse. Petra Vlad est actuellement responsable du cabinet d'arts graphiques, de la bibliothèque, du centre de documentation et de la photothèque au Centre National du Costume de Scène à Moulins (France). Elle entrera en fonction au 1er janvier 2020.

Publications

La Cinémathèque suisse consacre un double coffret DVD à la ville de Lausanne comprenant 49 films et un livret de 130 pages. Des images saisissantes, tournées entre 1896 et 1982, qui rentrent compte de l'évolution de la vie de la cité et de ses habitants.

Evénements

Près de 3000 visiteurs ont découvert le nouveau Centre de recherche et d'archivage de la Cinémathèque suisse à Penthaz lors de portes ouvertes organisées en septembre dernier. L'occasion pour un public très large

d'explorer un bâtiment high-tech et de découvrir une collection exceptionnelle, dévoilés en exclusivité aux participants du dernier congrès FIAF en avril 2019.

Catherine Muller

> LIMA
FILMOTECA PUCP

News from PUCP

A new General Coordinator, Carlos Alberto Chavez Rodriguez, a historian from the Pontificia Universidad Catolica del Peru, has made his entrance at the PUCP Film Library.

Dos Caminos (1972, 113 mins., b&w, dir. Salvador Akoskin) was restored and exhibited; a competitive fund was won (Ministry of Culture of Peru, "Economic Stimuli to Culture 2019") to restore *Luis Pardo* (1927 feature, b&w, dir. Enrique Cornejo Villanueva).

Fondo Editorial PUCP edited "Hablemos de Cine", (Anthology) Vol. 3, by Isaac Leon Frías and Federico de Cárdenas, and "El Cine de los maestros", by Federico de Cárdenas.

[es]

Noticias de la PUCP

Nuevo Coordinador General de la Filmoteca PUCP, Carlos Alberto Chavez Rodriguez, historiador por la Pontificia Universidad Catolica del Peru. Se restauro y exhibio *Dos caminos* (1972, 113 minutos, b/n, de Salvador Akoskin); se gano fondo concursable (Ministerio de Cultura del Peru, "Estimulos Economicos a la Cultura 2019") para restaurar *Luis Pardo* (1927, largo metraje, b/n, de Enrique Cornejo Villanueva). Fondo Editorial PUCP edito "Hablemos de Cine", (Antología) Vol. 3, de Isaac Leon Frías y Federico de Cárdenas, editores; y "El Cine de los maestros", de Federico de Cárdenas.



> LISBON
CINEMATECA PORTUGESA

Installation of New Compact Shelves

ANIM, the Cinemateca's conservation centre, is currently installing new compact shelves in 5 of its 10 safety film vaults. As a consequence, all print loans are temporarily suspended until the end of December 2019. The new shelves will also bring about a major re-organization of the safety film collections, with the colour and black & white masters being moved to more recent and more efficient acclimatized vaults.

New Releases on DCP

On the digitization front, several new Portuguese films are now available in DCP format, including *Francisca* (Manoel de Oliveira, 1981), presented in this year's edition of the Venice Film Festival, and *The Arms and the People* (a collective film about the Portuguese Revolution, 1975), presented at the Lumière Film Festival. Upcoming digitization projects include *Auto da*

Floripes (a 1959 amateur production which would inspire Oliveira's 1962 film, *Rite of Spring),* and *Acto dos Feitos da Guiné* (Fernando Matos Silva, 1980), a critical reflection on the crimes of Portuguese colonialism in Guinea-Bissau.

Tiago Baptista



> LOS ANGELES
UCLA FILM & TELEVISION ARCHIVE

UCLA Film & Television Archive Joins UCLA Library

The UCLA Film & Television Archive is now part of the UCLA Library. The move aligns the second-largest repository of motion picture and broadcast programming in the U.S. with the UCLA Library's world-class archival and research collections, and positions the Archive for greater integration in teaching and learning, as well as expanded access through the Library's robust digital platforms.

Library and Film & Television Archive materials already significantly complement one another, and underscore a shared commitment to documenting diverse communities:

- The Archive preserved and makes accessible online all 21 seasons of *In The Life*, the first nationally broadcast news magazine advocating LGBT visibility and equality. Enhancing the episodes are synopses and transcripts, story research, and publicity files in Library Special Collections.

- Library Special Collections holds photographs, correspondence, audio recordings, and more from the first female member of the Directors Guild of America in the Dorothy Arzner Papers, while the Archive has restored several films, including *The Wild Party* and *Working Girls*.

"The UCLA Library and Film & Television Archive are longtime partners with a shared vision of preserving unique, historical materials and making them available to the UCLA and wider academic and film preservation communities," said Ginny Steel, Norman and Armena Powell University Librarian and Interim Director of the Archive. "Having the Archive as part of the UCLA Library strengthens the impact of print, digital, and audiovisual collections on teaching and learning."



UCLA Film & Television Archive Receives $10 Million to Support its Preservation Mission

UCLA Film & Television Archive has received a $10 million endowment from the Patricia W. Mitchell Trusts to preserve and share programing from the Archive's world-renowned television collection. In honor of the endowment, the Archive's television collection will be named after pioneering television studio executive and Columbia Pictures Television founder, John H. Mitchell. The gift also endows the Archive's full-time television archivist position, likewise named to honor his legacy.

As a central component of a $20 million bequest to UCLA from the trusts, the endowment will significantly enhance the Archive's ability to acquire, preserve and make publicly accessible historic television content. In addition to funding the development of a state-of-the art framework for the digital preservation and storage of television collection holdings, the endowment will

support the Archive's public exhibition of TV, including screenings, symposia and online initiatives where visitors can access select materials for research and enjoyment via the internet. Examples of the Archive's recent online projects include a site which offers free streaming access to 20 seasons of the LGBTQ news and entertainment magazine program, "In the Life" and a portal dedicated to rare local news footage of former Los Angeles Mayor Thomas Bradley.

Todd Wiener



> MILAN
FONDAZIONE CINETECA ITALIANA

Digitization of Films

Fondazione Cineteca Italiana (FCI) has been digitizing several film collections, mainly those in which Milan plays a central role, such as those of Comerio Films and other Milanese distributors from the 1920s such as Milano Films. The Cineteca also continued the digitization of materials of Raggio Film, the production company set up by actress, filmmaker, and producer Elettra Raggio (the stage name of Ginevra Rusconi, Milan 1887-1973). Her paper archive, as well as film fragments, were donated to the FCI at the end of the 1950s. *La morte che assolve* (1918, dir. C.A. Lolli), is the only surviving film in which Elettra Raggio acted; in this melodrama dealing with family morals this great silent diva can be seen in two roles, together with popular stage actor Ermete Novelli. The 2K restoration was made by MicLab.

DVDs

La morte che assolve (1918) contains interesting extras, such as unpublished film materials and an in-depth introduction by Elena Mosconi, a silent cinema scholar and professor.

The FCI also finalized the restoration of *I Promessi Sposi (The Betrothed*, 1921), an adaptation by Mario Bonnard of Alessandro Manzoni's novel. The DVD is for sale online (**www.cinetecamilano.it**), along with the following, all belonging to the "MIC Treasures" series:

1958 Nelo Risi: un poeta in AEM: digital restoration of the industrial documentaries shot between 1931-1981 by Milanese poet and filmmaker Nelo Risi, with lively animations by Mino Maccari. A joint project of FCI-Fondazione AEM-Gruppo A2A. The section titles (such as "Water equals Energy" and "A River of Light") hint at what this work is like, namely a universal history of electrification, with many links to the Milanese municipal company AEM.

Franco Piavoli. Poesie in immagini. I cortometraggi 1959-2016. Franco Piavoli (born 1933) is an outsider and self-taught director and painter whose work, thematically inspired by Lucretius, made of wonderful meditative images not needing words or dialogue, has been defined as "a poem, journey, concert on nature, the universe, life itself". The DVD contains his very first works shot with a 8mm Paillard camera and his latest medium-length film *Festa* (2016), shot digitally. It is rounded off by two unpublished interviews.

Piccolo Grande Cinema – Festival internazionale delle giovani generazioni

The 12th edition of "Great Little Cinema – International Festival for Young Generations" created and directed by the FCI took place from 31 October to 9 November at MIC-Museo Interattivo del Cinema, Auditorium G. Testori of Palazzo Lombardia (a Lombardy Region venue) and in one of the three Cineteca film theatres, Area Metropolis 2.0 of Paderno Dugnano (Milan). Over 11 days the public attendance was beyond all expectation (6,000+ spectators, 2,800+ students), confirming the Festival's power of attraction for spectators of all ages.

The Festival staged 19 international premieres, 4 competition sections, 60 screenings, 100 shorts by young filmmakers, 17 guests, 140 jury members, special screenings and workshops, and festive moments focused around the evocative power of the Moon.

4th Edition of the Cineteca Summer Camp

From 23 June to 13 July a lovely mountain location in Trento Province was the setting for a unique cinema experience, offering young people eager to have fun and develop their creativity. 75 children and teenagers (aged 8-14) had the opportunity, under the guidance of Cineteca experts, to shoot, edit, and produce a short movie inspired – once more – by the theme of the Moon, in this case tied in with the 50th anniversary of the Moon landing.

Luisa Comencini



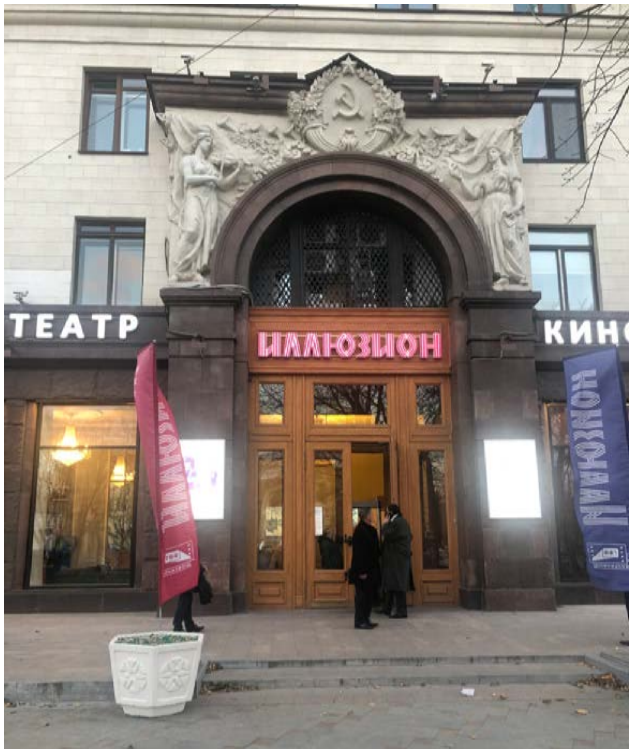
Image of Herman Costa from *SCREENTEST* by Frank and Caroline Mouris, 1975.

> NEW HAVEN
YALE FILM STUDY CENTER

Preservation of *Screentest*

The Yale Film Study Center has completed preservation of *SCREENTEST*, a short film made by Frank and Caroline Mouris in 1975. This live-action film from the Mourises, made with a grant from the A.F.I., features nine creative artists donning costumes and taking part in performances on screen, while the soundtrack is made up of the artists' multilayered commentary on the film. In the words of Frank Mouris, the film captures "the inventiveness that went into their visual imagery, the quickness with which they perceived and even anticipated visual trends, and the devotion to their own particular kinds of artistry, which bespoke a true professionalism in this activity which they performed mostly for themselves and their friends." Working from the best surviving 16mm print after the negatives were lost, the Film Study Center has created new preservation negatives and prints, as well as digital elements, for the film.

Brian Meacham



> NICE
CINEMATHEQUE DE NICE

The Cinémathèque de Nice in Moscow

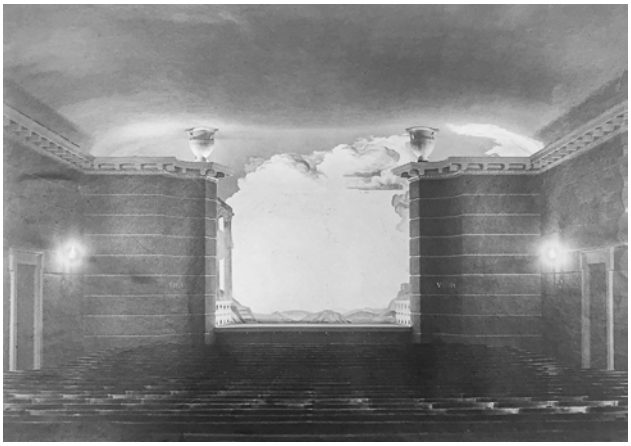
On the occasion of the centenary of the Studios de la Victorine, created in 1919, the Cinémathèque de Nice had the pleasure of being invited by Gosfimofond to present at the Illusion cinema in Moscow a retrospective of films shot in Nice and at the Victorine. From 28 October to 11 November, Moscow audiences were able to discover some 15 films, from Jean Vigo's *À propos de Nice* to André Téchiné's *L'Homme qu'on aimait trop*, as well as François Truffaut's *La Nuit américaine, Et Dieu créa... la femme* by Roger Vadim, and Jacques Demy's *La Baie des Anges*. Some of these films were also screened at the Dom Kino Cinema in St. Petersburg during the International Cultural Forum in St. Petersburg.

[fr]

The Cinémathèque de Nice à Moscou

À l'occasion du centenaire des Studios de la Victorine créé en 1919, la Cinémathèque de Nice a eu le plaisir d'être invité par le Gosfimofond pour présenter au cinéma Illusion de Moscou une rétrospective de films tournés à Nice et à la Victorine. Du 28 octobre au 11 novembre, le public moscovite a ainsi pu découvrir une quinzaine de films, d'*A propos de Nice* de Jean Vigo à *L'Homme qu'on aimait trop* d'André Téchiné, en passant par *La Nuit américaine* de François Truffaut, *Et Dieu créa... la femme* de Roger Vadim ou encore *La Baie des Anges* de Jacques Demy. Une partie de ces films a également été reprise au cinéma Dom Kino de Saint-Pétersbourg à l'occasion du Forum culturel international de Saint-Pétersbourg.

Guillaume POULET



> OSLO
NASJONALBIBLIOTEKET / NATIONAL LIBRARY OF NORWAY

Silent Film Screenings at Frogner Kino, Oslo

The National Library of Norway has begun a collaboration with Frogner kino, a newly restored cinema in Oslo from 1926. Over a period of three years, all surviving Norwegian feature films from the silent era will be screened in this historic setting, with live music, and in chronological order. The first screening took place on 11 November 2019, and included the films *Dæmonen* (fragment, Jens Christian Gundersen, 1911), *Under forvandlingens lov* (Halfdan Nobel Roede, 1911), and *Revolutionens datter* (Ottar Gladtvet, 1918) – the latter with musical accompaniment written and performed by Nils Petter Molvær and Jan Bang.

Eirik Frisvold Hanssen

> PERPIGNAN
INSTITUT JEAN VIGO

The Jean Vigo Institute,
Winner of the "Cooperation in the Mediterranean"
Call for Projects of the Occitan Region

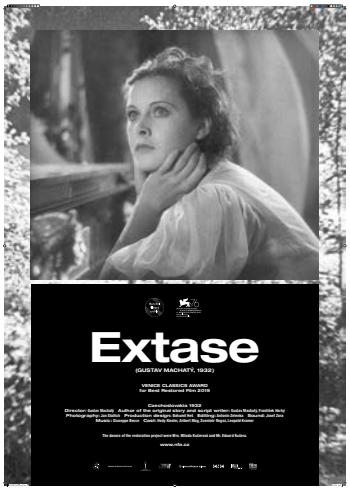
For almost 10 years, the cinematheque has been working for the recognition of amateur cinema. Through the "Pyrenees-Mediterranean Film Memory" Project and its dedicated website, a real local film memory is built with each deposit or donation. The Jean Vigo Institute has just received the support of the Occitan Region to carry out work to bring amateur archives closer to Algeria and Tunisia. For two years, the three film libraries, accompanied by the Tunisian Federation of Amateur Filmmakers, will discuss collection and conservation practices. An inventory of films on the Mediterranean and a digitization programme will lead us to the creation of a montage film bringing together the archives of the three film libraries. *Filmer en Méditerranée* (Filming in the Mediterranean) is the name of this ambitious project, which will help to forge links between the two shores of the Mediterranean.

[fr]

L'Institut Jean Vigo, lauréat de l'appel à projets
« Coopération en Méditerranée »
de la Région Occitanie.

Depuis bientôt 10 ans, la cinémathèque œuvre pour une reconnaissance du cinéma amateur. À travers le projet « Mémoire filmique Pyrénées-Méditerranée » et son site internet dédié, c'est une véritable mémoire filmique locale qui se construit à chaque dépôt ou don. L'Institut Jean Vigo vient de recevoir le soutien de la Région Occitanie pour mener un travail de rapprochement des archives amateurs avec l'Algérie et la Tunisie. Durant deux ans, les trois cinémathèques, accompagnées par la Fédération tunisienne des cinéastes amateurs, vont échanger sur les pratiques de collecte et de conservation. Un inventaire des films sur la Méditerranée ainsi qu'un programme de numérisation nous mènera à la création d'un film de montage réunissant les archives des trois cinémathèques. *Filmer en Méditerranée*, tel est le nom de cet ambitieux projet qui va permettre de tisser des liens entre les deux rives de la Méditerranée.

Frédéric Borgia

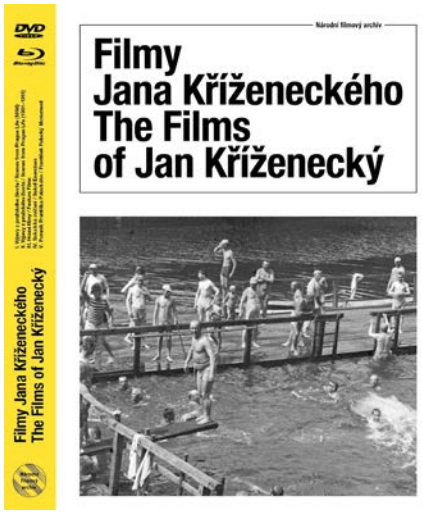


> PRAGUE
NARODNI FILMOVÝ ARCHIV

Extase

The recent restoration of *Extase* (Gustav Machatý, 1932) was for us an exceptional endeavour which wouldn't have been possible without the contribution and collegial help of many institutions worldwide, most of them FIAF members and affiliates. The British Film Institute, the Bundesarchiv, Cinémathèque16, Cinémathèque suisse, CNC, the Danish Film Institute, Filmarchiv Austria, Filmmuseum München, Gaumont, and the Slovak Film Institute have all contributed to the project, which aimed to restore the original Czech version of the film. It is also thanks to them and the L'Immagine Ritrovata lab that *Extase* received the Best Restored Film award at the 76th Venice International Film Festival, and will be available on a DCP from February 2020.

Matěj Strnad



Films of Jan Křiženecký

After much waiting and anticipation, it is with great pleasure that we can finally announce the release of the DVD/Blu-ray *The Films of Jan Křiženecký*. This collection contains all the preserved films by Jan Křiženecký; made between 1898 and 1911, they are the first films in the history of Czech cinema. Apart from the films proper, the Czech-English edition offers rich supplementary audiovisual material, as well as texts contextualizing Křiženecký's films in various aspects. The approach to how the films are being presented was carefully reasoned. It was a conscious decision to "only digitize" the oldest surviving film elements, minimizing any restoration attempts in order to present these pioneering works in a form that brings their diversity and materiality to the fore.

Jiří Anger

> ROCHESTER
GEORGE EASTMAN MUSEUM

Award Granted

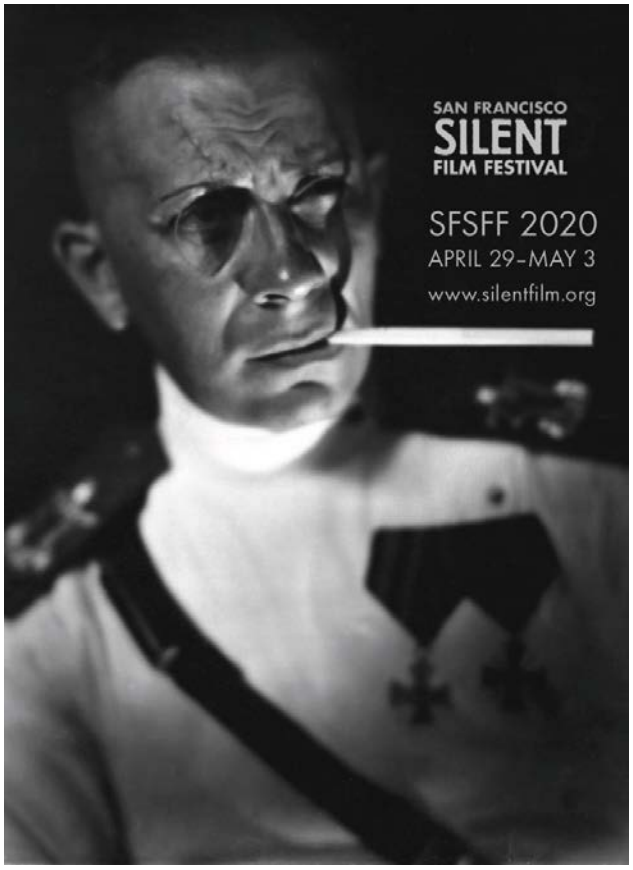
The George Eastman Museum has received a grant award of $340,615 from the National Endowment for the Humanities for its *Protecting the Nitrate Film Heritage* project. Funding will support environmental upgrades at the Museum's Louis B. Mayer Conservation Center in Chili, New York, the repository of 24,000 reels of 35mm nitrate-based motion picture prints and negatives, 40,000 nitrate photographic print negatives, and 25,000 nitrate film frame clippings. Project activities include the purchase of a back-up generator, the installation of an energy recovery system, passive building enhancements to increase energy efficiency, and an upgrade of electrical power delivery. The $730,000 project is underway and will be completed by September 2021.

Restoration of two Silent Film Classics

Additionally, the Museum's Moving Image Department has completed the restoration of two silent film classics: *Joan the Woman* (Cecil B. DeMille, US, 1916) and *Sally, Irene and Mary* (Edmund Goulding, US, 1925). Both films were scanned at the Museum's Film Preservation Services laboratory, and new 35mm preservation film elements and DCPs were created. Special care was taken to reproduce the original *Handschiegl* and tinting processes used in *Joan the Woman*, a project supported by the Century Arts Foundation. *Sally, Irene and Mary* is unique to the Museum and features Joan Crawford in a career-making performance. This project was supported by the Louis B. Mayer Foundation. Prints and DCPs of both titles are available through the Museum's film loan program by inquiring at filmloans@eastman.org.

Caroline Yeager

fiaf bulletin online 12.2019



> SAN FRANCISCO
SAN FRANCISCO SILENT FILM FESTIVAL

25th Anniversary Celebrations

The San Francisco Silent Film Festival (SFSFF) celebrates its 25th anniversary in 2020! Running for 5 days between 29 April and 3 May, SFSFF showcases silent cinema as it was meant to be seen – on the glorious big screen with LIVE music! Taking place just days after the 2020 FIAF Congress in Mexico City, you can fly direct to San Francisco to enjoy this incredible live cinema experience before returning home. FIAF Congress attendees are eligible for SFSFF's industry discount, making attendance all the more affordable.

Industry Accreditation Form:
http://bit.ly/SFSFF_Accreditation
For further information please email
info@silentfilm.org or visit www.silentfilm.org

Stacey Wisnia



> STOCKHOLM
SWEDISH FILM INSTITUTE

Another Robert W. Paul Film Unearthed in Stockholm

In the frame of her current project, independent researcher and historian Camille Blot-Wellens has identified yet another film by British pioneer Robert W. Paul among previously unidentified items in the Archival Film Collections of the Swedish Film Institute. Spliced together with a fragment of a Pathé 1906 film was an almost complete b&w and tinted nitrate print of the comedy ***Short-Sighted Sammy*** (1905), not existing in any other archive. The plan is to make a photochemical preservation and strike a new 35mm projection print in the coming year at the Swedish Film Institute's photochemical laboratory in Rotebro. This is the third Paul film recently identified in Stockholm by Blot-Wellens, after ***The Fatal Hand*** (1907) and ***A Collier's Life*** (1904), both preserved in 2016.

Experimental Cinema for Kids

Repeating last year's success (see FBO #16), the Swedish Film Institute once again arranged a special Film Heritage Day for kids on 6 October, with screenings of restored films, workshops, and guided tours to the archive and the projection booth. Furthering the introduction of heritage cinema to a younger audience, the Cinemateket on 10 November arranged a special screening of classic experimental films for kids, where programmer Stefan Ramstedt guided the young, captivated audience through the history of art and experimental film, talking about and showing works by Joris Ivens, Len Lye, Norman McLaren, Peter Kubelka, and others.

Jon Wengström

fiaf bulletin online 12.2019



Writer Helena Kadare and Co-Director Kristaq Mitro

> TIRANA
ARKIVI QENDROR SHTETËROR I FILMIT / ALBANIAN NATIONAL FILM ARCHIVE

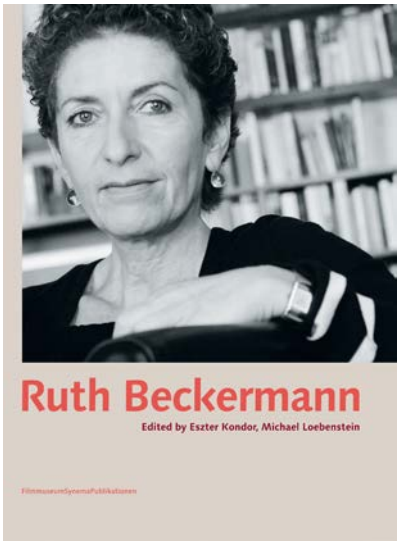
At the June 2019 ACE Meeting in Bologna, the Albanian National Film Archive became the Newest Member of the Association of European Cinematheques (ACE).

A rarely seen Albanian war film, *Nusja dhe Shtetrrethimi* (*The Bride and the Curfew*, 1978), was selected for the Viennale's "O Partigioano" retrospective series. An emotional 35mm screening at the Austrian Film Museum reunited screenwriter Helena Kadare and co-director Kristaq Mitro, 41 years after the Albanian premiere.

Archive director Iris Elezi was the keynote speaker at the FIAT/IFTA World Congress in Dubrovnik.

AQSHF will digitize its photographic collection, after receiving the UCLA Library's Modern Endangered Archives Program (MEAP) grant.

Iris Elezi



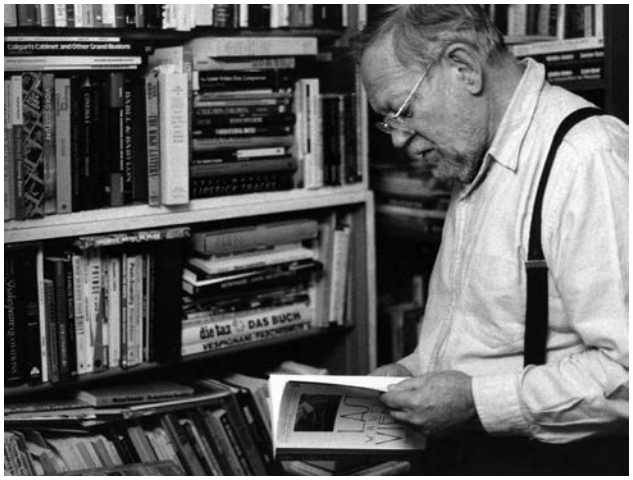
> VIENNA
AUSTRIAN FILM MUSEUM

New Publication: *Ruth Beckermann* – Filmmuseum Synema Publikationen

Edited by Eszter Kondor and Michael Loebenstein, this first English-language publication on Ruth Beckermann's filmic *oeuvre* includes an original essay by Nick Pinkerton, an in-depth conversation with the artist, and a detailed filmography.

Viennese filmmaker Ruth Beckermann, who has been making films since the 1970s, has created an exciting and widely recognized body of essay and documentary films. Both deeply personal and political, her films discuss the complex relationship between history and the present, while she also reflects on her identity as a Jewish woman in post-war Austria and Europe. Tropes of travel and migration feature heavily in her work as means of experiencing the world and staying alive, literally as well as artistically.

Andrea Pollach



Amos Vogel Library
at the Austrian Film Museum

Amos Vogel (1921-2012) was one of the most important personalities of American film culture. Born in Vienna, Austria, and forced into exile as a Jew in 1938, he later became the founder and curator of Cinema 16 (1947-1963), the largest film club in the U.S.A. focusing on independent cinema; and founding director of the New York Film Festival (1963-1968), focusing on the contemporary avant-garde; as well as the author of the influential volume *Film as a Subversive Art* (1974), professor of film studies at the Annenberg School for Communication at the University of Pennsylvania, lecturer, critic, and consultant at numerous international film festivals.

In 2013 Amos Vogel's personal library was returned to Vienna, the birthplace of its founder, by his sons. Now, the Austrian Film Museum is pleased to make the Amos Vogel Library accessible to the public, thus providing new insights into the ways of thinking and working of this significant and subversive pioneer of film culture.

https://www.filmmuseum.at/en/library/amos_vogel_library

Elisabeth Streit, Tom Waibel

Edith Schlemmer Celebrates her 50th Anniversary as a Team Member at Österreichisches Filmmuseum (Austrian Film Museum)

The Film Museum team congratulates Edith Schlemmer on 50 years of dedicated service. Ms. Schlemmer officially retired from her role as the film archivist more than a decade ago but has continued to serve the museum as a consultant in the film collection until this day, passing on her knowledge to several generations of archivists and film enthusiasts.

A trained technician at Listo Film labs, Schlemmer was recruited by Peter Kubelka and Peter Konlechner in 1969. She transformed the Film Museum's sprawling collection of films into a proper film archive. Key achievements include work on Peter Kubelka's restoration of Dziga Vertov's *Enthusiasm*. In 1999 she was awarded the Austrian Decoration for Science and Art for her services to the public.

In the 1960s Ms. Schlemmer acquired a private collection of 2254 frames and snippets of films, mostly silent and mostly from the period between 1910 and 1920, many of which are otherwise believed lost. She decided to make it available to the Film Museum for the purposes of research and publication, and it is published online. Any identification tips are welcome! https://www.filmmuseum.at/en/collections/special_collections/schlemmer_frame_collection

Michael Loebenstein

> WELLINGTON
NGĀ TAONGA SOUND & VISION

New Offices

Ngā Taonga Sound & Vision, the audiovisual archive for Aotearoa New Zealand, moved into new offices within the National Library Building in Wellington in September 2019. The move places Ngā Taonga close to New Zealand's two other archival institutions, the National Library and Archives New Zealand, and the proximity of all three is expected to create opportunities for more connections across the recorded heritage sector.

Ngā Taonga Acting Chief Executive Honiana Love said: "Ever since our previous building was assessed as earthquake-prone, our priority has been to find safe and secure accommodation for our Wellington staff, and we are very pleased that the risk has been removed as completely as it can be."

Fraser Pettigrew

> ZAGREB
CROATIAN CINEMATHEQUE

Film Curriculum

In autumn 2019 the Croatian Cinematheque began their project *Film Curriculum* with a programme of Croatian films that are part of the curriculum at Zagreb University. The programme is being developed in cooperation with university teachers of Croatian cinema, and is aimed at students, pupils, and all citizens interested in Croatian film history. Once a month, one feature and one short film will be screened in the Tuškanac cinema in Zagreb. Each screening will be preceded by a brief introductory talk given by a university teacher or some other film expert.

Juraj Kukoč

03 News from the EC





> EC Meeting in Vienna

The FIAF Executive Committee (EC) met on 2 and 3 November 2019 in Vienna, Austria. All EC members were present except Hugo Villa Smythe, who joined the meeting by Skype to report on the preparations for the 2020 FIAF Congress. In attendance were FIAF Senior Administrator Christophe Dupin and (for his item of the meeting) P.I.P. Editor Rutger Penne. Here are some of the highlights of the meeting.

The EC examined the applications for FIAF affiliation of 4 institutions – Arsenal – Institut für Film und Videokunst e.V. (Berlin); Library and Archives Canada (LAC, Gatineau); the Cinémathèque Robert-Lynen (Paris); and the Cinémathèque tunisienne (Tunis), and unanimously approved their admission as FIAF Associates.

The EC discussed the cases of a handful of affiliates which have failed to communicate with FIAF and/or pay their affiliation fee for some time, and it was decided to formally write those affiliates to warn them of their likely suspension should the situation not evolve positively.

The EC decided to add a section on "film restorations undertaken by FIAF affiliates" to the 2019 Annual Reports, which will have to be submitted by all affiliates by 28 February 2020 (guidelines will be sent by the Secretariat in early January).

The EC decided to launch the new statistical survey in January 2020, i.e., 3 years after the last one, once the final 2017 statistical report currently drafted by Rachael Stoeltje has been finalized and sent to all affiliates. Logged-in members of the FIAF community will be able to retrieve the data from the last survey in the new online form.

The FIAF Treasurer reported to the EC that the anticipated final financial results for 2019 were good, thanks in particular to the excellent ProQuest sales figures for the first part of the year.

The EC approved the revised 2020 budget introduced by the Treasurer. This included the budgeting of additional funds for the Secretariat's administrative work (to allow the Senior Administrator to spend more time on the new FIAF history project – see below), for the Cataloguing and Documentation Commission (to reflect its increase in membership following the recent development of its "documentation" mission), and the upward reassessment of the PIP's ProQuest income for 2020, based on the latest figures for 2019.

The EC agreed to finalize a proposal to revise the *FIAF Statutes and Rules* in line with the discussions of the Lausanne General Assembly. The proposal will be submitted to the community ahead of the Mexico City General Assembly.

The EC assessed the various nominations received for the 2020 FIAF Award and selected one of the perso-

nalities nominated. An official announcement will be made as soon as we have found a date and event at which this Award can be given.

The EC discussed an early draft proposal from several members of the CCAAA Board for the creation of a coordinator position within the Board to increase the Board's effectiveness between meetings. The EC approved such a proposal, which will be discussed at the next CCAAA Board meeting in January 2020, in principle.

The EC discussed the idea of making the back catalogue of the *Journal of Film Preservation* freely available to all as PDF files on the FIAF website again and approved it unanimously. This decision should be implemented by the Secretariat in the next few weeks.

The EC unanimously supported the new FIAF History Project led for FIAF by the Senior Administrator and made possible by significant funding from Tineke de Vaal, widow of Jan de Vaal. It was decided that administrative arrangements should be sought with the Senior Administrator in the next few months to allow him to spend enough time coordinating and taking part in this project over the next couple of years.

The Senior Administrator reported on the first round of funding of the new FIAF Internship Fund in 2019 (with three internships already completed), and introduced the next round of funding. The EC expressed its satisfaction with the impact of this new Fund, and discussed how to promote it more to potential interns and hosting FIAF archives.

The EC appointed a selection committee to examine the applications for funding from the 2020 Christian Dimitriu Fund, which was expected to be launched in December 2019.

The EC discussed the progress made by Hugo Villa Smythe and his team regarding the preparations for the 2020 FIAF Congress. The EC noted the great relevance of the Symposium theme proposed by the Filmoteca UNAM and hoped that the proceedings would be published, perhaps on the model of the recent *Hollywood Goes Latin* book.

The EC discussed the preparations for the 2021 FIAF Congress in Dhaka and expressed its concern about the lack of stability in the leadership of the Bangladesh Film Archive, and therefore the difficulty for the Senior Administrator and the EC to have one long-term interlocutor in Dhaka. It was decided that the EC should convey this concern to our colleagues in Dhaka, and that the EC and the Secretariat should work in close partnership with the Bangladesh Film Archive on the organization of the 2021 Symposium and in particular on the choice of a topic for the Symposium.

The EC heard a progress report from György Raduly, whose Hungarian National Film Archive was selected by the last General Assembly to host the 2022 FIAF Congress. The EC also received confirmation that there is presently only one declared candidate to host the 2023 FIAF Congress – the Cinémathèque Québécoise.

The EC officially noted that it had received two formal invitations to host the 2024 FIAF Congress – from the Film Archive (Thailand) and the Korean Film Archive. The EC concluded that both proposals seemed very strong, but it declined to support one or the other at this stage. The host of the 2024 FIAF Congress will have to be chosen by the 2021 General Assembly.

> Next EC Meeting

The next EC meeting will take place 19-20 April 2020 in Mexico City, on the eve of the 2020 FIAF Congress.

FIAF EC membership (2019-21)

The FIAF Executive Committee consists of Frédéric Maire (Cinémathèque suisse, Lausanne), President ; Michael Loebenstein (Österreichisches Filmmuseum, Vienna), Secretary-General; Jon Wengström (Swedish Film Institute, Stockholm), Treasurer; Cecilia Cenciarelli (Fondazione Cineteca di Bologna, Bologna), Vice-President; Michal Bregant (Národní Filmový Archiv, Prague), Vice-Treasurer; Iris Elezi (Arkivi Qendror Shteteror i Filmit, Tirana), Vice-Secretary-General; Tiago Baptista (Cinemateca Portuguesa, Lisbon); György Raduly (Hungarian National Film Archive, Budapest); Chalida Uabumrungjit (Film Archive – Public Organization, Bangkok); Hugo Villa Smythe (Filmoteca de la UNAM, Mexico City); Paula Félix-Didier (Museo del Cine Pablo Ducrós Hicken, Buenos Aires); Brian Meacham (Yale Film Study Center, New Haven); Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai).

04 News from the Secretariat



> FIAF Secretariat Staff

Our new accounting and HR assistant Elsa Degerman has now been with us for just over a year and she seems to have adapted to the demands of the job magnificently. Her integration into the FIAF team has been excellent.

Other than that, we are still very happy with our small pool of excellent freelance specialists (IT specialist, graphic designer, JFP editor, website developer, training coordinator, French, Spanish and English proof-readers/translators) who work with us on a project by project basis. Our graphic designer Lara Denil has come back from maternity leave after the birth of her son Barnabé, and she has already been very busy working on the layout of the latest issue of the *JFP* and the forthcoming new edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification* and will soon start work on the *2020 FIAF Directory*!

> FIAF Website / Social Networks

Among the new resources added to the website since the last EC meeting, you can find the videos of the 2019 Lausanne Symposium presentations and related documents when available; the new PACC e-resources; pages; a reorganised, improved and bigger section presenting FIAF archival documents. With EC member Brian Meacham's help, we have turned the list of photochemical labs around the world into a searchable database, which we will launch in the next few weeks. In this fast-evolving field, we will no doubt need you help to update the data we have about photochemical labs worldwide.

We have been able to add a number of videos across the website, thanks to our new professional Vimeo account, which is making streaming videos a lot easier. We have also been working on several new online tools – in particular regarding FIAF's history – which will be officially launched early in 2020 (see "FIAF's Historical Archive" below).

As of 18 December, the FIAF Facebook account now has 4841 "likes", i.e. a 29.5% increase over the last 12 months.



Film historian David Wood in the FIAF office in July

> FIAF's Historical Archive

We have kept cataloguing and digitizing more documents as part of our work on the FIAF paper archive. We now preserve on our servers over 6000 photographs and nearly 20,000 single files of archival documents, many of which are accessible on the FIAF website. The history section of the website has been restructured and improved.

Thanks to an active campaigning of all affiliates which have once hosted a FIAF Congress, we have managed to repatriate vast numbers of photographs of those congresses – especially for period after 1980-2010, which was for some reason a particularly poorly documented period.



Building new archival shelves for the FIAF office.

We are also paying particular attention to the preservation of archival documents relating to the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) and its previous incarnation, the Round Table Meetings on Audiovisual Records in the 1980s and 1990s, of which FIAF was one of the founder members. By doing that, FIAF is also playing the role of custodian of the CCAAA's archive.

Although the project of an ambitious multi-thematic FIAF timeline has been delayed, we have developed several new tools which will be part of that timeline. One is an online "memory" game introducing fifty of the most important personalities in FIAF's history to visitors of the FIAF website. The game will be launched early in the new year and will allow you to familiarize yourselves with our pioneers. The other tool we have developed with the help of French film historian Stéphanie E. Louis is a comprehensive historical database of FIAF affiliation throughout FIAF's history, providing precise and correct affiliation information about each current and past FIAF affiliate and its various affiliation categories from 1938 to the present day. This work was based on extensive research in the FIAF archive – we thoroughly checked the minutes of every FIAF Congress and EC meeting since 1938, as well as affiliates' archival files and successive *FIAF Directories*. In addition to a very useful search engine (searchable by keyword and/or date), this resource allows the user to visualize the geographical evolution of the FIAF network via a chronological map with a movable cursor. This new database is currently being finalized and will be launched before the Mexico City Congress.

In January and February 2020, we will welcome a new intern, Barbara Robbrecht (the sixth one since the start of our partnership with the Université Libre de Bruxelles), who will help us catalogue and digitize more documents, and will contribute to our online historical resources.

Thanks to the FIAF archive inventory and associated search engine, and more generally the increased availability of the FIAF archive, we have been welcoming more and more researchers to the FIAF office. Several of them visited us during their summer holiday.

As we keep acquiring more archival collections, we had to build new shelves to accommodate our ever-growing paper archive in the FIAF office. Space might soon become a problem.



First meeting of the FIAF History Project steering committee in Lisbon last September

> A new FIAF History Project

Another important new development as regards our work on FIAF's history has been the start of the FIAF History Project, funded by the Jan de Vaal Fund over the next five years, thanks to the great generosity of Tineke de Vaal, widow of FIAF pioneer Jan de Vaal. Tineke de Vaal, André Stufkens (Joris Ivens Foundation, and an old friend of Tineke's) and Christophe Dupin convened a first meeting in Lisbon in September, to which we invited José Manuel

Costa of the Cinemateca Portuguesa, former FIAF President Robert Daudelin (both old friends of Tineke de Vaal with a keen interest in FIAF's history), and Tiago Baptista (Cinemateca Portuguesa and an EC member). This group met in Lisbon on 20 September for a full day of discussions on the possible outcomes of the Project, and in particular the publication of a book on FIAF's history. Since then, FIAF Honorary member Eva Orbanz and French academic Laurent Le Forestier (who co-organized the FIAF Symposium in Lausanne earlier this year) have both agreed to join this initial steering group. It was decided that the first outcome of the Project should be the publication of a comprehensive book documenting the first fifty years of FIAF (from the late 1930s to the late 1980s). It was decided that the two future co-editors of the book would be FIAF's Christophe Dupin, who has already carried out extensive research on FIAF's history, and André Stufkens, who recently published a comprehensive monograph on Jan de Vaal in the Netherlands. The book intends to be a collective volume, and a call for contributions will be sent to all in the FIAF community and beyond in the spring. The project has since received the full support of the FIAF Executive Committee.

> FIAF Publications

2020 FIAF Directory

We will be publishing the 2020 edition of the *FIAF Directory* in January. In order to do this we have had to ask our 169 affiliates to update their contact details electronically via an online form. The Directory will be published in February and copies will be sent to each FIAF affiliate. The updated data will also be available via the online search engine from early January.

Affiliates' Annual Reports

To this day we have received the 2018 Annual Reports of 143 out of 164 Affiliates this year (including 87 Members out of 89, and 56 Associates out of 75). Although this figure is one of the highest in FIAF's history, thanks in particular to the Secretariat's relentless campaigning in the spring, it still means that 21 FIAF affiliates have not fulfilled this important FIAF duty again this year. Don't hesitate to consult this invaluable resource documenting the state of our worldwide community in any given year (you must be logged in to access these reports). Each Annual Report is available both individually and in a full volume on the FIAF website.

The new Call for Annual Reports will be sent in early January and will have to be returned to the FIAF Secretariat by 28 February.



Camille Blot-Wellens delivers the Ernest Lindgren Lecture on Harold Brown at the BFI on 10 December

Film Identification Book Project

Although we have not managed to publish the new, expanded edition of Harold Brown's book *Physical Characteristics of Early Films as Aids to Identification* in this calendar year as we had initially hoped (it was probably a little too ambitious to think we could, considering the complexity of the project and the richness of the information and illustrations added to the old edition), the objective is now to release it in time for the 2020 FIAF Congress. Although we missed the opportunity to publish it in the year of Harold Brown's centenary, 2020 will mark the 30th anniversary of the first edition – another appropriate date for the release of the new edition! Camille Blot-Wellens, the editor of the book, is currently working around the clock on the completion of the book with our copy-editor and proof-reader Cathy Surowiec and our graphic designer Lara Denil. This beautiful new edition will no doubt become a best-seller for FIAF for many years, in the same was that *This Film Is Dangerous* has been for 18 years!

As part of the ongoing film identification project, and as a way of promotion for forthcoming book, Camille was invited to give the Jonathan Dennis Lecture Harold Brown and film identification to a packed auditorium at the Giornate del Cinema Muto in Pordenone on 9 October. She also delivered the annual Ernest Lindgren Lecture on the same topic at the BFI in London on 10 December.

Partnership with IUP

Indiana University Press is still distributing five FIAF publications: *This Film Is Dangerous,* the *Advanced Projection Manual*, the *FIAF Digital Projection Guide*, the *FIAF Moving Image Cataloguing Manual*, and *Hollywood Goes Latin*. It will soon distribute the new edition of *Physical Characteristics of Early Films as Aids to Identification*. Once again, our partnership with IUP helps us raise awareness about FIAF and its publications in North America.

Partnership with Technès: *Tales from the Vaults* book

FIAF's partnership with the international academic project Technès is going to materialize into an important book, provisionally entitled *Tales from the Vaults: an Illustrated History & Geography of Film Technology*. The project will involve all interested FIAF affiliates, which will be able to propose an object from their non-film collections with a special technical or technological significance, and write about it.

The editorial team will consists of the Benoît Turquety (Université de Lausanne/Technès), Nicolas DULAC (Université de Montréal/Technès), and Rachael Stoeltje (IULMIA/FIAF), and myself as Associate Editor, have been drafting a call for papers (the short version can be found in the EC documents; the longer version is still being finalized). The idea is to launch the Call for Papers as soon as possible. It is hoped that most of the writing can be done by the end of 2020. Various options are being pursued re: the publication of the book (i.e. published by FIAF only – with Technès funding – or in collaboration with an established publisher). I remind you that the GA-approved 2020 budget includes 5000€ towards this publication.

Future FIAF Publications

Other future FIAF publications are being discussed for the next couple of years, in particular a volume of the proceedings of the forthcoming Mexico City Symposium on the theme of "Preventing and managing natural and human-made disasters in film archives", on the model of our recent *Hollywood Goes Latin* book, and the volume about the first 50 years of our Federation (see also "FIAF History Project"). It is fair to say that FIAF has developed a healthy publishing programme of important books in our field over the last few years.

> FIAF-Supported events and Projects

"Share That Knowledge" Project

You will remember that in Prague our colleagues gave a presentation on their new "Share That Knowledge! Finding Strategies for Passing on Knowledge Across Generations of Archivists" project. They sought the endorsement and support of FIAF, which the EC approved in principle. A number of FIAF and other archives have now signed up to the project, and they are seeking funding from various sources. To help them publicize the project, we have created a dedicated page on the FIAF website.

In the autumn, FIAF also provided support to two film heritage events involving FIAF colleagues from FIAF archives:

FIAF sponsored a lecture by Anna Sienkiewicz-Rogowska and Jakub Stadnik of FINA in Warsaw as part of the "Film:ReStored 04" festival in Berlin at the end of October (see also the News from the Affiliates section).

On 6 December, as part of the 6th International Istanbul Silent Cinema Days, a round-table discussion took place in Istanbul on the preservation of, and access to, the silent film heritage. The guest speakers were Iris Elezi (Albanian Film Archive), Iga Harasimowicz (Filmoteka Narodowa) and György Ráduly (Hungarian Film Archive). The meeting, organized with some FIAF financial support, was attended by those working in local archives and repertory programming. The conversation, which was moderated by Elif Rongen-Kaynakçi (Eye Filmmuseum) concentrated mainly on the rediscovery of lost films made possible by improved communication between European film archives and emphasized the importance of collaborations to restore and digitize those films. Furthermore, information was exchanged about national initiatives of streaming media platforms as a new way to reach audiences.



Christophe Dupin with Wolfgang Klaue at his home in August



Visit of ECPAD in September

> FIAF Representation

Since the last *FBO*, the Senior Administrator has represented FIAF in the following places:

- Visit of the Cinémathèque tunisienne and meetings in Tunis with colleagues from various FIAF archives (early July);
- Visit of the DFF – Deutsches Filminstitut & Filmmuseum in Frankfurt (1 August);
- Visit of FIAF Honorary Member and former FIAF President Wolfgang Klaue in Berlin (6 August);
- Visit of ECPAD, FIAF Member in Ivry-sur-Seine, in the outskirts of Paris (12 September);
- The Senior Administrator gave a presentation on "film canons in the 1950s" at a symposium in Paris on 11 September;
- Christophe Dupin attended the Giornate del Cinema Muto for three days in early October, where he had several appointments with FIAF colleagues;
- He delivered a presentation on former FIAF President Michelle Aubert's contribution to our field, at a Symposium in Paris (10 October);
- He attended, along with PIP Editor Rutger Penne, a meeting with ProQuest in Cambridge (UK) on 21 October;
- The Senior Administrator and the FIAF President both spoke at a special tribute to Freddy Buache at the Cinémathèque suisse in Lausanne on 19 November;
- Christophe Dupin gave a short lecture on Harold Brown as part of the Ernest Lindgren Annual Lecture at the BFI in London on 10 December (see also "Film Identification book").

05 *Journal of Film Preservation*



We were very pleased at the reception accorded our celebratory issue No. 100, in which we reprinted articles from earlier issues of the *Journal*. Several people have commented on how interesting they found it.

We have consequently decided to make republishing a more regular part of our programme: as you will have seen, Issue #101 contains the text of – together with a commentary on – the 1934 report by the British Kinematograph Society that underpinned Ernest Lindgren and Harold Brown's development of the National Film Library / National Film Archive. Next year's Spring issue (#102) will reproduce a 1940 article on cataloguing together with commentary by Thelma Ross, the present Head of the Cataloguing and Documentation Commission. We hope that affiliates will find this new strand interesting, and we very much welcome suggestions for other historical articles (and possible commentators).



Lara Denil working on the layout of the latest issue of the JFP in the FIAF office

Also in preparation for Issue #102 are an article on the video collections of the Bibliothèque nationale de France, several texts on stills collections and digitisation, a discussion of the uncertain nature of archival collecting, and the first part of a comprehensive Oral History interview with Robert Daudelin. These last two are examples of another recent policy decision: that of always trying to include one or two longer articles than we have heretofore considered. We will also publish contributions from our colleagues in Barcelona, Frankfurt, Helsinki, and Montevideo about their past or present work, and will present a new cinematheque being built in Istanbul.

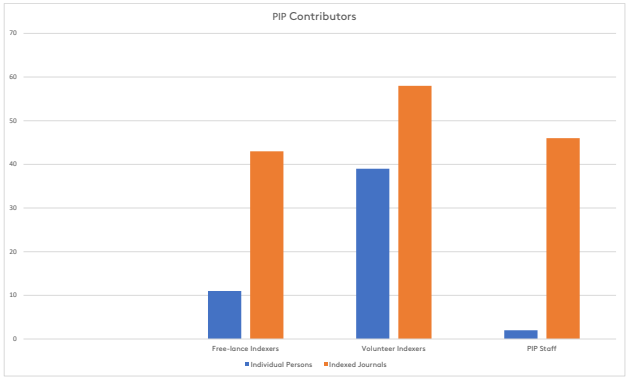
We are always happy to receive suggestions for future articles from affiliates, and particularly urge you to suggest books and DVDs produced by you or in your countries that we can consider for review.

Elaine Burrows
JFP Editor

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06 News from the P.I.P.

> P.I.P. Contributors



The P.I.P. is currently indexing a total of 147 film journals. 58 of these titles are indexed by volunteer indexers (39 in total, who are mostly working for FIAF affiliates), while an additional 43 are done by 11 free-lancers, who are paid for their work. Besides the editing of all the indexing contributions we receive, Associate Editor Anthony Blampied and I are also indexing 46 journals from scratch ourselves.

Currently we are looking to expand our network of contributors in France, Italy, and Latin America. In France we are looking for extra volunteer indexers to take over a number of French journals which we are already indexing. In Italy we would like to increase our journal coverage, and therefore we are searching for a new free-lancer with Italian as a mother tongue and an excellent written knowledge of English. One of our top priorities for the following months is to recruit new contributors in Latin America. With the help of Biblioci, the network of film documentation specialists in the Spanish-speaking world, we aim to identify interesting film journals and to find qualified persons to do the work.

> Indexing Workshops

We are planning an indexing workshop to be held during the 2020 FIAF Congress in Mexico in collaboration with Biblioci and the Filmoteca de la UNAM.

> FIAF Databases: New Pricing for FIAF Affiliates

As announced in the previous FBO, in 2020 we are introducing a new pricing model. FIAF affiliates can now subscribe to the *FIAF Databases* (which includes access to the *International Index to Film Periodicals* and the *Treasures from the Film Archives*) at a considerably lower price.

FIAF Membership	PIP	Discount
Category A: 3,050€	300€	150€/title indexed (free when indexing 2 titles)
Category B: 2,250€	300€	150€/title indexed (free when indexing 2 titles)
Category C: 1,850€	150€	150€/title indexed (free when indexing 1 title)
Category D: 1,250€	150€	150€/title indexed (free when indexing 1 title)
Category E: 650€	90€	90€/title indexed (free when indexing 1 title)

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07 News from the Commissions



CDC members Anna Fiaccarini and Rutger Penne discuss the project of a new International Directory of Film and TV Documentation Collections with FIAF web developer Jean-Pascal Cauchon in the FIAF office.

> Cataloguing and Documentation Commission (CDC)

The CDC projects are now organized in two "departments": one that addresses cataloguing of moving images and one devoted to cataloguing, preservation, and access needs of documentation, with a task force and *rapporteur* assigned to each project.

The CDC recruited several **new members** to fulfil its Documentation remit. Mats Skärstrand is now a Full Member, and *rapporteur* for a project on the cataloguing of film-related documentation. Mats has been on the CDC as a Corresponding Member for a number of years, contributing to projects such as the *Manual*. Murchana Borah and Nancy Kauffman are now Corresponding Members who will be working with Mats. Corresponding Member Dawn Jaros was recruited to assist the CDC in a new project addressing the preservation of film-related documentation. Additional Corresponding Members who have joined us recently include Sarah Clothier, as part of the LoD task force, and Georg Eckes and Michael Campos-Quinn, as part of the *Treasures from the Film Archives* task force.

The **Treasures Task Force**, led by Rutger Penne and Adelheid Heftberger, finalized a survey for users and non-contributors to gather quantitative and qualitative data in order to help make decisions about the best way forward. Peter Bubestinger, CEO of AV-RD (a firm specializing in "developing Free Software/Open Source solutions for professional user-cases"), was approached to do a consultancy based on the "Requirements for the *Treasures* Project" document, which was finalized mid-September. He has agreed to deliver a report by early 2020. A new update of the *Treasures from the Film Archives* database (with a total of 60,848 records) was published in October on the FIAF website and the Ovid and ProQuest platforms.

The **Special Collections Directory Task Force**, led by Anna Fiaccarini, is revising and updating the former "International Directory of Film and TV Documentation Collections" with a new design and search interface, to be hosted on the FIAF website. The final title is "International Directory of Film-Related Collections and Libraries". The task force has worked on a "controlled list" of typologies of documents for inclusion in the new database, and developed a first draft of the search interface. This new dataset and search interface project was presented to FIAF's website programmer (Jean-Pascal), who will be working on the development of an online tool.

CDC member Laurent Bismuth and TC member Caroline Fournier are working together on the continued development of a "user-friendly" **Preservation/ Restoration Report**, based on CWS (Cinematographic Works Standards aka EN 15907) and *The FIAF Moving Image Cataloguing Manual*. A modified report is being tested in the course of two restoration projects. Should the tests prove successful, a new draft of the report would be submitted to all members during the 2020 CDC meetings in Bologna. If approved, this "Research and Analyze" part of the Preservation/Restoration Report will be achieved, and the Task Force will turn its attention to the second part of the report, which will be dedicated to laboratories' actual work, and how to document it usefully by gathering information about processes and devices.

The **Moving Image Cataloguing Manual Task Force**, led by Natasha Fairbairn, launched a Survey and Open Forum to gather feedback about the *Manual* and proposed improvements; they are available on the FIAF website. Issues and topics arising in the Open Forum will be collated into regular Question & Answer digests by Stephen Danley, to be made available via the FIAF website.

The **Linked Open Data Task Force,** with *rapporteur* Adelheid Heftberger, has formed a working group with six members from different domains: Eleonore Emsbach, Anna Bohn,

Raymond Drewry, Paul Duchesne, Mark J. Williams, and Georg Eckes. They will dedicate their time and expertise in order to develop two specific tasks: ontologies for the audiovisual domain (collect, present, and create) and using Wikidata as a source for identifier (both pull and push). The second task should result in a paper for film archives on how to engage with Wikidata on a practical level.

If you are interested in being involved with the CDC, please do not hesitate to contact Thelma Ross at thelma_ross@moma.org.

Members of the CDC:

Thelma Ross (Head), Adelheid Heftberger (Deputy Head), Rutger Penne (Ex-officio), Laurent Bismuth, Natasha Fairbairn, Anna Fiaccarini, Maria Assunta Pimpinelli, Mats Skärstrand

> Technical Commission (TC)

TC Membership

In October Céline Ruivo went on sabbatical, and Anne Gant has stepped in as TC Coordinator. During the sabbatical of Céline, Caroline Fournier (Cinémathèque suisse) has agreed to join the TC. The TC added two new corresponding members: Simon Lund (Cineric lab, New York) and Katerina Kampoli (ECPAD, France).

The Digital Statement

In an effort to speed up the completion of the Digital Statement, the TC has agreed to work simultaneously on the remaining parts. It is no surprise that the conclusion of the group is that it is difficult to write by committee. So the remaining parts are being primarily generated by various experts, using existing documents, with the TC as the reviewing body.

Since June 2019 (the date of the last report), the TC has been working on the Digital Statement Part II, which deals with scanning. This is being sent to the Corresponding Members for comment in the coming weeks, with a goal of publishing in January 2020.

Part III (a discussion of restoration ethics) is being simultaneously pursued by Uli and Caroline, with requested passages from a variety of colleagues.

Part IV (sound) will also be generated from documents and discussions with sound experts, including Jean-Pierre Verscheure.

Additional projects

Uli: A project on film defects has been initiated through the BA thesis project of HTW student Jonas Trenkler, supervised by Ulrich Ruedel and Oliver Hanley in Berlin in coordination with Camille Blot-Wellens. The project aims to document and classify film "defects" and their historic, material, and photographic process genesis through investigation and documentation (e.g., photographically, microscopically) of nitrate elements, historic contemporary literature, and expert interviews with film restorers, to more restoration-ethically guide decision-making on their (non)-removal in digital restoration.

Camille: The project of the new, expanded edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification* is delayed, but all the texts and illustrations have been ready since the Summer. The texts need to be revised by Cathy Surowiec, who is now working on them. We hope that it can be ready in the first part of 2020, but given the complexity of the layout (there are hundreds of illustrations), I prefer not to indicate any exact deadline. This project was presented in the frame of the Jonathan Dennis Memorial Lecture I was asked to deliver during the last Pordenone festival. I was also invited to Berlin at the end of November to present the project during an event organized by the Bundesarchiv with the support of the ACE. To end this year of the commemoration of the centenary of Harold Brown, the BFI invited me to give the Ernest Lindgren Memorial Lecture in early December at the National Film Theatre, where I naturally also mentioned the publication.

Camille is also at the FIAF school in Mexico right now as a trainer.

Members of the TC:

Anne Gant, Eye Filmmuseum, Amsterdam, Acting Head; Camille Blot-Wellens, Consultant, Stockholm; Caroline Fournier, Cinémathèque suisse, Lausanne; Tiago Ganhão, Cinemateca Portuguesa / Museu do Cinema, Lisbon; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Davide Pozzi, L'Immagine Ritrovata, Bologna; Ulrich Ruedel, HTW / University of Applied Sciences, Berlin; Céline Ruivo, Cinémathèque française / Musée du cinéma, Paris (currently on sabbatical leave).



PACC meeting in Pordenone

> Programming and Access to Collections Commission (PACC)

In early November, following a discussion with the FIAF EC, Massimo Benvegnù decided to step down from his duties as Head of PACC, as he felt he was no longer able to commit his time and energies to the required degree. The Commission members and the EC respect Massimo's difficult decision and wish to thank him for his efforts in reviving the Commission, successfully recruiting several new, active members, and spearheading a number of important PACC projects during his tenure. Massimo will continue to contribute to the work of the Commission as a corresponding member, and will remain involved in discussions on particular topics relevant to his experience and practice as a film programmer.

In light of Massimo's resignation, the FIAF EC appointed Matěj Strnad of Národní filmový archiv, Prague, as the new Head of PACC. For the position of Deputy Head the members affirmed the nomination of Chicca Bergonzi of the Cinémathèque suisse, Lausanne. Peter Bagrov of the George Eastman Museum, Rochester, previously a corresponding member, will assume a full member position. The remaining full members currently serving on the commission are Elaine Burrows (Consultant, London); Oliver Hanley (Filmuniversität Babelsberg, Potsdam); David Kehr (The Museum of Modern Art – Department of Film, New York); and Brian Meacham (Yale Film Study Center, New Haven).

The extended Commission lineup and its composition as a whole will be the subject of further discussions in tandem with specific work-plans and the division of tasks among the current membership. Nevertheless, the Commission wishes to preserve continuity in many of the projects initiated in the last 12 months, at least one of which, a major revision of **PACC's e-resources** page on the FIAF website, already bore its first fruit this autumn.

The revamped page now features around 60 additional links to valuable archival resources that have been made available by both FIAF and non-FIAF institutions around the world. New to the page is a section comprising 30 catalogues and databases of archival film and film-related collections that can be accessed online. Another new section gathers a similar number of links to online video platforms where films from the affiliates' collections can be freely viewed online. Additionally, the already existing collection of collection policy documents published by FIAF affiliates has been expanded. Each section is prefaced by a concise editorial statement highlighting the importance of the resources from the perspective of programming and access.

PACC will continue to add to the existing sections of its e-resources page on a regular basis, and is already tentatively working on new sections to make an even wider range of resources available. The Commission would like to extend its thanks to those affiliates that have already contributed feedback, corrections, and additions since the revamped site went live in September, and we would like to take this opportunity to encourage all affiliates and casual readers alike to keep us updated on any new activities, publications, and projects that benefit the community so that we can feature these on the page.

PACC has also continued to investigate the relations between FIAF members and rights-holders and distributors, focusing especially on certain distributors' **pricing policies** when it comes to screening heritage/back-catalogue films in FIAF members' own venues. Once sufficient data has been collected from the affiliates, the Commission will be in a much better position to assess the situation, and will discuss the suitable options for joint negotiations, most probably during the 2020 FIAF Congress. We wish to thank all those who have responded to our direct e-mail inquiries, shared their individual experiences, and provided us with valuable information in the process.

Additional topics covered at the most recent PACC meeting, which took place during the Giornate del Cinema Muto festival in Pordenone in October, included the decline in the number of film prints being screened at **archival film festivals** and, in direct relation to this, the increasing need for **projection training coordination**; **nitrate shipping** training and certification; and the **FIAF Pool 2.0**, i.e., an infrastructure to inform each other of recent digital restorations available through the affiliates using contemporary communication media. Considering the recent membership changes within the Commission, ongoing discussions in the upcoming months will reveal which of the ideas outlined above will develop into projects with dedicated timelines and outcomes.

PACC has also been receptive to the concerns of the FIAF community as to the difficulties in approaching certain member archives about **accessing film elements** from their collections. We are pleased to report that the FIAF EC has reached out to the members in question and the initial response has been reassuring and hopeful.

Anyone who is interested in becoming involved in the work of PACC, or who would like to put forward suggestions or comments, is very welcome to contact Matěj Strnad at matej.strnad@nfa.cz.

Members of PACC:

Matěj Strnad, Národní filmový archiv, Prague (Head); Chicca Bergonzi, Cinémathèque suisse, Lausanne (Deputy Head); Peter Bagrov, George Eastman Museum, Rochester; Elaine Burrows, Consultant, London; Oliver Hanley, Filmuniversität Babelsberg, Potsdam; David Kehr, The Museum of Modern Art – Department of Film, New York; Brian Meacham, Yale Film Study Center, New Haven.

08 Training & Outreach

The FIAF Training and Outreach Program has been officially running now for three years. Our Training and Outreach Coordinator David Walsh has now been in place since October 2016. All our past training events can be consulted on the FIAF website. Here are some highlights of our new projects and initiatives since the Spring.

> Recent Training and Outreach Initiatives

Biennial Audio-Visual Archival Summer School (BAVASS), Indiana, May 2019

This two-week intensive summer school was hosted by the Indiana University Libraries Moving Image Archive under the expert hand of its director, Rachael Stoeltje. This event is intended as the first edition of a multi-strand summer school to be held every two years as a complement to the biennial Restoration Summer School staged by the Cineteca di Bologna and L'Immagine Ritrovata in association with FIAF. The Indiana event was able to take advantage of a large pool of experienced internal trainers augmented by outside experts to cover a wide range of topics, including film handling, audio-tape digitization, digital infrastructure and workflows, photograph conservation, cataloguing, etc. The valuable support given by Indiana University in making their staff and premises available hugely added to the success of the School, which was attended by 50 students in a complex interlocking timetable of lectures and practical sessions. An in-depth article on the School by Rachael Stoeltje was published in the October 2019 issue of the *Journal of Film Preservation*.

Nepal

The work supported by the British Council to assess the film archive situation in Nepal and to produce a proposed course of action has continued, albeit with some difficulties. Following the visit to the Nepal Film Development Board and to Nepal TV by David Walsh and Shivendra Singh in March, further attempts to gather information were hampered by a lack of communication from the Film Development Board contact. This was resolved by the local British Council office stepping in, and a provisional action plan as well as a proposal for future training in 2020 have been created and are currently being considered by the Film Development Board and the British Council. Although the Film Development Board are now planning to build improved storage for their film collection and have sought our advice on the specification, the primary problem as we see it is that a film archive as an entity does not exist. The report urges the setting up of an archive as a priority.



The 10 Afghan film archivisits attending the Film Preservation & Restoration Workshop India in Hyderabad in December

Afghanistan

The British Council similarly have funded an assessment and advisory exercise for the Afghanistan Film Archive. This initiative is hampered somewhat by the fact that we are unable to visit the country for security reasons, and by, again, a lack of communication. In this case, much valuable information about the film archive situation was provided by the local British Council representative and by Mariam Ghani, a film-maker and artist who has worked closely with the archive in recent years. A provisional assessment and proposal for an archive strategy has been drawn up, and a number of the archive staff were able to attend the workshop in Hyderabad in December (see below), which enabled more fruitful discussions with the key players and will, we hope, open up the channels of communication for the future.

Guidance for Planning and Building Film Stores

It has become apparent that there is a worldwide need to offer some key points of guidance for archives planning film storage. Too often such projects are subject to local government practices for funding and procurement, and archives struggle with defining their needs and creating a set of basic specifications. David Walsh is currently talking to various experts in environmentally controlled building design in the hope of coming up with a brief set of specifications as a starting point for any storage project. He is also investigating a collaboration with Bath University in the UK to offer film storage design as a project for Masters students in their MSC courses.

North Africa

In July the Senior Administrator was invited to Tunis to visit the Cinémathèque tunisienne and show FIAF's continued support to this institution, which was inaugurated last year and is still in development. He took part in several meetings with the representatives of several FIAF archives on both sides of the Mediterranean, during which initial plans for future short thematic training events for North African were drafted.



David Landolf leading the training workshop on small-gauge film equipment in Caen

Francophone Workshops fort the FIAF, FCAFF and Inédits Networks

After two workshops, held at the Cinémathèque des Pays de Savoie et de l'Ain (4-5 April) on the theme of "FFmpeg and other open source software for audio-visual archives") and in Bern (15-16 May) on "maintenance and use of small-gauge film equipment"), a new workshop on "maintenance and use of small-gauge film equipment" was led by David Landolf in Caen, Normandy, as part of the Inédits Annual Meeting in November.

In total, this programme, initiated in 2017 and supported by FIAF, has so far given birth to 6 thematic workshops on 5 different themes. A total of 60 participants have been taught by 4 different trainers in 3 different venues.



Film Preservation and Restoration School, Mexico, 22-26 October 2019

The Cineteca di Bologna and L'Immagine Ritrovata in Bologna in collaboration with FIAF organized this Preservation and Restoration School convened by UNAM in Mexico City. FIAF's David Walsh and Camille Blot-Wellens were among the trainers. FIAF offered two scholarships for the School. To complement the training on high-level restoration techniques provided by the experts from L'Immagine Ritrovata, Camille Blot-Wellens and David Walsh dealt with some of the issues around film technology, preservation, and access, while Walter Forsberg, an independent expert, provided some excellent advice on the use of open-source and low-cost tools for managing digital material.



FPRWI 2019: the group photo

Assistance to the Archivo de Imagenes en Movimiento – Archivo General de Puerto Rico

On his way to the Mexico event, the T&O Coordinator paid a two-day visit to this FIAF affiliate at their request to offer advice, assistance, and training. This is an example of a national film archive with severe understaffing, there being only a single person to cover every activity. David Walsh has since completed a report for the Director of the Archivo General.

Film Preservation & Restoration Workshop India, Hyderabad, 8-15 December 2019

The 5th Film Preservation & Restoration Workdhop India, oganized by the Film Heritage Foundation in collaboration with FIAF, took place 8-15 December in Hyderabad, once again drawing together a large training faculty from around the world, including a number of colleagues from FIAF archives. This year the workshop offered two streams, one for beginners and one for more experienced participants, and featured as before lectures and a lot of practical work. 38 students followed the basic course and 37 the advance course, for a record total of 75 students – from India (53), Afghanistan (10), Sri Lanka (8), Bangladesh (2), and Nepal (2). FIAF gave 5 scholarships to students, from Sri Lanka (Dammith Fonseka, Hewage Ravindra Priyantha Lal, Kohilawaththe Gedara Gamini Rupasinghe, and Sasika Ruwan Marasinghe) and India (Ranjita Ganesan). The whole event went very smoothly, and initial feedback from both the advanced and basic course participants was extremely positive.

> Future Training and Outreach Initiatives

2020 Programming Winter School

The 5th FIAF Programming Winter School will take place at the Cinémathèque française in Paris 2-3 March 2020, in the 2 days preceding the *Toute la mémoire du monde* festival. Christophe Dupin and Samantha Leroy are finalizing the 2-day programme, which will include sessions on programming specialized collections, the challenges of sub-titling, developing audiences, and programming in new cinémathèques, as well as our usual portraits of experienced programmers. Registrations will open in early January – check the FIAF website.

Short Technical Training Events

Unfortunately we have not been able to stage such an event this year, despite our efforts to find a suitable venue and host institution (and despite the apparent need for such training). It remains our ambition to put on at least one of these events in 2020. In May 2019, David Walsh, Iris Elezi, and Christophe Dupin discussed the project of a workshop in Tirana for film archive colleagues in the Balkans. The initial plan of holding it in November 2019 had to be postponed, but we are hoping the workshop can take place in 2020.

Projection Workshops in Europe

Following several requests for projection workshops in Europe, the Training and Outreach Coordinator and the Senior Administrator have started discussing the possibility of organizing analog film projection workshops on the European continent, perhaps on the model of those organized by AMIA in the U.S.

Francophone Workshops

Discussion are under way with the FCAFF and Inédits networks for further short thematic workshops in 2020.

Digital Archives Summer School

FIAF will support the Digital Archives Summer School held at the Filmuniversität Babelsberg KONRAD WOL (Potsdam, Germany) from 14-18 September in 2020. More information will be available in January 2020.



Pablo Insunza Rodríguez at the Cineteca di Bologna and Francisco Ramirez Vasquez at the Cinemateca Portuguesa.

FIAF Internship Fund

Following the successful launch of the FIAF Internship Fund last autumn, which saw the completion of the first two internships (Offir Kellerman at Eye Filmmuseum and Pablo Insunza Rodríguez at the Cineteca di Bologna), three more internships were approved by the selection committee in June, in the first of two rounds of funding in 2019. Claudio Santancini (Austrian Film Museum), Francisco Ramirez Vasquez (Filmoteca de la UNAM), and José Tomaz Antonio Zita (INAC, Mozambique) all carried out their internship at the Cinemateca Portuguesa over the Summer.

A new round of applications was initiated in late September. Three applicants were selected by the Selection Committee appointed by the Executive Committee: Svitlana Vedeneeva (Oleksandr Dovzhenko National Centre) for an internship at the Jugoslovenska kinoteka; Lilia Ben Achour (Cinémathèque tunisienne) at the Institut Jean Vigo; and Hsin-Ning Chang (Taiwan Film Institute) at the Korean Film Archive.

Eight colleagues from FIAF archives have now been supported through this Fund. We would like to encourage more archivists to apply for funding, and more FIAF archives to welcome them, as the experience seems incredibly vaulable to all involved. The next round of funding will take place in April 2020.

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09 FIAF Congresses

> 2020 FIAF Congress in Mexico City

The 2020 FIAF Congress will take place in Mexico City 20-24 April 2020 and will be hosted by the Filmoteca de la UNAM. The 2020 FIAF Congress website is now available here. You will find all the practical information you need, and can now register online. Congress Newsletter #1 and Congress Newsletter #2 can be downloaded from the FIAF website.

The theme of the Symposium will be "Prevención y manejo de desastres naturales y humanos en los archivos fílmicos" ("Preventing and managing natural and human-made disasters in film archives"). The Call for Papers can be downloaded in ENGLISH, FRENCH, and SPANISH. Deadline for submissions is 6 January 2020.





The main venue of the 2020 FIAF Congress

The **2020 Christian Dimitriu Fund** provides funding assistance to FIAF affiliates to attend the 2020 FIAF Congress in Mexico City. This Fund is intended to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints. The FIAF Executive Committee has agreed to allocate grants of between 500€ and 1,000€ for the Mexico City Congress. Note that the Fund does not cover the entire cost of the trip of a FIAF affiliate's representative to the FIAF Congress – the affiliate's financial contribution must at least match the amount awarded by FIAF. Funding will be disbursed as an expense reimbursement, upon presentation of flight or hotel receipts.

Information about the Fund and the funding application form can be found on the FIAF website (you must be logged in to access that page).

> 2021 FIAF Congress in Dhaka

The 2021 Congress will take place in Dhaka (Bangladesh) from 28 March to 4 April 2021 and will be hosted by the Bangladesh Film Archive. The FIAF Executive Committee and Senior Administrator are monitoring the preparations of this Congress closely. The topic of the Dhaka Congress Symposium is being discussed with the hosts and will be communicated to affiliates in the Spring.

A video presenting Dhaka and the Bangladesh Film Archive is available on the FIAF website.

> Further FIAF Congresses

The 2022 Congress will be hosted by the Hungarian National Film Archive in Budapest. More details will be available nearer the time of that congress. The host of the 2023 Congress will be announced at the end of the General Assembly in Mexico City in April 2020.

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10 CCAAA and Audiovisual Archiving Associations

> CCAAA

The Co-ordinating Council of Audiovisual Archives Associations (CCAAA) has been active on a number of fronts in the past six months. As the current Chair, representing FIAF, please see the following report of activities:

World Day for Audiovisual Heritage

27 October was the World Day for Audiovisual Heritage. Again this year the CCAAA provided a poster, an official statement, and oversaw the list of events worldwide on its website. 86 institutions have posted information about their celebrations this year.

Archives at Risk Project

The CCAAA Board launched an Archives at Risk (A@R) planning and research project. This involved hiring an outside consultant, with the first task of conducting interviews with members of all CCAAA organizations to determine the definition of Archives at Risk, and what the goals should be moving forward. Secondly, the consultant is working on an environmental scan of the world in this area and providing research feedback. The last step will be final reports with options of the way forward. The Consultant is working CCAAA Chair Rachael Stoeltje at each step, and the final reports will be completed and sent to the Board at the end of December 2019.

July and September Conference Calls

In addition to the March annual meetings, this year we held two additional online board meetings in July and September to discuss projects and issues.



Joint Technical Symposium 2019

The Joint Technical Symposium took place in Hilversum, The Netherlands, 3-5 October, in conjunction with IASA's 50th anniversary conference, and was attended by over 200 people. The programme consisted of 2 full days of presentations and one day of shared workshops with IASA. In addition to the general conference, we awarded inaugural JTS awards to those who have made a difference in our technical fields. The individuals were nominated by CCAAA organizations and a committee selected the final winners: Dietrich Schüller, Reto Kromer, Kate Murray, The Irish Film Archive, The Reel Thing, and Barbara Flueckiger. The 2019 Team that made JTS 2019 were Sound and Vision's Erwin Verbruggen and Rasa Bocyte, AMIA's Laura Rooney, and, representing FIAF and CCAAA, Rachael Stoeltje. It was a rather full 18 months of work for everyone involved, but it was a success in the end.

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CCAAA Chair Rachael Stoeltje visits the FIAF office after the JTS in Hilversum.



FIAT-IFTA's 2019 World Conference in Dubrovnik

Future

From 1 January 2020 Toby Seay will replace Rachael Stoeltje as Chair of the CCAAA Board, representing IASA. The Board will have a conference call in January to discuss the next steps and the future of the organization, and will meet again in person at UNESCO Headquarters in Paris on 23-24 March.

Calendar of CCAAA Associations' Main Events

The 23rd SEAPAVAA Conference took place in Nouméa, New Caledonia, 25-30 June 2019. The topic of the conference was "Memory, History, and Archives".

The 50th IASA Conference took place from 30 September to 3 October 2019 in Hilversum, The Netherlands.

The 2019 ICA Conference took place 21-25 October 2019 in Adelaide, Australia.

The 2019 FIAT-IFTA World Conference was held in Dubrovnik, Croatia, 13-16 November 2019.

The 2019 AMIA Conference took place in Baltimore, Maryland, USA, 12-16 November 2016.

ARSC's 54th Annual Conference will take place 20-23 May 2020 in Montréal, Québec. The Call for Presentations is open until 4 January 2020.

FIAF's 76th Congress will take place in Mexico City 20-24 April 2020.

The next SEAPAVAA Conference, on the theme of "AV Archiving in Changing Times: Successes, Failures, and Challenges", will take place at the Grand Mercure hotel in Da Nang, Vietnam, 8-12 June 2020. The deadline for the submission of proposals is 3 February 2020.

For the first time in more than 25 years the FIAT/IFTA Executive Council and the IASA Board have decided to join forces in 2020 and organize a joint conference with an integrated programme. The 51st IASA Conference will also be the 44th FIAT/IFTA World Conference. Together with our host RTÉ, a long-standing and active member of both organizations, we are bringing together the two leading associations in broadcast, media, sound, and audiovisual archiving. This joint Conference will take place 26-29 October 2020 at the world-famous **Trinity College, Dublin.**

AMIA will celebrate its 30th anniversary conference in El Paso, Texas, 11-14 November 2020. Watch for the Call for Proposals in February.

The 2020 ICA Congress, on the theme "Empowering Knowledge Societies", will take place in Abu Dhabi 16-20 November 2020. The deadline for the submission of proposals and papers is 1 February 2020.

11 Supporters

> NEW FIAF SUPPORTERS

FIAF has welcomed a new Supporter (non-profit) since the last FBO: the **University of Zürich**. This brings the total of FIAF Supporters to 55 (36 commercial companies, 13 non-profit organizations, and 6 individuals).

University of Zurich[UZH]

The Department

With the three perspectives of film analysis, film history, and film theory, which inform the Film Studies curriculum, the teaching and research activities at the Zurich department stand in a liberal arts/cultural studies tradition. Taking into account their development from the 19th to the 21st century, film and cinema are examined as (audio-)visual phenomena in the context of their social and artistic practice, with a view to theoretical discourses, and in relation to other constellations and forms of the visual and the acoustic.

The department is now one of Europe's teaching and research centers in the field of film studies. It offers a home base as well as a site of exchange to numerous scholars at the doctoral and post-doctoral levels. The dedicated administrative staff and a well-equipped library and video collection ensure excellent working conditions for research and teaching on the Oerlikon Campus, where the department has been located since 2010.

Curriculum

Film Studies is offered as a first minor (60 credits) within a Bachelor's degree programme. Students acquire fundamental knowledge, approaches, and methods in film analysis, film theory, and film history. They are equipped with the ability to critically investigate issues of film aesthetics and pertinent scholarly positions in the field. Beyond providing an overview of the subject area, the programme aims to advance students' competence in methodical, scholarly thinking.

The study programme focuses on the theory, aesthetics, and history of the medium of film and the institution of cinema, from the beginnings to the present. Cinematic works are analyzed and contextualized culturally and historically.

The Department of Film Studies also offers three study programmes leading to a Master of Arts. Film Studies can be chosen as a first minor (30 credits) within the Master's degree programme of the Faculty of Arts and Social Sciences. In addition, there are two options for a major in Film Studies: the **specialized Master's programme "Theory and History of Film"** (90 credits), in combination with a first minor (30 credits) offered by the Faculty of Arts and Social Sciences, or the **"Master of Arts in Film Studies"** offered by the Swiss Cinema Network (120 credits).

A Master's programme can be followed by doctoral studies, which focus on an independently conducted research project (dissertation) and lead to the doctoral degree (PhD). It is possible to write a PhD thesis in English. However, to pursue doctoral studies and participate in academic life, candidates must have sufficient knowledge of German.

Restoration

The Chairperson, Prof. Dr. Barbara Flueckiger, is specialized in exploring the interaction between film technology and aesthetics. Numerous projects in the field of film archiving and restoration have followed this approach.

While the goal of *AFRESA* (2008–2011) was to develop an integrated system for the digitization, preliminary restoration, and automatic registration of archival films, Film History Remastered (2011–2013) investigated the effects of digitization on our perception of film history. DIASTOR (2013–2015) was a collaborative applied research project which built on the insights of the two former ones. Its goal was to help industry partners to develop scientific workflows for the digitization and restoration of historical film material, based on material and aesthetic investigations.

Four interrelated projects deal with the specific subject of color in film. The ERC Advanced Grant project FilmColors. Bridging the Gap Between Technology and Aesthetics (2015–2021) explores the more than 200 film color processes which have been developed since the invention of film. *FilmColors* is based on a truly interdisciplinary research design, with a novel methodology which explores the interaction of technological advances and limitations with film color aesthetics, therefore identifying diachronic patterns of stylistic means. In order to achieve this, the visual analysis and annotation software VIAN has been developed which allows crowdsourcing of color analyses of large groups of films. The tightly related projects *Film Colors. Technologies, Cultures, Institutions* (2016–2020) and *Autonomous Film Colors in Animation and Digital Productions. An Intercultural Comparison* (2019–2023) both make use of the VIAN application as well as of extensive historical research to connect various aspects of film colors – from technology and aesthetics to narration, perception, and the affective effects of color, as well as their cultural and institutional development in film history. Finally, ERC Proof of Concept: *Development of a New Versatile Archival Film Scanner* (2018– 2020) aims at developing a multi-spectral and versatile core film scanner unit which adapts the spectral distribution and the directional arrangement of its illumination system. This approach leads to better results in terms of both the accuracy with the original colors and the potential to digitally reconstruct faded colors.

Many of the results of these four projects are published on the *Timeline of Historical Film Colors*, created and curated by Barbara Flueckiger since 2012. This online platform provides comprehensive information about historical film color processes invented since the end of the 19th century, including specific still-photography color technologies that were their conceptual predecessors.

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> NEWS FROM FIAF SUPPORTERS

CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO

Film Classic Returns to the Screen

The Center for Researchers of Brazilian Cinema (CPCB) has among its objectives Film Preservation. The Center began its Film Restoration Program in 1999. The first title restored was Watson Macedo's classic *Aviso aos Navegantes*, 1950. The centenary of the director's birth is 2019.

To celebrate both anniversaries, the CPCB held sessions with *Aviso aos Navegantes* followed by a panel discussion on the restoration of the film and the work of Macedo, the pioneer of *Chanchada*, an important movement in Brazilian Cinema. The events took place at the Brasília Film Festival (November) and the Rio Film Festival (December).





HUNGARIAN FILMLAB

In the framework of the ongoing 10-year digital film restoration project of the Hungarian National Film Fund, Hungarian Filmlab is constantly working closely on restoration projects with the Hungarian Film Archive. This year we have finished the digitization and restoration of 42 Hungarian features. Béla Tarr's world-famous 439 minutes of *Sátántangó* (1994) were scanned in 4K on our Northlight II scanner. This feature was invited to Berlinale 2019 and the Shanghai International Film Festival, screened together with Márta Mészáros's *Holdudvar/Halo* (1969).

We are not only producing digital copies, but also preserving films on colour or black & white 35mm film prints, such as *Körhinta / Merry-Go-Round* (Zoltán Fábri, 1956), screened at Cannes Classics 2017.

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