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73
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Hou Hsiao-Hsien
FIAF Global Figures
Legal Deposit
The Fragile Emulsion
Cinéma coréen en DVD
Free Cinema on DVD



We Are the Lambeth Boys,
Karel Reisz, GB, 1959.
(Courtesy of the Cinémathèque
Royale de Belgique)

FIAF Awards

- Martin Scorsese (2001)
Manoel de Oliveira (2002)
Ingmar Bergman (2003)
Geraldine Chaplin (2004)
Mike Leigh (2005)
Hou Hsiao-Hsien (2006)

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Editorial

- 2 Le charme discret des statistiques
Robert Daudelin

FIAF Award

- 4 Filmmaking and Film Preservation
Hou Hsiao-Hsien

Open Forum

- 6 The Leviathan and the Identikits
Global Figures for Everyday Use
Christian Dimitriu

Historical Column / Chronique historique / Columna histórica

- 19 The Moving Image: Subject or Object?
Clyde Jeavons

Education / Formation / Capacitación

- 33 Film Restoration Summer School / FIAF Summer School 2007
Gian Luca Farinelli, Davide Pozzi

Experimental Cinema (2) / Cinéma expérimental (2) / Cine experimental (2)

- 39 The Fragile Emulsion
Jon Gartenberg

Legal Deposit / Dépôt legal / Depósito legal

- 52 Mandatory Film Deposit in Canada
Richard Lochead

- 55 Legal Film Deposit in Mexico
Magdalena Acosta

- 59 Le dépôt légal au Québec
Yolande Racine

- 65 The French Legal Deposit System for Film
Michelle Aubert, Eric Le Roy

Journal of Film Preservation



In Memoriam

- 68 Farrokh Gaffary (1922-2006)
Fereidoun Mahboubi

News from the Archives / Nouvelles des archives / Noticias de los archivos

- 71 The Most Important Move: The First Step
Thorarinn Gudnason

Publications / Publications / Publicaciones

- 76 *Écrits cinématographiques de Boleslaw Matuszewski*
Éric Le Roy

- 78 *Cinémathèques à l'italienne*
Pierre Véronneau

DVDs

- 81 Free Cinema
Robert Daudelin

- 85 R.W. Paul: The Collected Films
Antti Alanen

- 87 The Brothers Quay: The Short Films 1979-2003
Marco de Blois

- 90 Classiques coréens
Éric Le Roy

- 93 Publications Received at the Secretariat / Publications reçues au Secrétariat / Publicaciones recibidas en el Secretariado

- 96 FIAF Bookshop / Librairie FIAF / Librería FIAF

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Le charme discret des statistiques

Robert Daudelin

Editorial

The Editor examines the meaning of the FIAF statistics on archival activity. The figures of the last 5 years that Christian Dimitri reports in his "Global Figures for Daily Use" in the Open Forum are a portrait of the situation of film archives in the world, a situation similar to the geopolitical world. Thus, the immense continent of Africa has the smallest number of film archives and the fewest staff members, and, of course, the most restricted budgets. And similarly for the Near East and the Middle East, a territory as vast and as culturally varied. As laconic as they may be, these statistics raise questions and ask for a plan of action, or at least a list of priorities.

The facts about the collections are more difficult to interpret. If the totals are impressive, we do not know the actual state of conserved copies, nor how much is duplication. We would like to know how many acquisitions are a direct consequence of legal deposit. The author of the report is right to underline that our tools need to be sharper.

The numbers that give us satisfaction are those relative to the users of our services. But who are they? How many programmes were dedicated to silent cinema, or even films before 1960? How many visitors come to see the collections of the institution? Perhaps the time has come to redo the inquiry that Catherine Gautier led on this topic.

Les statistiques ne disent jamais qu'une partie des choses. Même que, par définition, elles en cachent une partie encore plus grande. D'où la nécessité d'interroger les statistiques, de compléter l'information qu'elles nous apportent, de questionner aussi ce qu'elles semblent dire trop clairement. Ainsi en est-il des chiffres que nous livre (et questionne lui-même au passage) Christian Dimitri dans son «Global Figures for Daily Use» qui tient lieu d'Open Forum à ce nouveau numéro du *Journal of Film Preservation*.

Cinq années de la vie et de l'activité de 145 affiliés de la FIAF sont résumées dans ce document qui devient ainsi une sorte d'instantané de la situation actuelle des archives du film dans le monde. Et le monde des archives du film n'est pas différent du monde géopolitique actuel. Ainsi, c'est l'Afrique, immense continent, qui compte le moins d'archives du film (7); et ce sont ces 7 archives qui travaillent avec le personnel le plus restreint (22 personnes, alors que la moyenne pour l'ensemble des répondants est de 43) et, bien entendu, le budget le plus réduit. Et que dire du Proche-Orient et du Moyen-Orient? Trois affiliés de la FIAF pour couvrir un territoire aussi vaste et aussi varié culturellement... Aussi laconiques soient-elles, ces statistiques n'en soulèvent pas moins des questions pertinentes, indiquant presque, pour qui veut bien s'y arrêter un moment, un plan d'action, à tout le moins une liste de priorités.

Les données relatives aux collections sont plus difficiles à interpréter. Si les grands totaux sont impressionnantes, on se doit d'être prudents dans l'usage qu'on en fait : rien ne nous permet de présumer de l'état des copies conservées; certains chiffres cachent assurément des doublons; etc. Pour lier le contenu du rapport avec le dossier «Dépôt légal»¹ que nous inaugurons avec ce numéro, il serait évidemment intéressant de savoir quelle partie des acquisitions est une conséquence directe du dépôt légal. L'auteur a raison de souligner que nos outils devraient être plus pointus à ce chapitre.

Les chiffres qui font plaisir à trouver sur notre chemin sont ceux relatifs aux utilisateurs de nos services: 115,000 chercheurs ont consulté nos catalogues en 2005 et 8,000,000 de spectateurs ont acheté un billet pour assister aux projections publiques dans les salles des archives. Mais qu'ont-ils vu? Quelle proportion de ces programmes était consacrée au cinéma muet? Voire même à la production antérieure à 1960? Quelle proportion venait des collections de l'institution? Peut-être le temps

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1 L'enquête sur la situation du dépôt légal qui débute avec ce numéro fait suite à la suggestion de plusieurs membres nord-américains de la FIAF qui, à l'occasion de la réunion de 2006 du Council of North-American Film Archives (CNAFA), avaient mis à l'ordre du jour la situation du dépôt légal dans leurs pays respectifs. Nous publions donc aujourd'hui trois de ces rapports (Canada, Mexique, Québec) auxquels se joint un texte sur la situation en France. Vu l'importance de cette question et ses retombées sur le travail des archives du film, nous allons poursuivre la publication de textes faisant état de la situation du dépôt légal dans différents pays: toutes les contributions sont bienvenues.

We do not need to convince ourselves of the importance and usefulness of film archives, but perhaps it would be interesting to place the current issue of the *JFP* on the desk of certain key officials.

The inquiry on the situation of legal deposit that begins with this issue follows the suggestion of several of the North American members of FIAF, who on the occasion of the 2006 meeting of the Council of North American Film Archives put on their agenda the situation of legal deposit in their respective countries. In this issue we publish three of these reports (Canada, Mexico, Québec), to which is added a text on the situation in France. Considering the importance of this question and its effect on the work of film archives, we want to follow up with reports from other countries. All contributions will be most welcome.

est-il venu de refaire l'enquête que Catherine Gautier avait menée sur ce terrain en 1992 et dont les résultats furent présentés en 1994².

Ce n'est évidemment pas à nous qu'il faut démontrer l'importance et l'utilité des archives du film. Mais peut-être serait-il indiqué de laisser traîner le présent numéro du *Journal of Film Preservation* sur le bureau de certains parlementaires ou hauts fonctionnaires...

Las estadísticas cuentan sólo una parte de las cosas. Es más, por definición, la parte que esconden es aún mayor. Por ello, es necesario cuestionar las estadísticas, lo que parecen decir con demasiada claridad, completar la información que aportan. Todo lo cual se aplica a las cifras que nos ofrece (y de paso cuestiona) Christian Dimitriu en su «Global Figures for Daily Use» [Cifras globales para uso cotidiano] que constituye el Open Forum de este nuevo número del *Journal of Film Preservation*.

Cinco años de la vida y la actividad de los 145 afiliados de la FIAF quedan resumidos en este documento, que se convierte así en una suerte de instantánea de la situación actual de los archivos filmicos en el mundo. Y el mundo de los archivos filmicos no es distinto del mundo geopolítico actual. Así África, continente inmenso, es el que cuenta con menos archivos filmicos (7), en los que trabaja menos personal (22 personas), mientras que el promedio del conjunto de las respuestas es de 43) y, claro está, tienen el presupuesto más bajo. ¿Qué podemos decir, entonces, del Cercano y el Medio Oriente? Tres afiliados de la FIAF para cubrir un territorio tan amplio y culturalmente tan variado... Con todo su laconismo, estas estadísticas no dejan de plantear cuestiones pertinentes, casi indicando, para quien quiera detenerse en ellas por un instante, un plan de acción, o por lo menos una lista de prioridades.

Los datos relativos a las colecciones son más difíciles de interpretar. Si los totales globales son impresionantes, es preciso mostrarse prudentes llegado el momento de usarlos: nada nos permite conjeturar la condición de las copias conservadas; ciertas cifras esconden seguramente duplicaciones; etc. Para conectar el contenido de esta relación con el informe «depósito legal»¹, que comenzamos con este número, sería evidentemente interesante saber qué proporción de lo adquirido es una consecuencia directa del depósito legal. El autor subraya con razón que nuestros instrumentos deberían ser más adecuados para esta labor.

Las cifras que nos alegran en nuestro recorrido son las que se refieren a los usuarios de nuestros servicios: 115.000 investigadores han consultado nuestros catálogos en 2005 y ocho millones de espectadores han pagado un billete para asistir a proyecciones públicas en las salas de los archivos. Pero, ¿qué han visto? ¿En qué proporción estos programas estaban dedicados a las películas mudas o, por lo menos, a la producción anterior a 1960? ¿En qué proporción provenían de las colecciones de la institución? Quizás haya llegado el momento de rehacer la encuesta realizada en el campo por Catherine Gautier en los años 90...

Por supuesto, no somos nosotros quienes necesitamos que se nos demuestre la importancia y la utilidad de los archivos filmicos. Pero quizás sea oportuno dejar un ejemplar de este número del *Journal of Film Preservation* sobre el escritorio de ciertos parlamentarios o altos funcionarios...

1 La encuesta sobre la situación del depósito legal que comienza en este número recoge la sugerencia de varios miembros norteamericanos de la FIAF, quienes, en ocasión de la reunión de 2006 del Council of North-American Film Archives (CNAFA), habían puesto al orden del día la situación del depósito legal en sus países respectivos. Publicamos aquí tres informes (Canadá, México, Quebec), junto con un texto sobre la situación en Francia. Dada la importancia del problema y sus repercusiones sobre la labor de los archivos filmicos, seguiremos publicando textos que describan la situación del depósito legal en los distintos países: todos los aportes son bienvenidos.

2 “Enquête sur la programmation et l'accès-1992” (“Survey on Programming and Access -1992”) Commission de programation de la FIAF. Distribué pendant le Congrès de Bologne en 1994.

Filmmaking and Film Preservation

Hou Hsiao-Hsien

FIAF Award

*The 2006 FIAF Award was presented to Hou Hsiao-Hsien on 21 November 2006, during the Taipei Golden Horse International Film Festival. This is a transcription of the speech by Hou Hsiao-Hsien during the awards presentation ceremony, which was followed by the projection of *Faces* (USA, 1968), by John Cassavetes, restored by the UCLA Film & Television Archive in Los Angeles.*



Hou Hsiao-Hsien at FIAF Award press conference in Taipei, 18 November 2006.

Le FIAF Award 2006 a été remis à Hou Hsiao-Hsien le 21 novembre 2006, durant le Taipei Golden Horse Film Festival. Le cinéaste a profité de l'occasion pour rappeler l'importance de promouvoir l'idée de la conservation des œuvres de cinéma, mentionnant au passage qu'il a lui-même déposé quelque 150 films aux archives du film de Taipei.

Rappelant l'insuffisance des subventions que reçoit le Chinese Taipei Film Archive, le cinéaste émet le souhait que la conservation des films devienne un élément naturel de nos vies. Les films doivent être conservés; ils doivent aussi être vus, c'est le but ultime de la conservation. Le gouvernement devrait subventionner un projet éducatif qui permette la préparation de programmes de films, constitués à même les films conservés par les archives; ces programmes serviraient de base à un cours d'initiation au cinéma dans les écoles élémentaires et les lycées, proposant

As we could see from the screening just now, the Chinese Taipei Film Archive is poorly funded. How can we try our best to let film preservation become a natural part of our lives? If we can preserve prints, then why can't we also support our film archive so it won't be in such a condition?

Film is part of our cultural heritage, and needs to be preserved, otherwise it will be lost and gone forever. The final purpose of film preservation is for access and reuse. I propose that the prints are used in film education. The government should sponsor a film education project, choosing films preserved by film archives worldwide, to organize a package suitable for film appreciation courses for elementary and junior high school, so that our children can grow up in a visually rich and artistically designed environment, and be influenced by culture, history, and plastic art. This would cultivate their appreciation of art, sensitivity to images, and diverse tastes. If our children could grow up in this kind of environment, influenced by the essences of culture during their years of growth, I think their creativity in filmmaking will be splendid.

Making films is the most important thing for me. But it has been getting more and more difficult in recent years, due to the fact that mainstream films have been getting ever stronger, dominating marketing and channels of distribution. This suppresses the space of art cinema. The market for art cinema has been getting smaller and smaller, especially since globalization. Of course, not every director should make art films.

ainsi aux jeunes générations un environnement riche et stimulant. Pour Hou Hsiao-Hsien, faire des films a une importance primordiale. Il déplore le fait qu'au cours des dernières années, vu la domination des productions commerciales, il est devenu de plus en plus difficile de faire des films d'art, films dont le marché s'est dangereusement rétréci, surtout depuis la mondialisation. Cette situation est universelle, d'où l'importance de l'action des archives du film.

El premio FIAF 2006 ha sido entregado al director Hou Hsiao-Hsien el 21 de noviembre 2006, durante el Taipei Golden Horse Film Festival. Hou Hsiao-Hsien aprovechó esta oportunidad para subrayar la importancia que reviste la idea de conservar las obras cinematográficas y acotó que él mismo ya depositó unas 150 películas en los archivos de cine de Taipei.

Recordó, asimismo, el carácter insuficiente de las subvenciones recibidas por el Chinese Taipei Film Archive, formulando el deseo de que la conservación de películas se transforme en un elemento natural de nuestras vidas. Los filmes deben ser conservados y deben ser vistos. Es ese el objetivo primordial de la conservación. El gobierno debería financiar un proyecto educativo que permita la elaboración de programas de cine a partir de películas conservadas en los archivos, programas que servirían de base para la introducción de cursos de iniciación al cine en las escuelas primarias y secundarias, con en vistas de ofrecer a las nuevas generaciones la posibilidad de gozar de un medio cultural más rico y estimulante.

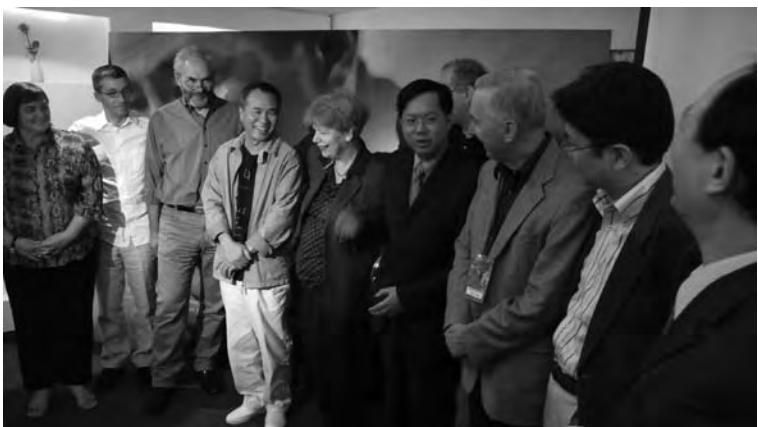
Para Hou Hsiao-Hsien, hacer películas reviste una importancia primordial. El director lamenta que, dada la multiplicación de las producciones comerciales, en los últimos años se haya tornado cada día más difícil realizar películas de arte, cuyo mercado se ha ido restringiendo, sobre todo desde la generalización de la mundialización. Esta situación es universal; de ahí la importancia de la labor de los archivos de cine.

Each film has its artistic elements, caring for humanism, and each culture has different values. It is very difficult to balance the mainstream and art films. It is same worldwide, and that is why film archives are so important.

I am honoured to receive the FIAF Award. It is also an obligation for me, meaning that I should be more active in the cause of film preservation.

After receiving this award, I feel my burden is heavier. I visited the storage vaults of the Chinese Taipei Film Archive two years ago. I felt I should make a documentary then. Two years have passed, and I still haven't had time to make this documentary. The purpose of this documentary would be to let people know about the images made in the past, and how our history, culture, society, and all values are stored in films. All researchers could find what they are looking for in our film heritage. This is very important.

I am grateful to the International Federation of Film Archives, which has presented me with this award. I know you will choose one filmmaker every year, and this person should help in the effort for film preservation. I don't know how much or what my burden will be, but I know that this will depend on me. Thank you!



From left to right: Sylvia Frank, Eric Le Roy, Karl Griep, Hou Hsiao-Hsien, Eva Orbanz, Wen-Tsang Cheng, Minister of the Government Information Office, Jan-Erik Billinger (back row, obscured), Vladimir Opela, Hisashi Okajima and Winston Lee at FIAF Award press conference

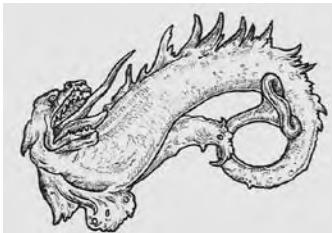
New generations of moviegoers at FIAF Award ceremony in Taipei.



The Leviathan and the Identikits – Global Figures for Everyday Use

Christian Dimitriu

Open Forum



The Leviathan

Compilation des rapports d'activités et des rapports statistiques des membres, ces « Global Figures » proposent une vue d'ensemble du travail et des réalisations des 145 affiliés de la FIAF (ils étaient 124 en 2000) à travers le monde. Compilé une première fois en 1996, à l'initiative de la Présidente Michelle Aubert, ce rapport statistique fut à nouveau communiqué à l'Assemblée générale de Rabat en 2002 par l'Administrateur délégué qui en fait désormais l'une de ses tâches. D'un rapport à l'autre, les outils statistiques du Secrétariat de Bruxelles se sont améliorés, comme en témoigne le présent rapport déposé par l'auteur à l'occasion de la réunion du Comité directeur de la FIAF, à Taipei, en novembre 2006.

Le document s'alimente principalement aux 70 questionnaires reçus au Secrétariat en date du 1^{er} mars 2006; il utilise également les rapports annuels des cinq dernières années et les informations contenues dans les dossiers d'affiliation et de reconfirmation. Le document tient compte de l'origine géographique des institutions et de leur caractère spécifique (statut et type d'activités).

This article¹ is not supposed to be a piece of cake. It is about statistics... Nevertheless, I hope that it will be of some interest and – eventually – of some use to the well-disposed reader.

I decided to call this article “The Leviathan and the Identikits”² – primarily for ludic reasons, and in order to dissimulate the arduous character of the subject – referring to Thomas Hobbes’ treatise of political philosophy³. My intention was to address the relationship between the articulated structure of an astonishingly large and diverse collective organism and the individual components of its loose and consensual associative structure, to correlate the global structure of FIAF with the individual characteristics of its affiliate archives.

Every February all FIAF affiliates are invited to present an “Annual Report” in narrative format and a “Statistical Report” in the form of a questionnaire. Approximately 90% of the affiliates send in the first one, while only 70% comply with their statistical duties. The Annual Report is published as a large volume which is circulated yearly to all FIAF affiliates. This volume compiles data referring to the concrete everyday life of the affiliates, constitutes an individual file on each member, and consequently is treated with appropriate confidentiality.

The information received via the Statistical Report is entered into a central database, and periodically⁴ released in the form of a synthesized report⁵. The confidential data supplied by the individual affiliates generate global and abstract information. This presentation refers only to the global data received through the Statistical Report.

Everybody believes that statistics tend to lie, or at least not to say everything. Statistics can totally distort reality; they may claim to present precise figures when in fact they are only displaying estimates; and they may, when it comes to prospective evaluations, provide an exaggerated perception of reality and possibilities.

What then is the purpose of FIAF’s statistical data? I have so far identified at least three levels of interest in their making and use:

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¹ Delivered as a paper at the “International Symposium and Short-term Training for Film Preservation and Restoration” session in Taipei, 22 November 2006.

² In Taipei, I was tempted to call it “The Dragon and the Identikits”. The idea was dropped because I was not sure of the soundness of the metaphor.

³ Thomas Hobbes (1588-1679) wrote his “Leviathan” in 1651.

⁴ Approximately every 5 years.

⁵ The first one was carried out by Michelle Aubert at the CNC in Bois d’Arcy in 1996. It included data available at the FIAF Secretariat at that time. The second such report was presented by me during the 2002 FIAF Congress in Rabat. It included the result of five years of research on the data received from FIAF archives between 1995 and 2001.

Le profil des archives est d'abord précisé selon leur appartenance géographique (regroupement par continent) et leur statut légal (selon 8 grands modèles). Sont examinés ensuite les variantes budgétaires et le volume du personnel travaillant dans les archives, selon les régions et les affectations professionnelles.

Sont ensuite décrites les collections film (un grand total de 3 millions de titres sont conservés par les 145 affiliés de la FIAF) et les activités de préservation et de restauration; puis les activités de catalogage, de documentation, de programmation et d'accès aux collections. On y apprend notamment que 227 salles, d'une capacité de 47 000 sièges, ont présenté 49 000 titres distincts en 2005, par rapport à 57 000 en 2000. Le rapport décrit ensuite les différents modes d'accès aux collections et le nombre d'utilisateurs. Il mentionne enfin les activités d'édition et les collaborations avec des festivals. Un dernier chapitre traite des collections afférentes : photos, affiches, documents divers.

En conclusion l'auteur espère que les données ici rassemblées seront utiles aux affiliés de la FIAF pour s'orienter dans le paysage international des archives du film, au besoin, clarifier leurs objectifs et préciser leur mission. Ceci étant dit, il faut bien comprendre, nous rappelle-t-il, que le présent document est un « work in progress » et que plusieurs de ses chapitres gagneraient à être développés, notamment dans les domaines de la documentation, de la programmation et des informations techniques relatives aux collections.

Firstly, there is a practical interest in the making of the Statistical Report itself. I remember when in Lausanne I had to file the statistical report myself⁶, I found it was useful, and I could even derive a certain pleasure in gathering all the necessary information. It was a sort of yearly exercise that allowed me to get familiar with the archive's activities, as well as to keep and develop an overall view of the life of the archive. For me, compiling the statistical report represented a useful archival management tool.

Secondly, there is a theoretical interest in getting an overview of what FIAF represents on a global level. Even being an organization that has no "line" management structure, but rather the loose and consensual relationship structure of a federation, FIAF constitutes a sort of giant organism, which reminds one of Thomas Hobbes' mythical "Leviathan", which draws its strength from its global, more or less articulated organic functionality. This strength can be quantified in various terms: the importance and number of federated institutions; the intellectual and economic value of qualified management and specialized staff members; the total sum of audiences and researchers who depend upon archival services; the global importance of the premises and facilities made available, such as documentation centers, technical services, labs, studios, and movie theatres; and the uneasily measurable impact of its scientific and cultural outreach.

Thirdly, and no less important, there is a comparative advantage in acquiring a better knowledge of the characteristics of organizations which are similar to one's own. In that sense, such statistics allow for conclusions that can be drawn and objectives that can be defined out of the average characteristics of archives (e.g., regional localization of institutions, sorts of archives, combinations of both, etc.). These averages can help us draw up an *identikit* of specific sorts of archival institutions, and thus contribute to the recognition of our own identity. Whether this is useful or not for our everyday work depends both on our own practice and the interpretation of the information provided.

The present study is based on the questionnaires received at the FIAF Secretariat up to the end of March 2006. By that date, 70 archives had returned the questionnaire circulated at the end of 2005. It has therefore been necessary to complete this study with data retrieved from other sources, such as responses to questionnaires from previous years, annual reports, and affiliation and reconfirmation files, as well as interpolations, extrapolations, and average estimates.

Several sorts of problems encountered during past years make comparisons over time difficult. There were methodology problems⁷, gaps in the received data⁸, changes in the structure of the Federation⁹, a reduced number of affiliates in certain regions¹⁰, etc.

⁶ For the Cinémathèque Suisse in Lausanne.

⁷ Three different questionnaires have been developed since 1995.

⁸ On average, less than 70% of the FIAF archives have replied to the questionnaires over the years.

⁹ Large organizations have left the Federation, and small archives have joined, several of which have no film collections.

¹⁰ Particularly in Africa, Oceania, and the Middle East.



Headquarters of the National Film Archive of Thailand,
Bangkok.



The Swedish Film Institute, Stockholm.

Criteria for the Classification of FIAF Affiliate Institutions

The primary goal of this article is to provide an overall view of the archival activities carried out by the 141 FIAF affiliates¹¹ located around the world (which in 2000 totaled 124). A second phase will aim at addressing specific issues related to the preservation of film and non-film materials. The discussion of this document and the active participation of all FIAF archives in the following stage will be essential for the completion of accurate and useful information. A new, revised "Statistical Questionnaire" was discussed by the Executive Committee in Taipei, and will be adopted in 2007.

A first, important distinction is to be made between FIAF Members and FIAF Associates¹². By the end of 2006, FIAF was grouped into 85 Members and 56 Associates. The structural differences between these two groups of affiliates will be addressed at the beginning of the relevant sections.

A second distinction takes into account geographical aspects, in function of the regions of the world in which FIAF affiliates are located.

A third distinction takes into consideration the legal status of FIAF affiliates in conjunction with their mandate and the predominant scope of their activities. According to this criterion, eight types of archives are to be distinguished.

A last distinction refers to economic aspects, such as the concentration curve of collections by importance of budget. This will be randomly addressed in the sections dedicated to budget statistics.

Geography

The 145 archives under study are located in the different Continents as follows¹³:

Africa (7)

North Africa (3)

Eastern, Central, and Western Africa (3)
Southern Africa (1)

Asia (19)

Near and Middle East (3)

Central, East, and South-East Asia (16)

Europe (77)

Europe West and East (71)

Northern Europe (6)

¹¹ By the end of 2006, FIAF was composed of 141 affiliates. The present study also includes the data of 4 additional organizations which either have left the federation but are still included in the statistics, or are close to admission.

¹² The definitions and status of Members and Associates are set out in articles 3-10 of the FIAF Statutes and Rules.

¹³ There are several cases in which I had to choose between two possible classifications. For example, México is geographically located in North America, but is included here as a Latin American country. Russia and Turkey are considered as European archives.



The Library and Archives of Canada, Ottawa.



Jingliang Chen and the China Film Archive in Beijing.



Premises of the conservation center of the Filmoteca de la UNAM in México.

Latin America (25)¹⁴

México, Central America, and the Caribbean (9)

South America (16)

North America (13)

USA, Canada (13)

Oceania (4)

Australia, New Zealand (4)

Legal Status and Mandate of FIAF Archives

The present study divides the 145 FIAF archives into eight types, according to their legal status in relation to the predominant scope of their activities¹⁵:

- National archives (75) focus on the preservation of the national moving image heritage of their respective country in all its forms and formats. They are responsible for legal deposit policies.
- Cinematheques (18) keep large motion picture collections, and focus their activities on active access policies.
- Regional archives (19) focus on the preservation of their regional moving image heritage (national or multinational) in all its forms and formats.
- City archives (10) focus on the preservation of the local moving image heritage of their respective city or town in all its forms and formats.
- Specialized archives (9) focus on the preservation of the moving image heritage of particular subjects (labor, religion, war, etc.).
- University archives (7) hold large film and documentation collections, in all formats, for study and research purposes.
- Film study centers (4) hold large video and documentation materials, in accessible formats, for study and research purposes.
- Film museums (3) focus their activities predominantly on the collection and exhibition of objects, technical devices and equipment, cinema production props, curiosities, and other non-film items.



Praxinoscope.

Human Resources

The 145 FIAF affiliates under study employ a grand total of 6,200 staff members (compared with 5,660 in 2000), an average of 43 staff members per archive.

¹⁴ A comprehensive study of the situation in Latin America was presented at the São Paulo FIAF Congress in 2006. The report was published in a previous issue: "La situación del patrimonio filmico en Iberoamérica", by Maria Rita Galvão, in *Journal of Film Preservation*, no. 71, Brussels, July 2006.

¹⁵ This is the author's second attempt to establish a typology in function of the legal status of FIAF affiliates with relation to their mandate and the scope of their activities. The discussion of this typology was opened in Rabat in 2001.

There is logically a bigger gap between the number of staff members employed by FIAF Members and FIAF Associates. Members employ a total of 5,000 staff members, whereas Associates employ 1,200 staff members.

The average member archive employs 57 staff members, while the identikit of an associate archive employs an average of 21 staff members.

Global average figures vary by region (Oceania 64, Asia 63, Europe 45, Latin America 33, North America 26, and Africa 22 staff members per archive), and by type (National archives 59, University archives 37, Film museums 31, Documentation centers 30, Cinematheques 28, Specialized archives 22, City archives 25, and Regional archives 20 staff members per archive).

Film museums 31, Documentation centers 30, Cinematheques 28, Specialized archives 22, City archives 25, and Regional archives 20 staff members per archive).

Each of the 6,200 staff members generates an average turnover of approximately 40,000 USD – the same as in 2000 (for comparison, this figure is 75% lower than the same sort of figure in international private corporations). Let's keep being active in the cultural sector, and not in high-tech industries and services...

Approximately 1,800 (30%) of the total number of staff members are employed in preservation activities.¹⁶



The Dryden Theatre in Rochester.



Temperature and humidity control in Hanoi.

Economics

The total budget for FIAF's 145 organizations equals 248 million USD (compared with 225 million in 2000), an average of 1.7 million USD per archive (1.8 million in 2000).¹⁷

In other words, the *Leviathan* operates with a global budget of 248 million USD, while the identikit of the average FIAF affiliate points at an average budget of 1.7 million USD.

There is logically a gap between the budgets of Members and Associates. The 85 Members line up a total budget of 217 million USD, whereas the budgets of the 56 Associates total 31 million USD.

The identikit of a Member archive shows an average budget of 2.5 million USD, while the identikit of an Associate archive points at an average budget of 0.64 million USD.

¹⁶ Data retrieved from previous estimates, which should be completed in future studies.

¹⁷ All figures are expressed in US dollars (USD), while several of the archives have indicated values in Euros. These figures in fact represent an average exchange rate of the two currencies during the period under consideration (2001 to 2005).



Film vaults in Hanoi.

This average varies by region (Oceania 4.2 million USD, Europe 2.1, North America 2.3, Asia 1.3, Latin America 0.5, Africa 0.2), and by type of archive (National archives 2.0 million USD, Cinematheques 2.0, Documentation centers 1.6, Film museums 1.5, University archives 1.4, Regional archives 1.3, Specialized archives 1.2, City archives 0.3 million).

It is also interesting to point out the relationship between an archive's budget and its film collections.

- The 15 largest FIAF archives (10% of the total number of 145 archives under study) in terms of budget (i.e., with budgets in excess of 5 million USD) total 51% of the global budget sum, and hold 35% of the global film collections kept by FIAF archives.

- 38 FIAF archives (27% of the total) have budgets ranging from 1 to 5 million USD, and hence total 37% of the global budget sum, and hold 42% of the film collections kept by FIAF archives.
- 19 FIAF archives (13% of the total) declare budgets ranging from 0.5 to 1 million USD, and hence total 5% of the global budget sum, and hold 7% of the film collections kept by all FIAF archives.
- 73 FIAF archives (50% of the total) declare budgets ranging from 0.03 to 0.5 million USD, and total 7% of the global sum of budgets. They hold 24% of the film collections kept by FIAF archives.

Moving Image Collections

a. Total holdings of motion picture collections

The collections of all 145 FIAF affiliates comprise a total *3 million titles*. The average collection size is 21,000 titles per archive (23,000 in 2000). The total number of prints held by all archives is *6.2 million* (4.7 million in 2000). This number can also be expressed in cans and reels: *16 million cans and reels* (14.7 million in 2000). The total footage of film material held by film archives is estimated at *15 billion feet* (i.e., 5 billion meters).

The *national collections* represent an estimated 57% of the total (i.e., 1.7 million titles).¹⁸

The 145 FIAF affiliates together hold a total of *0.8 million original moving image materials* (an average 6,200 titles per archive). The difficulty here is that the questionnaires used until now do not establish a clear distinction between original and unedited film footage and original video and television material.¹⁹



The documentation library in Hong Kong.

¹⁸ Data retrieved from previous estimates, to be confirmed by future research.

¹⁹ This question should be addressed more accurately in future questionnaires.

El artículo presenta los informes de actividades y los informes estadísticos de los miembros. Estas cifras globales presentan una visión de conjunto del trabajo y los logros de los 145 afiliados de la FIAF en todo el mundo (en 2000 eran 124). La primera estadística de este tipo se hizo en 1996 por iniciativa de la entonces presidenta Michelle Aubert; la siguiente fue comunicada a la Asamblea General de 2002, en Rabat, por el Administrador delegado, y se ha convertido en una de sus tareas. En cada informe se han ido perfeccionando los instrumentos estadísticos de la Secretaría de Bruselas, como lo atestigua el que aquí presentamos, entregado por el autor en la reunión del Comité directivo de la FIAF, en Taipéi, en noviembre de 2006.

La fuente principal de este documento son los 70 cuestionarios recibidos por la Secretaría hasta el 1º de marzo de 2006. Recurre también a los informes anuales de los últimos cinco años y las informaciones contenidas en los pedidos de confirmación y nueva confirmación. El documento tiene en cuenta el origen geográfico de las instituciones y sus rasgos específicos (estatuto y tipo de actividades).

En primer lugar, se determina el perfil de los archivos según su ubicación geográfica (agrupados por continentes) y su situación legal (según 8 grandes categorías). Luego se examinan las variaciones presupuestarias y el personal activo en los archivos, según las regiones y las funciones profesionales.

Luego se describen las colecciones filmicas (en total los 145 afiliados de la FIAF conservan 3 millones de títulos) y los trabajos de preservación y restauración; las actividades de catalogación, documentación, programación y acceso a las colecciones. Destaca el hecho de que las 227 salas, con una capacidad total de 47.000 butacas, han presentado 49.000 títulos distintos en 2005, mientras que en el año 2000 habían sido 57.000.

Siguen las distintas modalidades de acceso a las colecciones y el número de usuarios; se mencionan también las actividades de edición y las colaboraciones con los festivales. Por último se presentan las colecciones

Naturally, there is a big gap between the number of titles kept by FIAF Members and FIAF Associates. All the Members hold a total of 2.7 million titles, whereas all the Associates hold only 0.29 million titles.

The average Member archive holds 30,000 titles, while Associate archives hold only 5,100 titles.

The average number of titles held by all FIAF archives (total average: 22,000) varies by *region* (North America 49,000 titles, Oceania 48,000, Europe 22,000, Asia 16,000, Africa 8,000, and Latin America 6,000), and by *type of archive* (University archives 29,000 titles, National archives 28,000, Specialized archives 14,000, Cinematheques 13,000, Regional archives 11,000, City archives 8,000, Film museums 7,000, and Documentation centers 6,000).

b. Acquisitions

In 2005, FIAF affiliates acquired approximately *100,000 new film titles* (an average of 700 titles per archive), which corresponds to an increase of 3.7%.

During this period, all FIAF affiliates declare to have acquired a total of *79,000 units of original film and video material* (an average of 640 units of material per archive).

There is a significant gap between the number of titles acquired by FIAF Members and FIAF Associates during the period under consideration. All the Members have acquired a total of 86,400 titles, whereas all the Associates have acquired a total of only 13,800 titles.

The average Member archive holds 30,000 titles, while an average Associate archive holds only 5,100 titles.

Duplication, Restoration

a. Duplication

In the year 2005, FIAF affiliates duplicated approximately *15,000 titles* (an average of 105 titles per archive), which corresponds to an increase of 0.7% of their total collections. This represents approximately 10 million metres (roughly 3 times as many feet).

No significant data could be retrieved about the situation regarding nitrate collections. This is mainly due to the fact that very few archives used to report about the preservation of this kind of material. A special study could be undertaken on this specific question, which, however, tends to become marginal.

The data from previous studies show that there is a significant gap between the number of titles duplicated by FIAF Members and FIAF Associates during the period under consideration. All the Members duplicated a total of 10,600 titles, whereas all the Associates together duplicated a total of only 4,300 titles.

b. Restoration

No significant data about restoration projects have been retrieved during the past 5 years. Therefore I will limit this information to the estimates that were published in my study in 2001.

Data from previous studies show that there is a significant gap between the number of restorations undertaken by FIAF Members and FIAF Associates during the period under consideration. All the Members restored a total of 1,200 titles (an average of 14), whereas all the Associates together restored a total of only 112 titles (an average of 2).

Cataloguing & Documentation



New headquarters of the Cinémathèque Française, in a building designed by Frank Gehry.



Resource Centre at the Hong Kong Film Archive.



Film Theatre at the Hong Kong Film Archive.

a. Catalogue Users

The catalogues of FIAF's archives comprise 12.9 million entries. The computer catalogues consist of approximately 9 million records. The manual catalogues can be estimated at 3.9 million cards.²⁰

The catalogues and documentation records appear to have been consulted by approximately 115,000 researchers in 2005 (i.e., by an average of 850 researchers per archive).

Programming & Access

a. Active Programming

FIAF's 145 archives run 227 film theatres, with a total capacity of 47,000 seats, which represents 322 available seats per archive. These average figures vary significantly



Screening room named for Mauritz Stiller, Stockholm.



Screening room named for Victor Sjöström, Stockholm.

²⁰ An inherent problem in the current questionnaire is the distinction between film holdings catalogues and other sorts of catalogues.

anexas: fotos, pancartas, otros tipos de documentos.

El autor concluye con la esperanza de que los datos reunidos puedan servir para orientar a los afiliados de la FIAF en el paisaje internacional de los archivos filmicos y, acaso, para definir con mayor precisión sus objetivos y su misión. Recuerda a la vez que se trata de un «work in progress» y que algunas partes podrían mejorar incluyendo más datos, en especial en lo referente a la documentación, la programación y las informaciones técnicas sobre las colecciones.

from one type of archive to another, independently of their membership status.

During the period under consideration, the 145 FIAF affiliates under study provided access *8 million times* (7 million in 2000) within FIAF premises. The general introduction of new access technologies (DVDs, digital TV, etc.) seems, however, to be reversing this trend.

In the year 2005, the 145 FIAF archives organized a total of *71,000 cultural screenings* (79,000 in 2000). They programmed *49,200 film titles* (57,000 in 2000) and provided access for *8 million moviegoers* (7 million in 2000) within FIAF premises.

The occupancy rate of the seat capacity of FIAF archives is estimated at 38%.

b. Individual Access for Scholars and Researchers

In 2005, FIAF archives organized non-public screenings and access events to *25,000 units of film material* for scholarly and research purposes.

They programmed *12,200 film titles* (an average of 140 titles) and provided access to *4,800 units of material* (an average of 84) in FIAF film theatres.

During the same period, FIAF archives organized non-public screenings of a total of *80,000 units of video material* for research purposes.

In 2005, FIAF archives provided access to *21,000 units of film material* via 470 film-viewing tables (an average of 3 viewing tables per archive) for research purposes.

c. Access to Video and Digital Images Collections

In 2005, video and DVD collections totaled 1.6 million units of material (compared with 0.6 million in 2004), half of which were original materials. This marked a significant increase (8.2%) compared with the previous year.

Here, the gap between the number of elements kept by FIAF Members and Associates is also significant, and will be subject to important changes in the years to come. All the Members hold a total of 1.3 million units of video material, whereas all the Associates keep only 0.24 million units of video material.

The average Member archive holds 30,000 units of material, while the average Associate archive holds only 5,000.

d. Viewing Booths

During the period under consideration, FIAF archives report having provided access to 88,000 units of video material in 633 video viewing booths (23,000 units in 622 booths in 2005), for research purposes. Again, this represents a significant increase in this area of access activity.

e. Access and Exchange of Film Materials (FIAF and non-FIAF Users)

Data referring to exchange by FIAF and non-FIAF users have been gathered in recent years (2003-2005).



Handling films at the Sagamihara conservation centre, Japan.

In 2005, FIAF archives delivered/received 8,300 units of film material to/from other FIAF archives (an average of 58 units of material per archive).

During the period under consideration, FIAF archives provided 21,400 units of film material to non-FIAF copyright owners and institutional licensees (an average of 148 units of material per archive) and borrowed/licensed 12,000 units of film material from non-FIAF sources (an average of 83 units of material per archive).

f. Cultural Loans

During the period under consideration, FIAF archives provided access to 34,700 units of material (Members provided access to 24,500 units; Associates to 10,200 units).



Giornate del Cinema Muto festival headquarters in Sacile, 2005.

Other Cultural Activities and Publications

a. Publishing Activities (Books and DVDs)

In 2005, FIAF archives undertook 3,000 publication projects (books, periodicals, and programs) and 1,500 DVD productions.

During this period, the average FIAF archive published 21 paper format items, 11 CD-ROMs, and 8 DVDs. Significant changes have taken place in this area recently. Numerous archives have started an active DVD publications policy. The new FIAF questionnaire intends to provide more information about these activities.



Audience at the Giornate del Cinema Muto in Sacile.

b. Festivals

During the period under consideration, FIAF archives actively organized and/or partially participated in 800 film festivals (an average of 6 festivals per archive). There are no significant differences between the rate of participation in festivals of Members and Associates.



Preparing for a screening on the beach in Cannes, 2003.



Film storage facilities at the HKFA.



Permanent exhibition at the NFC in Tokyo.

Other Holdings

In 2005, all FIAF archives had a total collection of 32.3 million stills; 1.4 million posters; and 24,000 sound recordings.

In 2005, the average FIAF archive had a collection of 226,000 stills, 10,000 posters, 1,450 sound recordings, 9,500 press clippings, a book library of 11,500 volumes, 800 periodicals, 900 pressbooks, 660 scripts, and 318 cinema-related collection artifacts. There are no significant differences between the holdings of Members and Associates.

Conclusions

The present study is an attempt to provide FIAF colleagues with useful information which could help them to orient themselves within the international film archival world, and to clarify their objectives and missions. It also raises more questions than it



Yu-ching Chau, Librarian at the HKFA.

answers. Some of them could be integrated into our daily work, while others could serve as a basis for some of our strategic plans for the Federation. Others, finally, could provide an incentive for future research.

These statistical data reflect what the archivist has learned from experience, that there are proportions which appear recurrently among the FIAF archives. These ratios vary from one archive to another, but they always reflect – quite consistently – specific structures and trends within each archive. It is the aim of a study such as this to help individual archives reach a higher degree of consciousness of their own structure and identity.

I will not insist on what is missing in this study (which, by the way, is the result of an ongoing work-in-progress).

I will take note of all questions and remarks coming from the reader, and will only point out at this stage that there are large areas of research that could be developed further. This naturally also requires the adoption of the appropriate methodological instruments. This applies to the well-known part of them, as well as to the lesser-known part or the “unknown half” of the collections, as has been pointed out in other studies carried out at regional levels.



Dogma in Bangkok.

The present study provides a certain amount of relatively reliable and useful information, but at the same time – and I am fully aware of this – it raises many new questions. This is the challenging part of this study.

Among the provided explicit and induced information, there are proportions and ratios which might be useful to archive directors, curators, technicians, programmers, documentation staff, administration officers, researchers, et al., and which could be calculated or estimated on the basis of the present study. These include, in particular, the following:

- Technical ratios (relations between titles and prints, prints and reels, reels and footage)...
- Programming data (cinema theatre occupancy rate, annual screenings/number of titles programmed...)
- Cataloguing and documentation data (relations between film collection/computer records, computer records/manual catalogue...)
- Administrative data (relations between budget/collection size, collection size/number of staff, the annual increase percentage of film and video collections, etc.)

Among these still unresolved questions, there are subjects that are highly theoretical, which may relate to the strategic planning initiated by the FIAF Executive Committee in 2005. Others are practical, and relate to the daily activities of each FIAF archive. Among the unresolved questions which spring to mind at this stage of research, I will mention the following:

- What is the size of the moving image and audio-visual collection to be preserved through out the World?²¹
- What will the mandate of FIAF affiliates be with regard to the distinction between the preservation of analog (photochemical and non-photochemical) and digital moving image collections? And with regard to the distinction between collections of motion-picture elements and audio-visual elements? And with regard to the distinction between analog and digitally-born elements?
- What is the respective significance of the available statistical data in terms of preservation and access?
- What is the lesser-known or “unknown half of our collections”, and how will we deal with it?²²
- What is the composition of the film holdings kept by FIAF archives (by technical characteristics, filmographic data, etc.)?

²¹ In 2005, there were 191 UNESCO Member States and 6 Associate Members around the world.

²² Gabrielle Claes delivered a challenging paper on this subject in Copenhagen in 2002: "Managing a Collection – Issues of Selection and Transmission", in *Preserve Then Show*, edited by Dan Nissen, Lisbeth Richter Larsen, Thomas C. Christensen, and Jesper Stub Johnsen, Danish Film Institute, Copenhagen, 2002.

The nature of the information desired could be further identified and studied by and in cooperation with FIAF's specialized commissions, in view of a broader understanding and the best possible management of our archives.... But, as I concluded in my previous study, carried out 5 years ago, this study should contribute to an increased awareness of the value and uniqueness of the collections kept by each and every one of our fellow members, as well as consolidate pride in the diversity of the traditions underlying the history of each archive.

Last but not least, I wish to warmly thank all the friends and colleagues who have patiently sent in their statistical data every year. I hope they are not too disappointed with the results presented here, and that they will on the contrary in the future participate further, in even more numbers, in the making of this always renewable cooperative working tool.



FIAF Secretariat in Brussels generating statistics.

The Moving Image: Subject or Object?

Clyde Jeavons

Historical Column

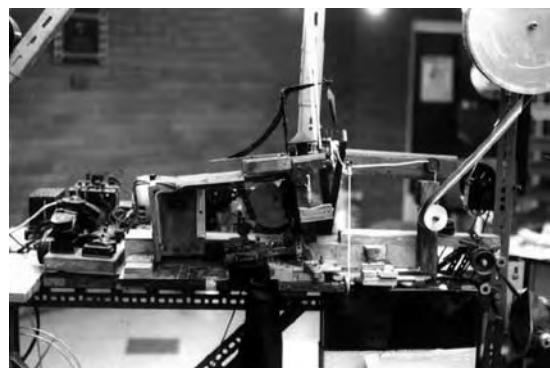
Chronique historique

Columna histórica

This is an edited transcript of The Maurice Bond Memorial Lecture, given by Clyde Jeavons [formerly Curator of the British Film Institute's National Film and Television Archive] to the British Records Association on 6 December 2005, at a one-day conference on audio-visual archiving. The BRA, composed principally of paper and sound archives, was, by its own admission, unfamiliar with film-archiving practices – hence the emphasis in this lecture on the history and fundamentals of moving-image preservation.



Henning Schou and Harold Brown in Lausanne, 1991.



Harold Brown's Mark IV step-printer.

In May 1992, through an agreement negotiated with John Grist, then the Supervisor of the Parliamentary Recording Unit, the British Film Institute's National Film and Television Archive began to acquire preservation-standard copies of parliamentary video recordings: that is, the proceedings of the House of Commons and, on a selective basis, Committee proceedings and debating sessions in the House of Lords. The BBC had been filming the House of Lords since 1985. Access was to be given to MPs, and also to approved broadcasters for commercial

purposes. The public could also have access, but would have to pay for viewing copies (I have to say, there has been very little demand over the years from that sector). In 1999, this agreement was renewed with John Grist's successor, Barbara Long, and extended to include the sound recordings previously held by the British Library, it being mutually accepted that all the parliamentary recordings should be held together in one repository. The recordings are now on a digital format, and previously forbidden wider shots and MPs' reaction shots (if the MP in question is being referred to by a speaker) are now allowed.

I offer this seemingly gratuitous piece of information because I believe that Maurice Bond, Keeper of the Records of Parliament for 35 years up to 1981 – and in whose name

I am pleased and privileged to give this memorial lecture – would strongly have approved of these developments in his chosen field: he was an archivist deeply committed to progress, to the improvement of

Ce texte est une version révisée de la conférence de Clyde Jeavons devant les membres du British Record Association, une association qui regroupe principalement des archives papier et sonores et dont les membres ne sont guère familiers avec les pratiques des archives du film. Étant donné l'expérience professionnelle de l'auteur, ancien Conservateur du National Film and Television Archive de Londres, cette conférence se présente comme un complément au texte de David Francis publié dans notre numéro 71. (Si, fatidiquement, certains éléments des deux textes se recoupent, il n'en demeure pas moins que l'un et l'autre constituent des contributions exceptionnelles à l'histoire riche et complexe du NFTA).

L'auteur traite essentiellement des archives et des archivistes du film dans l'histoire, relativement brève, du cinéma – le mot « film » étant ici entendu selon la définition qu'en donne l'Article 1 des Statuts de la FIAF. Compte tenu de la nature physique des films, sans parler de l'indifférence trop fréquente vis-à-vis leur survie, on peut affirmer que bien peu de choses auraient survécu aux 110 premières années du cinéma sans le travail des archives du film.

L'auteur s'attarde un moment à démolir le préjugé voulant que les films conservés par les archives du films – dans des « entrepôts poussiéreux », comme l'écrivait-on encore récemment dans *The Guardian* – soient inaccessibles. Il élargit son propos en posant alors la question : « Pourquoi a-t-on décidé si tardivement de conserver les œuvres produites par une invention aussi extraordinaire que le cinéma ? » Il va sans dire que cette indifférence à conserver la production cinématographique a eu des conséquences encore plus néfastes du fait de la fragilité du support. (Compte tenu de son auditioire, l'auteur résume ici l'histoire des pellicules employées par le cinéma commercial).

Jeavons rappelle que dès 1898, le polonais Boleslaw Matuzewski publiait *Une nouvelle source de l'histoire*, un texte prophétique. À la même époque des associations britanniques souhaitaient qu'on se préoccupe de la conservation

preservation practices, proper storage and conservation techniques, and to the permanency of Britain's parliamentary records.

The present structure, scope and scale of audio-visual archives worldwide has been described by Crispin Jewitt (of the Co-ordinating Council of Audiovisual Archives Associations), who has shown just how extensive and wide-ranging this field has become. I shall restrict myself to just one viewpoint: as I am by profession a film archivist, I shall discuss principally film archives and film archiving and their role in the brief history of cinema. But this will be film in the widest sense of the word. I still like the archival definition of film as originally expressed in Article 1 of the Statutes of the International Federation of Film Archives (known by its French acronym, FIAF) – I quote: “By film is meant a recording of moving images, with or without accompanying sounds, registered on motion picture film, videotape, videodisc, or on any other medium now known or to be invented.” And as we know, in the digital environment and beyond, those new media are being invented as we speak.

The key words in that definition are “moving images”, and that is the recurrent phrase to keep in mind during this historical overview of film archiving. I have in fact been juggling three different titles for this lecture, albeit all of them variations on the same theme. I invite you to take your pick. They are: *The Moving Image: Subject or Object?*; *Moving Images: Content Versus Carrier*; and *The Film as Art and Artefact*. They are all intended to suggest and to show that the history of film in its first 110 years of existence – its primeval period, if you like – and the even shorter history of film archiving have been a continuous battle for survival between the miraculous invention of photographic moving pictures and the perversely unstable, self-destructive, and chronically ephemeral succession of carriers on which it has been dependent; with the mechanical and electronic abuse to which it has been constantly subjected; and, alas, human indifference and neglect. I shall want to contend that without the belated arrival of film archiving in the 20th Century, there would be no coherent history of film in its first hundred years – or at best, a very incomplete history, full of conjecture. Film is, to put it bluntly, a catastrophic collusion of chemistry, physics, biology, bloody-mindedness, and the Second Law of Thermodynamics.

Some of these points are emphasized in a short piece of film, which – as it happens – gives us a fourth title to add to our list: *Our Inflammable Film Heritage*. It is the evocative – and rather beautiful, I think – introduction to an otherwise somewhat pedestrian training film for technical archivists, made in the 1990s with MEDIA support by a grouping of European film archives, principally those of Italy, the Netherlands, France, and Portugal. The effect is slightly undermined here this evening by the image quality available to us, the result of digital compression and data projection (it seems to me sometimes that as the technology advances, the pictures get worse), but I like it because it sends a number of myth-busting messages to those who have a prescribed view of early cinema, and to those who have no idea at all of its origins or what its first images looked like.

The first films – those made, shall we say, in the first decade after their first public appearance in 1895 – were not primitive, as they are sometimes described. They may have lacked fluidity or an understanding

des films et l'auteur de rappeler les premières initiatives en ce sens, en Grande-Bretagne, mais aussi en France et au Danemark, pour en arriver à la création des premières archives du film (notamment en Suède), telles que nous les connaissons aujourd'hui. À partir de ce moment, l'auteur se concentre sur l'histoire des archives du film dans son pays, du mouvement des ciné-clubs des années 20, jusqu'à la création du National Film Archive en 1935 : rôle et influence d'Ernest Lindgren (jusque dans l'histoire de la FIAF), politiques et réalisations de l'institution, importance du travail technique d'Harold Brown, etc.

L'auteur conclut en décrivant la situation des archives du film aujourd'hui, à l'échelle mondiale, en rappelant, citant pour ce faire ses expériences récentes, qu'il y a encore des trésors à découvrir et... à conserver et que, quels que soient les changements technologiques récents, la mission qui incombe aux archivistes du film demeure, elle, inchangée.

of what the motion picture camera was capable of, but they were often of a high photographic quality (we only have to look at the output of Mitchell and Kenyon to see that); could contain beautiful colours from the start; captured the world around them with bold simplicity and clarity (witness the first films of the Lumière Brothers, of Birt Acres and Robert Paul); discovered a whole new dimension of fantasy and imagination (see the wonderful flights of fancy and magic of James Williamson, Georges Méliès, and Charles Pathé); and covered most of the grammar of cinema long before D. W. Griffith was credited with its invention. The close-up, for example. If there is a larger close-up in all cinema than Williamson's famous 1901 movie gag, *The Big Swallow*, in which a man in a Homburg hat consumes both the camera and the cameraman, I have yet to see it.

And if projected properly – as they still can be – the first moving images did not *flicker*; they were not *jumpy* or *jerk*y or photographed at the *wrong speed*; and they were no more *grainy* than films shot 50 years later (grain is, after all, the texture that makes film work). These are the clichés of silent cinema that film archivists abhor and do their utmost to lay to rest, deaf to their overtures though many broadcasters and lazy journalists continue to be. There is another tired catchphrase, which perhaps irritates the dedicated film archivist most of all... I quote from a recent piece in the *Guardian* newspaper extolling a perfectly laudable British Telecom and BBC-led initiative, involving both the BFI (British Film Institute) and Channel 4 Television, called the Creative Archive Group, launched to make archive footage available to the public to download: "As a former film producer, I believe passionately in the concept, indeed the sanctity, of creators' rights. But I have long wanted to see similar commitment and imagination go into exploring a generous régime for sharing the treasure trove of knowledge that's *locked up in dusty vaults* throughout the UK." Ah, "locked up in dusty vaults" – *le cliché juste* – ever-present in these moments of cultural rhetoric! Actually, it's three clichés for the price of one: "...locked up...dusty vaults...throughout the UK", i.e., everyone's guilty! All that's missing is "...and they've thrown away the key!" And who spoke these words (to an audience which included, by the way, representatives of the BFI's own, apparently dust-filled archives)? Well, out of friendship he shall be nameless tonight, but His Lordship really should know better, having given prints of many of his films to the National Film and Television Archive, and having used the collection extensively himself to research the 1924 Paris Olympics... Anyway, I forgive him, and perhaps some of the UK's film vaults are locked to public view. But dusty? If I and my colleagues at the BFI really spent all those years raising money to build million-pound, state-of-the-art, air-conditioned, humidity-controlled, fire-proof vaults, only to forget to set aside thirty quid [£30] for a vacuum cleaner, then we should all be locked up as well.

Really, it's the clichés that are dusty and should be locked away. But this is just one manifestation of the struggle for recognition, understanding, awareness, and a properly-informed press and public which all archivists, of whatever discipline or field, have had to suffer and engage in. Archiving is, almost by definition, a relatively anonymous, unglamorous backroom job, perpetually under-funded and misunderstood, seemingly unable to blow its own trumpet or raise its own profile. We all know this. I mentioned Mitchell and Kenyon, the extraordinary, 100-year-old

film collection which was the subject of Patrick Russell's entertaining presentation earlier in this conference. Indeed, it has become quite properly famous. It was even, last week, the answer to a question on the BBC's *University Challenge* quiz programme. No matter that none of the students had heard of it (worryingly, they seem never able to answer film questions). More significant was the fact that quiz-master Jeremy Paxman, in giving Mitchell and Kenyon as the answer, described it solely as the *series recently shown on the BBC*: no mention that it had been rescued and restored by another agency, namely the National Film and Television Archive, nor that it belonged to the British Film Institute. The kudos for this important cultural achievement has seemingly already shifted to another, more public institution.

I'll return to this matter of public and official perceptions of and attitudes to film and film archiving later. Let's refer back for a moment to *Our Inflammable Film Heritage* and one of the questions it begs: Why was it that this wonderful new invention of lifelike and yet fantastical moving pictures, the birth of a new art form (the first for over 2,000 years), and, perhaps even more astounding, a medium capable of recording realistically, for the first time in human history, our own life and events (able, in fact, to preserve our national memory) – why was it not collected, cherished, and protected from the very beginning? Why did our Victorian ancestors not automatically apply to the cinematograph the lessons they had learned in guarding our art and literature, or indeed our archaeological past, so fashionable at the time?

Well, of course, the answers seem clear and self-evident to us now. For us (or many of us), cinema has become *the vibrant art form of the 20th Century* (in France it is called *le septième art* – the seventh art), while its value as primary historical evidence is obvious (if not always treated as seriously as it should be by traditional historians). We now record our human history as it happens, globally, round the clock. But for the first pioneers and purveyors of moving pictures, and for those who first experienced them, they were no more than a fairground novelty, a popular entertainment, an extension of the music hall, an illusionary device – most of all, perhaps, a commercial opportunity. The cinematograph was a passing phenomenon – frivolous, ephemeral, and unimportant – offering cheap sensationalism, aimed mainly at the working classes. It was, in a word, vulgar. To its inventors – to the Lumière Brothers, to Pathé, to Edison, to Acres and Paul, it was at best a promising business venture, but not one that necessarily had a future – and certainly not one that warranted its product being kept beyond its saleable or rentable shelf life.

Even so, a great deal more of our early cinema heritage might, with luck, have survived this pragmatic indifference – survived until the tardy arrival of the first film archives, at least – had it not been for one major factor: the raw material which made cinema itself possible – cellulose nitrate film: the canker in the rose of cinema, the film industry's booby-trap – its practical joke on itself. Celluloid, as it became known, was the first commercially viable plastic. It was used to make combs, spectacle frames, cutlery handles, brooches; it was a popular substitute for tortoiseshell. And it had, as George Eastman, founder of Kodak, was one of the quickest to discover, the strength and pliability to be turned into transparent, flexible strips capable of carrying a photographic emulsion.

The moment had come when the theory of persistence of vision allied to successive-frame photography to imitate natural movement, by projection onto a screen, could become a practical reality. Cinema was born. There was just one problem: the infant film industry had chosen a carrier for its fragile and vulnerable images which was closely related to the explosive, gun cotton. Commercial cinema, for the next 56 years, was to exist in the form of a substance that was highly and virulently flammable, volatile, toxic when alight, subject to shrinkage, buckling, and brittleness with age, and innately, chemically unstable, doomed to inevitable and irretrievable deterioration and decay over an alarmingly brief period of time. This has been illustrated vividly in the following sequence about nitrate film in a BBC TV documentary from the 1980s, *20th-Century Treasure Trove*, about the work of the UK's National Film Archive, begun by the great cinéaste and film-maker Robert Vas, and completed *post mortem* by his assistant, Elizabeth Sussex.

That, as you clearly observed, is the physical material which – when they finally arrived on the scene – came to pre-occupy film archives and influence and dominate their activities for many years. To a large extent, it still does – particularly major national archives with large collections. It remains, in the words of Martin Scorsese, a ticking time-bomb yet to be defused. The mystery is that the film industry persisted with nitrate for so long – right up to 1951, in fact – despite its self-destructive nature and the many disastrous fires it fuelled. Certainly, viable safety film bases were available from the start in the form of early acetate. Probably the relative cheapness of nitrate manufacture was a factor, entrenched by market forces. Some purists and *aficionados* argue that nitrate has a unique luminosity which no other film stock can reproduce. Unfortunately for preservationists, this can possibly be ascribed to the silver particles present in the emulsion – another nail in nitrate's coffin, as it turned out. Worn-out prints and films with exhausted commercial lives were regularly melted down by studios to retrieve their silver content. This happened twice on a massive scale in the silent period: firstly, with the junking of many short films whose commercial life was deemed to have ended when full-length features became the norm after 1915; and then, with the coming of sound at the end of the 1920s when Al Jolson spoke the immortal words, "You ain't heard nothing yet!", and silent films were immediately condemned as obsolete and summarily destroyed by the studios who had made them. As Roger Smither, Head of the film and photographic archives at the Imperial War Museum, says in *This Film is Dangerous*, the magnificent, award-winning book on nitrate film which he conceived and edited for the International Federation of Film Archives in 2002: "To speak of film history without mentioning nitrate is like speaking of literature without mentioning paper." Former film-producer Lord Puttnam writes, in a preface to the same volume: "To say that films were once made on nitrate is a bit like saying that Leonardo da Vinci's pictures were painted with self-combusting pigments or that Rodin sculpted in Semtex."

All in all, it has been calculated that approximately 80% or more of silent film output in the major film-producing countries has been lost. That is, four-fifths of all films made in the first 35 years of cinema's 110-year existence, one-third of film history to date. In some years, according to a Library of Congress survey – for example, between 1910 and 1915 – the

Este texto es una versión revisada de la conferencia de Clyde Jeavons ante los miembros de la British Record Association, una asociación que reúne sobre todo archivos de papel y sonoros y cuyos miembros no están familiarizados con la práctica de los archivos filmicos. Por la experiencia profesional del autor, ex conservador del National Film and Television Archive de Londres, esta ponencia se presenta como un complemento al texto de David Francis publicado en JFP 71. (Aunque, necesariamente, los dos textos coincidan en ciertos puntos, no por ello dejan de ser aportes excepcionales a la consistente y compleja historia del NFTA).

Esencialmente, el autor aborda el rol de los archivos y los archiveros filmicos a lo largo de la historia, relativamente breve, del cine, según la definición que de la palabra «film» da el artículo 1 del Estatuto de la IFAF. Si se tiene en cuenta la naturaleza física de las películas, por no hablar de la indiferencia demasiado frecuente hacia su supervivencia, podemos afirmar que muy poco se hubiera conservado de los primeros 110 años del cine sin la labor de los archivos filmicos.

El autor echa por tierra el prejuicio según el cual las películas conservadas por los archivos filmicos -en «depósitos polvorrientos», como escribía no hace mucho *The Guardian*- sean inaccesibles. Luego amplía su discurso preguntándose: «¿Por qué se ha demorado tanto la decisión de conservar las obras producidas por un invento tan extraordinario como el cine?» Es superfluo añadir que esta indiferencia hacia la conservación de la producción cinematográfica ha tenido consecuencias aún más nefastas por la fragilidad del soporte. (Teniendo en cuenta su auditorio, el autor resume luego la historia de los materiales usados por el cine comercial).

Jeavons recuerda que ya en 1898 el polaco Boleslaw Matuzewski publicó un texto profético: *Una nueva fuente de la historia*, mientras que en la misma época las asociaciones británicas ya deseaban que se considerara la conservación de las películas y surgieron iniciativas en este sentido en Gran Bretaña, y también en Francia y Dinamarca,

survival rate in the USA is as low as 10%. As David Pierce, a recent Curator of the National Film and Television Archive, points out in his excellent article on silent film loss in the USA, "The Legion of the Condemned" (published in *Film History*, Volume 9, 1997), a notoriously unstable film stock was not the only reason for this wanton disappearance of so much cinema. "Why," he asks, "did most silent films not survive the passage of time? The current widespread availability of many titles on home video, and the popularity of silent film presentations with live orchestral accompaniment, might give the impression that silent films had always been held in such high regard. Instead, for many decades after the coming of sound, silent films had all the commercial appeal of last week's weather report... What are the factors which contributed to the loss of such a large number of silent films in a seemingly random fashion?" Pierce goes on to cite the fact that a surprisingly small number of distribution prints were made, even of popular and successful films – perhaps no more than 150 or 200 in each case – and these were cycled and projected to death around the United States; there was the lack of will to replace nitrate with an acceptable safety stock; there were clear-outs of studio shelves and laboratory vaults to make way for newer films; plus the aforementioned wilful destruction of a commercially dead product and periodic large-scale fires. But in the final analysis, says Pierce, "the loss of most silent films resulted from short-sighted decisions by their owners and a combination of happenstance and neglect... Silent films were produced to make a profit, and many of them satisfied that short-term expectation... Without the timely appearance of the archives to save many films until public interest re-emerged...the disappearance of our silent film heritage would likely have been close to complete."

Well, let's take a look now at the "timely appearance of the archives", as Pierce generously puts it, with a brief potted history of film archiving and a glimpse at its main characters, some of whom exemplify the prevailing issues and ideologies that have coloured its development.

I said that few people took the birth of cinema seriously, least of all its first inventors and entrepreneurs. But film archiving did have its lone visionary voice, someone who saw the potential of moving images beyond their ability to thrill and entertain. This was Boleslaw Matuszewski, a Polish cinematographer working in Paris who, in 1898 – just three years after the Lumière Brothers projected their first films to a paying audience in the basement of the Grand Café on the Boulevard des Capucines on 28 December 1895 – recognized the importance of film as a record of contemporary life, in a pamphlet entitled *Une nouvelle source de l'histoire* (a new source of history). "The film," he wrote, "this simple ribbon of printed celluloid, constitutes not only an historical document, but a parcel of history, and history which has faded away, which does not need a magician in order to come to life again... It is necessary to give this source, perhaps a privileged one, the same official existence and the same possibilities as are given to other already recognized archives." He suggested that his proposed film archive be attached to an organization such as the Bibliothèque Nationale, and he was even prescient enough to recommend a system of legal deposit and technical standards, such as the deposit of negatives and the use of reference prints for access. As he himself predicted, his proposals fell on deaf ears: "I have no illusions," he said, "that my project will be rapidly implemented."

hasta llegar (en especial en Suecia) a la creación de los primeros archivos filmicos en el sentido actual de la palabra. Luego el autor se concentra en la historia de los archivos filmicos de su país, el movimiento de los cineclubes de los años 20, hasta la creación del National Film Archive en 1935, mencionando el papel y la influencia de Ernest Lindgren, que se conecta con la historia de la FIAF, las políticas y los logros de la institución, la importancia del trabajo técnico de Harold Brown, etc.

Por último, describe la situación actual de los archivos filmicos a nivel mundial, recordando, a partir de sus propias experiencias recientes, que aún quedan tesoros por descubrir... y conservar y que, aun considerando cualquiera de los cambios tecnológicos recientes, la misión de los archiveros filmicos permanece inalterable.

There were similar suggestions in the UK. In the *Optical Magic Lantern Journal Annual* for 1899, a writer for the magazine *Truth* is quoted as saying that “a kind of national gallery should be started for the collection of all public events like last year’s Jubilee”. Seven years later, the *Optical Lantern and Kinematograph Journal* anticipated the possibility of legal deposit for films, as existed for books and the printed word: “Will the day ever come,” they wondered, “when makers of bioscopical records will have to send two copies to the British Museum, two copies to the Bodleian Library, and so forth...so that you will be able to see, years and years later, that incident happening?” In fact, the British pioneer film-maker Robert W. Paul had, in December 1896, offered the British Museum several of his cinematograph reproductions, which it duly accepted and deposited in its Prints and Drawings Department. In October 1908, the *Bioscope* – in an article headed “Not a Fad” – had some words of encouragement for the new medium: “The vogue of the motion picture is not of mushroom growth... It slowly grew like the oak... It cannot collapse. It may suffer from the storms of its enemies among the other amusement enterprises and the unscrupulous methods of greedy persons, but it will keep on growing and branching out into new fields of usefulness. Its future is assured.” Back in France, however, the *Ciné Journal* of 27 February 1910 revealed that already the first 15 years of French film production had been lost or imperilled by mutilation, dispersal, loss, neglect, and deliberate destruction, and – echoing Matuszewski – demanded the establishment of a “Cinématographothèque” for copyright registration and as a storage place for films, just like the one for books at the *Bibliothèque Nationale*. “What,” complained the *Journal*, “can one say about the negligence of our contemporaries? They are not concerned that the most thrilling spectacles of their lives have disappeared.”

There was also at this time a handful of what you might call accidental archives. The Library of Congress in the USA received paper copies of films for copyright registration purposes from 1893 (the first were Edison’s “Kinetoscopic Records”) to 1912 – these have since been successfully restored back onto film. And the Abbé Josef Joye, a Swiss Jesuit Priest, begged, borrowed and smuggled under his cassock over 2,000 early short films of all kinds to show in his Sunday School in Basel in the first years of the 20th Century. About 1,200 of them survived, and are preserved in the UK’s National Film and Television Archive.

There was also an archive set up in Denmark in the 1920s to preserve recordings of famous Danes. But perhaps the strongest claimant to being the first authentic, authorized film archive is Britain’s Imperial War Museum, set up in 1917 as the British Empire’s memorial to the sacrifice and effort which the Great War had represented. In 1919, the collecting of official war record films was added to its brief. *The Battle of the Somme* – now a designated UNESCO cultural world treasure – was one of its first deposits. The story of the man charged with setting up this archive – an elusive, self-effacing civil servant called Edward Foxen Cooper – is a fascinating one, and you can find a full account of it by Roger Smith and David Walsh of the Imperial War Museum’s Department of Film and Video in *Film History* Vol. 12, No. 2, 2000. What is clear is that Foxen Cooper’s film archive, though specialized in content, was, in concept, the first recognizable and fully-fledged organization of its kind, with a complete policy of collecting, conserving, preserving, cataloguing,

and making available for research and viewing films of the World War. He even advocated public film shows, drawing upon the Museum's collection, and lobbied for a more active government role in the filming of important events.

But we are taught to accept that the first real film archives – those that recognized film as art as well as record – came into being in 1935. Two years earlier, a prototype archive had been established in Sweden, but this was a private collection, that of the late Einar Lauritzen. The first *official* archives of this kind, set up between 1933 and 1935, were the UK's National Film Library (later the National Film Archive), created as part of the recently-founded British Film Institute's educational remit (the celebrated author and Member of Parliament, John Buchan, was a driving force behind this initiative); the Film Department of The Museum of Modern Art in New York, which aimed to collect films as an extension of its art collection; and the Reichsfilmarchiv in Berlin, a by-product of Josef Goebbels' passion for film as propaganda. In 1936, the Cinémathèque Française, the private collection of cinéphile Henri Langlois, was established in Paris. (The word "*cinémathèque*", as a matter of interest, was first coined by a French film critic, Léon Moussinac, in an article in *Cinémagazine* in 1921; he referred to a "*bibliothèque du cinématographe, ou cinémathèque*". He also, in 1929, outlined the role a *cinémathèque* could play in the cultural life of the nation – the first mission statement, in effect, for what would become the Cinémathèque Française.)

What had prompted this sudden surge of concern for the nurturing and serious use of cinema? It was not so much the loss of so much silent cinema – that became soberingly more apparent as archives developed – but a growing awareness of film as something more than lowbrow entertainment: it was now officially an art form. The growth of intellectual film societies in the 1920s, such as The Film Society in London, which imported the new, iconoclastic Russian, French, and German films of the period, and European avant-garde art movements, such as Expressionism, Surrealism, and Futurism, which embraced film, contributed strongly to the new attitude that film was worth keeping on its artistic merits. In America, this was reinforced by the arrival of émigré film-makers from Europe, such as Friedrich W. Murnau, Ernst Lubitsch, and the Vons, Stroheim and Sternberg, who injected Old-World aesthetics into brash American film.

One archive stands out among this rather disparate bunch of fledgling organizations, and that was what became the UK's National Film Archive. It warrants a slightly closer examination here because it became the globally acknowledged model for good archival policies and practices. It came into existence as part of the remit of the British Film Institute, itself set up in 1933 to promote educational and cultural films in national life and (as stated in what was virtually a sub-clause) "to be responsible for film records, and to maintain a national repository of films of permanent value".

Ernest Lindgren, the NFA's founder and first Curator, was not a romantic collector like Lauritzen or the eccentric and flamboyant Henri Langlois. He was an English Literature graduate and film-lover who had joined the Institute as its Information Officer. In his vision for the Archive,

he stood apart from Langlois and his other contemporaries in two important ways. Firstly, he took an entirely eclectic view of film and film preservation. For him, non-fiction film, actuality film, documentary film, even amateur films – film as a vital record of our life and times – should be accorded equal importance to fiction and feature films made for the cinema, especially in a country with such a strong documentary tradition. They were just as authentic an ingredient of the art form. In an NFA brochure published in 1958, Lindgren speculated on the undoubted importance and value we would have placed on filmed records of, for example, the coronation of Queen Elizabeth I and life in her London, if cinematography had been invented 350 years earlier. He might have made the argument just as potent, but more realistic, if he had brought the notion closer by referring in these terms to the American Civil War or the Crimean War, since these had been extensively and vividly recorded by cinema's immediate precursor, the still camera. Ernest's was the first and only national archive for many years to adopt this wide acquisition brief. Later, he was the first to embrace television as a valid part of the NFA's collecting remit.

Secondly, he would not permit unique archival prints to be projected. He was more concerned with the long-term survival of the collection than its short-term accessibility. Viewing copies would come when there was the money to make them. Proper storage and conservation were his first priority. In this, Lindgren was very much at odds with Langlois, who showed every print he owned, regardless of the damage inflicted on last surviving copies. Langlois thus became a hero to his users, among them the *Cahiers* critics-turned-directors who formed the French *nouvelle vague* – Godard, Truffaut, Chabrol, and the rest – while Lindgren (with no such glamorous admirers around him) acquired a reputation as a rigid bureaucrat who hated films and wouldn't let them out: NFA, his enemies joked, meant "No Film Available".

Anyone who has read Lindgren's book, *The Art of the Film*, will know how unjust this is. In fact, he regularly programmed films from the Archive collection – paving the way for the BFI's National Film Theatre – and his genuine commitment to access led eventually to his establishing the first archival viewing service for students, researchers, and filmmakers (I know this, because I was the one charged with writing the draft proposal). And in the end, his protective measures won out: as the Archive's films were progressively preserved and copied (a later Curator, David Francis, instituted the practice of making a "check print" – in effect, a viewing copy – of every film duplicated for preservation), the NFA viewing collection became not only the biggest of any archive, but one with the highest-quality prints. In the 1990s, the Archive's Viewing Service of two booking staff, led by former cataloguer Elaine Burrows, loaned out over 6,000 films annually to researchers, BFI film theatres, and to archives abroad – more even than the BFI's own Distribution Department. "To show is to preserve," said Langlois. "No," said Lindgren. "To preserve is to show."

The fall-out from this ideological dispute eventually split the film archive community, and for many years Langlois and the Cinémathèque Française, along with a few like-minded archivists, such as James Card at George Eastman House and Freddy Buache in Switzerland, outlawed themselves from the international film archive movement. As Luke

McKernan says, in his entry on Ernest Lindgren in Brian McFarlane's *Encyclopedia of British Film*: "Lindgren was not as much fun as Langlois, but he was right."

Lindgren remained in office until his death in 1973. By then he had established bespoke archive disciplines, such as standardized cataloguing, informed selection procedures, and rigorous film inspection, which became the mainstay practices of film archiving around the world. He also negotiated the first advantageous acquisition agreements with a notoriously suspicious and unco-operative film industry obsessed with protecting its copyrights, while constantly badgering the government for legal deposit of films. He did something else which was very smart. He took on, as the Archive's Film Preservation Officer, a young man called Harold Brown, who was an office boy at the Institute. Virtually self-taught following a crash projectionist's course in how to make joins and inspect film, and inventing archival film handling and preservation techniques from scratch, Harold Brown eventually became one of the world's greatest experts on film preservation. Short of money and equipment himself, his policy was to make film handling practices as simple and basic as possible. In this way, he could quickly train unskilled workers in such specialist tasks as film repair, and give practical help and hope to archives in poorer countries with few if any facilities. His underlying view was that non-film industry staff adopted a longer-term attitude to film than film industry personnel, who saw film as a short-term product with a limited commercial life and consequently handled it with less concern for its prolonged survival.

I will confine myself to two stories about Harold, but both illustrate important – perhaps milestone – moments in technical film archiving. The first one Harold tells himself, in a memoir about his early career which he wrote for *This Film is Dangerous*: "I encountered a film with a tear across two frames. The 'correct' way to deal with this was to cut out the two damaged frames and make a normal join. What I did with it was to abut the torn ends and cement a piece of blank film over the tear. I was reprimanded, quite properly, by the Institute's technical supervisor at the time, but when Lindgren saw it, he said, 'You were trying to save frames, weren't you?' He clearly was approving of that aim...and the incident epitomizes the outlook which governed our work thereafter."

The second Harold Brown anecdote is recounted in this further extract from *20th-Century Treasure Trove*, in which Harold demonstrates his groundbreaking Mark IV step-printer, designed to copy early Lumière film and constructed from his own "Meccano set, old camera sprockets, balsa wood, paper clips, rubber bands and knicker elastic".

It is impossible to overstate the importance of this piece of Heath Robinson equipment, which copied and saved innumerable precious reels of shrunk nitrate film which, for a long time, no other printer could handle – just as it is impossible to exaggerate the contribution of Harold Brown himself to the development of film archiving. In the words of David Francis, the National Film Archive's second Curator and latterly Head of the Motion Picture Division at the Library of Congress in Washington, DC: "It was the unique combination of Ernest Lindgren's enquiring and orderly mind and Harold Brown's ability to think of cheap

and simple solutions to complex technical problems, that made the National Film Archive the world authority on archival film preservation."

I must now bring the story of film archiving rapidly up-to-date and consider its future. In 1938, the first film archives met in Paris to create the International Federation of Film Archives (FIAF). World War II intervened, and FIAF got off to a second start in 1946, now without the Reichsfilmarchiv, but with new members in Brussels, Basel, Prague, Amsterdam, and Warsaw. From then on the international film archiving movement grew swiftly worldwide, with an inevitable bias towards archives in Europe and North America, but with a significant addition of members from Latin America, Asia, and Africa. Of that first meeting in 1938, Robert Daudelin, a former President of FIAF, wrote, at the time of FIAF's 50th anniversary: "1938 marked the end of an heroic era: that of the romantic pirates, working secretly and in isolation, film enthusiasts of the nitrate underground. The creation of FIAF marked the official beginning of the age of collaboration, exchanges and international projects. It didn't mean the end of the mysteries and secrets, but passions could be revealed without shame and the role of film archivist became respectable. Film archives emerged from their clandestine activities..." (Well, most of them, at any rate.)

Today, FIAF has more than 125 members in 80 different countries, comprising every possible type of film archive – major national archives, government institutions, specialist and regional film archives (Great Britain alone has preservation film archives serving every major region, including *sui generis* national archives in Scotland and Wales), military and religious archives, movie museums, art museums, university departments, private foundations; some poor and some not so poor (not that there is such a thing as a rich archive) – but all dedicated, through a Code of Ethics, to the collection and preservation of films, both as elements of cultural heritage and as historical documents. One excellent and very readable book has been written about the film archive movement (although the cover blurb does, unfortunately, use the phrase "flickering images of the past"), and that is Penelope Houston's *Keepers of the Frame*, published by the BFI in 1994. I will, however, highlight one particularly important aspect of inter-archival co-operation, namely the repatriation of lost or damaged films. Film is, above all else, an international medium, widely disseminated throughout the world (this was particularly so in the silent era, when language was less of a problem). Ernest Lindgren was fond of pointing out the absurdity of, for instance, the UK's National Film Archive confining itself solely to British films – like the National Gallery restricting itself to British paintings. Fortunately, film archivists have mostly concurred with his view, and often the lost films of one country will re-appear in another's archive, perhaps lying dormant there until identified by cataloguers. Part of FIAF's purpose is to encourage and enable the return of such films to their country of origin by gift or exchange. Some surprising archives have proved a rich source of lost prints in the movie diaspora, among them those of Uruguay, Czechoslovakia, the Netherlands, and Australia. It is not uncommon still for an American or British classic to appear on a *cinémathèque* screen displaying Czech subtitles.

I give you one amusing anecdote on this topic. At a recent *Times* BFI London Film Festival, I programmed a new restoration of Australia's favourite silent movie, *The Sentimental Bloke*, a film from 1919 which for many years had survived only as a fragment. In the 1970s, a then youthful (now venerable) film archivist, Ray Edmondson of the Australian National Library's Film Division, based in Canberra (today the National Film and Sound Archive of Australia), on a visit to George Eastman House in the USA, stumbled upon half-a-dozen cans of film labelled *The Sentimental Blonde*. Well, it could have been a forgotten Jean Harlow movie or something similar, but he was suspicious – and his hunch was right: the American vault-keeper, unfamiliar with the word "Bloke", had turned it into "Blonde". These were the original nitrate camera negatives of *The Sentimental Bloke*, re-cut for the American market in 1921. Negotiations for the return of the materials to Canberra for their restoration duly took place, and the rest is Australian film archiving history. "The Sentimental Blonde" has now been added to the film archivists' list of all-time title howlers, along with "Win Slow Boy" and "Charabanc for Dead Lovers"...

I also showed at the same London Film Festival a restoration of a lost 1922 American silent film, *Beyond the Rocks* – the only film co-starring Gloria Swanson and Rudolph Valentino – discovered piecemeal in a private collection of 2,000 reels recently donated to the Netherlands Film Museum. No jokes here, but a reminder that there are still treasures half-hidden under our noses, and films are often not lost, just missing. I say that, but there are countries where the situation has been more dire. For example, another restored film shown at the aforementioned Festival was a Chilean silent feature from 1925, *El Húsar de la Muerte* – *The Hussar of Death* – the story of Chile's national hero Manuel Rodríguez – one of only three surviving features of the 16 produced in Chile in the 1920s, victims mostly of suppressive dictatorial regimes or – more banal – of plastics factories which melted down nitrate prints to make hair combs.

What, then, are the problems and challenges facing today's audio-visual archives? To all intents and purposes, they remain fundamentally the same as they were 70 years ago – if anything, magnified by time and with the added dilemma of how to deal with new and rapidly changing technologies in a world bombarded with moving images of all kinds. Archive film collections are still appallingly under-funded, especially compared with traditional arts such as opera, painting, and music: Anthony Smith, a former Director of the BFI, noted for his success at getting the late Sir John Paul Getty to sign cheques, used to say that it would take the equivalent of just one small Impressionist painting purchased by the National Gallery each year to run the entire National Film Archive. Archives still have few rights; they still meet indifference or myopic resistance from sections of the commercial film industry; hardly any archive in the world has a satisfactory legal deposit system – despite lobbying efforts to the contrary, the UK has none for film, even though it has extensive rights (and the funding) to record and preserve television programmes. Scorsese's ticking time-bomb of nitrate is still, like the climax to a James Bond movie, counting down in many archives, waiting for that sudden upward curve in the graph of decomposition. Meanwhile, its replacement of 50 years ago – acetate film – which was supposed to last for 500 years and save our collections from the curse of nitrate, is now itself threatening to decay randomly and unpredictably

in the vaults to the pungent smell of vinegar. If nitrate is the canker in the rose of cinema, acetate has become the worm in the apple. Polyester, chemically stable and seemingly robust, is the new replacement film stock – but does it have a viable future in a predominantly digital environment? Our colour films have been inexorably fading, largely unattended to, for half a century, despite intensive campaigning in the 1980s by Martin Scorsese and his fellow American film-makers to get stock manufacturers to reform their colour chemistry. David Hockney commented memorably at the time that “although Vermeer’s colour is more than 300 years old, it will last longer than MGM’s”. More recently, we have experienced the virtual obsolescence of videotape, and in its place we confront the uncertain and unknown territory of new technology – an environment in a constant state of flux, development, and changing formats.

Yet, what makes film unique among the arts is not just that its flawed physical make-up renders it so vulnerable, but that its original visual content – its entire *raison d'être* – cannot be repeated or exactly reproduced once it has been allowed to disintegrate or disappear. Great paintings survive because they are highly visible and intrinsically appealing, and are therefore consensually publicly protected (not to mention their profitable tourist value). Literature – the written word – can survive without detriment in many different forms; scribbled on the back of the proverbial envelope, say (although if Rudyard Kipling or T. S. Eliot had written on the envelope, then you might want to preserve the envelope); or even – as in the climactic scene in *Fahrenheit 451* – committed to human memory. An original film image, without the guarantee of purposeful preservation, is forever threatened with oblivion. “Film,” said Orson Welles, “has a personality, and that personality is self-destructive. The job of the archivist is to anticipate what the film may do – and prevent it.”

What, then, must the archivists of today and tomorrow do? Three things. First, they must not panic. They must not bow to pressures to compromise their collections. Remember that when the vaults are full, “under the bed” is still a valid option. They must at all costs keep and guard the original materials in their care and do all they can to conserve and preserve them for as long as necessary, reminding themselves that no film image carrier is to be trusted. The commercial industry will be the first to thank them. By the same token, they must maintain the full-time, specialized discipline of cataloguing their films.

Secondly, they must, as well as perpetuating the movie experience, monitor and embrace the new digital technologies and all other technologies to come; archives which fail to do so and preserve only the past will fade and die. Digital moving image technology has already revolutionized film-making and film exhibition. It has transformed access to archival collections, and it has helped to restore seemingly irredeemably damaged films. In the future, whatever form it takes, new technology will save the collections – because eventually it must. This means that archives must collude closely with the new-technology industries, with the new breed of restoration laboratories, and with those studios and copyright owners who are at last taking their back catalogues seriously and have far greater resources than any archive could ever dream of to revive and restore their films.

Thirdly, and above all, archives – indeed, all of us who love film – must campaign ceaselessly and loudly to raise the cultural status of the moving image in the UK. Even today, film in this country is not automatically regarded as a legitimate art form. Notwithstanding the protestations of an élite few, who would claim that they do recognize film as art, it has no public recognition as such, in the way that, say, painting manifestly does. This is even more true of the upstart medium of television, despite the overwhelming evidence in its favour in, for example, the groundbreaking plays of Dennis Potter and Stephen Poliakoff, the peerless documentaries of Bronowski, Clark, Attenborough, and Vas, or the comic brilliance of Hancock, Milligan, Morecambe, Cleese, and Gervais.

To counter this inherent philistinism, we must flaunt our wares, whether it be *Napoleon*, *The Red Shoes*, Josef Joye, or Mitchell and Kenyon, and demand the credit for saving them as authentic indigenous treasures. This is the only way to arouse public and politico-cultural awareness and get the moving picture heritage properly funded. It has always seemed depressingly significant to me that government funding for film in the UK was for many years coupled with things like broadcasting and sport, rather than channelled through, say, the Arts Council (not that I am necessarily advocating that it should – indeed, the BFI now gets its funding through the UK Film Council). Film has always been put firmly in its place; or has been told to support itself from industry profits. Well, actually, why not, if they are real profits? If the billion-dollar digital games industry, for example, were to be levied to the tune of half a penny on every game it sold, our archival problems would be solved. After all, I try to save Venice every time I eat a pizza in Pizza Express...such schemes are not beyond wit or imagination.

I end by once again quoting Anthony Smith, from a brilliantly perceptive paper he gave on preserving film and television to the Royal Society of the Arts on 25 March 1981:

“The archive is not a tribute to the past, but a guarantee of what is to come. It represents the physical outcrop of the social memory and it is therefore part of the future... There comes a point at which the heritage of a society, whatever technology it is based upon, becomes the common responsibility of a whole society.”

But I give the last word, typically to-the-point, to Ernest Lindgren, from his paper of 1958: “Films can only be preserved permanently in the national interest by a national organization which has itself some assurance of permanence, which enjoys the confidence of the film industry, and which is endowed with the resources to bestow on its films the special technical care which their preservation requires. Herein lies the justification for [a] national film archive.”

[The original text of this lecture first appeared in the journal Archives, and is the copyright of the British Records Association.]

FILM Restoration Summer School

FIAF Summer School 2007

Bologna, Italy

Gian Luca Farinelli, Davide Pozzi

Education

Formation

Capacitación

The introduction of new digital technologies has revolutionized film restoration and radically transformed the concept of preserving and accessing cinema. Today more than ever, our film heritage is available to large audiences via digital media. In the tradition of the pioneering work initiated by FIAF Summer Schools since 1973, this is the first time that the Fédération Internationale des Archives du Film (FIAF), the Association des Cinémathèques Européennes (ACE), and the MEDIA Plus Programme of the European Union will combine their efforts with the Cineteca di Bologna and the Immagine Ritrovata film restoration and conservation laboratory, and organize the first Film Restoration Summer School / FIAF Summer School.

While the whole film community numbers many film archives, specialized laboratories are by contrast very few. Every year, each film archive restores a considerable number of prints. Hence, it is necessary for today's curators and their staff to be trained to use new digital equipment to preserve and restore old films, and to learn about digital strategies for access. Furthermore, all students who are interested in working in a film archive and/or restoration laboratory in the near future should be provided with highly specialized digital and analog tools to enter this field.

The end results of film restoration should not be confined within the walls of a specialized laboratory. Presenting and exhibiting restored films is an active part of the restoration process. It is important to put restoration into practice and to learn how to restore a film, while it is equally crucial to understand how old films, restored by different archives, can be exhibited today. For this reason we have decided to open the Film Restoration Summer School / FIAF Summer School in Bologna, in conjunction with the Cinema Ritrovato festival (30 June-7 July 2007), a true meeting place for researchers and experts. The connection between learning about digital and analog restoration and Il Cinema Ritrovato is therefore a close one. The project's main objective is to teach and update participants on how to



Cinemas named for the Lumière Brothers in Bologna.

Pour la première fois depuis sa création en 1973 le Summer School de la FIAF sera organisé conjointement avec l'Association des Cinémathèques européennes (ACE) et le programme Media Plus de l'Union européenne. Préparé en étroite collaboration avec la Cineteca di Bologna et le laboratoire Immagine Ritrovata, cette édition 2007 du Summer School (9 au 29 juillet) sera entièrement consacrée à la restauration, un choix pertinent au vue de l'apparition des techniques numériques dans les activités de restauration, de conservation et d'accès aux collections.

Un nombre limité d'archives du film possédant un laboratoire spécialisé, il est important que les techniciens, aussi bien que les étudiants qui se préparent à travailler dans les archives du film, se familiarisent rapidement avec les techniques numériques. Le Summer School de Bologna propose une initiation aux techniques de restauration, analogiques et numériques, en mettant de l'avant l'idée que ces techniques peuvent très bien co-habiter. Les participants vivront le quotidien d'un laboratoire spécialisé, passant par tous les départements du laboratoire et toutes les étapes du processus de restauration; ils pourront se familiariser avec les outils et acquérir la connaissance et la dextérité nécessaires au travail de restauration.

Le personnel enseignant est constitué d'un groupe d'experts de divers pays. Les cours seront donnés en anglais et en français. Le personnel du laboratoire Immagine Ritrovata sera étroitement associé aux cours. Les étudiants seront divisés en six groupes et pourront travailler dans chaque section du laboratoire. Le programme complet d'un participant se divise en trois étapes : 1) Théorie de la restauration (par correspondance, du 2 mai au 29 juin); 2) Participation au festival Cinema Ritrovato de Bologna (30 juin au 6 juillet) – cette étape est facultative; 3) Pratique de la restauration (9 au 29 juillet) – étape obligatoire.

La date limite pour l'inscription a été fixée au 13 avril 2007. Les frais d'inscription sont de 1 500 euros et incluent le gîte et le déjeuner pour 30 jours. Le nombre total des participants est de 30. Des bourses sont disponibles

restore, reconstruct, and preserve a film using analog and new digital technology, and how analog system and new digital technologies can actually coexist. The Summer School's participants will have the chance to experience everyday work in a highly specialized laboratory, including all departments and every step of the process, from beginning to end. They will be expected to acquire certain skills: to know how to operate all digital and analog equipment in an archive and a restoration laboratory; to follow a complete restoration process; to perform all the main necessary operations needed to restore a film; to evaluate the state of conservation of a film, and decide the best practice to restore, reconstruct, and preserve it.

While digital technologies have a well-established role in the contemporary film industry, the importance that they play in film restoration has been somewhat neglected as a teaching/learning experience. The innovative Film Restoration Summer School / FIAF Summer School is the first film school programme dedicated to teaching digital and analog techniques to restore old archival prints.

After completing the Summer School, the target group will know how a film can be restored following new digital and analog technologies in a modern, flexible work environment, and will be able to assess the best format to restore a film and have it translated from film support to broadcasting and DVD support.

Programme

The Film Restoration Summer School / FIAF Summer School is conceived both for archivists and staff working at FIAF archives, and students. The training is conceived for an international target group, and will be taught by an international panel of the best experts from different countries. The aim is to foster a shared knowledge in the field for current and future generations and world film archives. Special attention will be given to participants coming from countries with less developed traditions of restoration. Classes will be in English and French.

Training will take place at the Cineteca di Bologna's screening theatres and library, while the internship will be organized at the laboratory L'Immagine Ritrovata in Bologna. Training will last 3 weeks, from Monday 9 July through Sunday 29 July 2007, and will be preceded by the Cinema Ritrovato film festival (30 June to 7 July – 1 week, optional), and a 2-month online distance learning experience on restoration technologies with a weekly update.

The Immagine Ritrovata laboratory's highly specialized staff will be closely involved in the intensive 3-week training programme and internship. Participants will be divided into 6 groups, and will work in each department of the laboratory:

- analog restoration
- printing and processing
- sound restoration
- digital restoration (part 1)
- digital restoration (part 2)
- video format

pour trois d'entre eux; une attention particulière sera accordée aux candidats originaires de pays où la conservation et la restauration des films sont à leur début. Les demandes d'inscription seront soumises à un jury composé de représentants de la FIAD, de l'ACE et de la Cineteca di Bologna qui appuiera ses décisions sur le cv, l'implication professionnelle et la motivation de chaque candidat. La liste finale des participants sera annoncée en avril 2007 sur le site du Summer School. Une présentation détaillée du programme sera faite durant le congrès de Tokyo.

Structure

The Summer School is structured along three main lines of interest:

- Theory Lessons on Film Restoration (distance learning, 2 months, 2 May – 29 June)
- Introduction and attendance at the Cinema Ritrovato festival, Bologna (30 June – 7 July, 1 week, optional)
- Restoration Practice: Bologna (9–29 July, 3 weeks, compulsory)

Theory Lessons on Film Restoration

For 2 months preceding the classes in Bologna, participants will be provided with theory lessons, downloadable weekly on their computer at www.immagineritrovata.it. This distance learning preparation will include lessons on new digital film restoration, access, and conservation. These online lessons will run from 2 May until 29 June 2007.

Introduction and attendance at the Cinema Ritrovato film festival (1 week, optional)

The first week will be entirely devoted to the XXI edition of the Cinema Ritrovato film festival in Bologna, which is the Cineteca di Bologna's main international event. Since 1987, the festival has investigated the most obscure territories of cinema history, screening the best of "Recovered and Restored Films" from archives around the world.

Students will be free to attend the festival at their discretion. Some screenings will be compulsory.

Daily meetings of 2 hours or more with international specialists will be organized for all participants.

During the week of the festival, these meetings will analyse in detail restoration practice from a theoretical point of view, dealing in particular with film courses in a film restoration laboratory. These theoretical meetings will be an introduction and an in-depth study preceding the 3 weeks of internship; daily topics will therefore reflect laboratory stages.

Two main directions

Basically, the two main directions to be followed will consist of:

1. Analog and digital processing, for both picture and sound, will form an in-depth course in theory, supported by study cases. A brief section dedicated to fundamental principles of film restoration will introduce specific topics, such as film and its treatment in printing and processing. An extensive theoretical schedule will be proposed on digital restoration, with the presence of main experts in this field.
2. Partnership with the audio-visual industry plays a key role in the project, and will be developed through both the direct involvement of the main companies in the production of software and equipment for digital and analog restoration, and an internship at the restoration laboratory L'Immagine Ritrovata. During the classes, several representatives from the main companies manufacturing software and restoration equipment will be invited to present their strategies.

Las técnicas digitales han revolucionado la restauración de películas y transformado radicalmente el concepto de preservación y acceso. Hoy, gracias a los medios digitales, nuestra herencia filmográfica está al alcance de públicos muy amplios. Continuando la tradición pionera iniciada en 1973 con las escuelas de verano de la FIAF, es ésta la primera vez que la Federación Internacional de Archivos Fílmicos (FIAF), la Asociación de las Cinematotecas Europeas (ACE) y el Programa MEDIA Plus de la Unión Europea aúnan sus esfuerzos con la Cineteca de Bolonia y el laboratorio de restauración y conservación de películas de L'Immagine Ritrovata para organizar la primera escuela de verano sobre restauración de películas.

Existen muchos archivos filmicos, pero los laboratorios especializados son, en cambio, muy pocos.

También la presentación y exhibición de las películas es un elemento activo del proceso de restauración. Es tan importante aprender a restaurar una película, como saber de qué manera hoy en día pueden ser exhibidas las viejas películas. La Escuela de Verano de Bolonia, en conjunción con el festival Cinema Ritrovato (30 de junio-7 de julio de 2007), será un auténtico lugar de encuentro para investigadores y expertos.

El objetivo principal del proyecto es la enseñanza y la puesta al día sobre las maneras de restaurar, reconstruir y preservar una película tanto con instrumentos analógicos tradicionales, como con las nuevas tecnologías digitales. Los participantes podrán experimentarlo en un laboratorio especializado, que comprende cada etapa del proceso de restauración en un entorno moderno y flexible.

Las clases serán dictadas en inglés y francés en los teatros y la biblioteca de la Cineteca di Bolonia, mientras los prácticos tendrán lugar en el laboratorio de L'Immagine Ritrovata del 9 al 29 de julio de 2007, después del festival. Antes, del 2 de mayo al 29 de junio, se realizarán una puesta al día y un curso on-line.

Los temas a tratar son: - restauración analógica; impresión y procesado;

Internship (3 weeks, compulsory)

During the internship, participants will be supervised by international experts and laboratory staff to put into practice what they have learned during their first week of theory.

A considerable amount of time will be devoted to restoration practices. For 3 weeks, students will be offered hands-on experience, working in each department of the laboratory.

During the internship, the laboratory L'Immagine Ritrovata will suspend all restorations in order to follow completely all the activities scheduled by the Film Restoration Summer School / FIAF Summer School 2007, to allow participants to benefit fully from its staff and facilities.

For the 3 weeks of the internship, participants will occupy the premises of the laboratory L'Immagine Ritrovata for 8 hours per day for 15 days. Participants will have access to all departments of the laboratory.

Each department will accommodate a maximum of 5 participants. This is considered the right ratio of students per piece of equipment, so that each student will be able to interact directly.

The 6 work groups

- Analog Restoration: Film handling and inspection; repairing film to prepare it for cleaning and printing.
- Printing and Processing: Principles of optical and contact printing; study of different printers, film sensitivity, printer loading and use.
- Rudiments of development and parameters analysis of mutual relations between printing and development. Use of Video Colour Analyser to set printing parameters from negative to positive copy; application of Lad, Strip, and other quality-control tools to check the correct operation of printing and development. Desmet colour and its use. Quality control.
- Sound Restoration: Soundtrack Restoration, with dedicated plug-in for editing.
- Digital Restoration 1: Scanning a motion picture image to a digital file, and digital treatment by computer programmes in order to restore a film.
- Digital Restoration 2: The computer processes data for film reconstruction and restoration. The final aim of this stage will be the transfer of data onto film base or digital support, using special software for digital restoration.
- Video Format (DigitalBetacam, DVD, etc.): digitalization and data processing to make a copy of a film on digital support.

Applications, Deadline, Selection, and Fees

The Application Form and Course Schedule are downloadable from the Film Restoration Summer School / FIAF Summer School website, at www.immagineritrovata.it, which has links to the FIAF and ACE websites.

- restauración del sonido; restauración digital; formación del video.

Las inscripciones se cierran el 13 de abril de 2007. La participación sale Euros 1.500 e incluye inscripción, alojamiento y almuerzo por 30 días. Se ofrecen 3 becas, destinadas preferentemente a participantes de países donde las técnicas de restauración y preservación están menos desarrolladas. Los nombres de los 30 participantes admitidos figurarán en el sitio de la Escuela de Verano a fines de abril.

Un sitio dedicado hospedará discusiones. Los resultados de la escuela serán publicados en volumen con un tiraje de 800 ejemplares junto con un DVD que reunirá las películas restauradas por los estudiantes y será enviado a todos los archivos filmicos, bibliotecas filmicas y escuelas de cine. El sitio de internet pondrá a disposición una selección de clips.

The definitive programme, names of international tutors, and e-learning notes were submitted to the FIAF Managerial Committee at the Berlin Film Festival in February 2007.

The deadline for the Application Form is 13 April 2007.

Participation fee: 1,500 Euros. The fee includes registration, room, and lunch for 30 days.

Scholarships

The Film Restoration Summer School / FIAF Summer School 2007 will grant 3 scholarships, representing 10% of the total number of participants. Applications submitted by participants from countries where the audio-visual and preservation/restoration fields are less developed will be given special attention.

Selection

All applications will be examined by a special commission composed of representatives of FIAF, ACE, and the Cineteca di Bologna. Participants will be selected according to their CV, commitment, and motivation.

The commission will officially announce the names of the 30 selected participants via the Film Restoration Summer School / FIAF Summer School 2007 website in late April 2007.

The school will be divided into two levels, Junior and Intermediary. Skills evaluation will determine a separation into groups on the basis of personal CV and film archive experience.

There will be a formal presentation of the Film Restoration Summer School / FIAF Summer School during the FIAF Congress in Tokyo in April 2007.

Website and Dissemination of Results

A dedicated website will host the 2-month distance learning process and provide participants with a common “space” to exchange opinions, discuss topics, and pose questions to specialists. The website will be constantly updated.

The results of the Summer School will be featured in a book published in English, with a DVD which will gather together all the films restored by the participants during their training. The publication will retrace all the activities carried out at the Summer School, as well its methodologies and results. The book will have a print-run of 800 copies. The book and DVD will be sent to all film archives, film libraries, and film schools. A selection of DVD clips will also be downloadable from the website.

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The Fragile Emulsion

Jon Gartenberg

Experimental Cinema

Cinéma expérimental

Cine experimental



The Male Gayze.
(Courtesy of Jack Waters)

One of the most vital and richly textured art forms threatened with extinction centers around the history of avant-garde filmmaking.¹ Experimental filmmakers work in relative isolation, creating their films with the hand of an artist, rather than as products for consumption by a mass audience. The style of the films frequently confronts the conventions of the linear narrative. These filmmakers recognize not only the ephemeral nature of the film stock, but also the perilous state of human life in the modern world. They begin with their direct experiences of everyday reality and often move through their films to a process of abstraction. Even though their films may be abstract, they respond

deeply to the human condition, to the fragility of human life, to the precious nature of love, health, and the environment, as elegantly as John Ford or Jean Renoir might express similar themes in a more narrative fashion.

These filmmakers treat the film emulsion as a living organism. It is an organic substance, a shimmering silver onto which they directly imprint the delicacy of their emotions. They filter found objects from the world around them, and through a wide array of filmmaking techniques, including use of outdated film stock, over- and under-exposure, scratching directly on the film emulsion, rephotography, and

optical printing – articulate distinct, individually defined processes of creation. They evoke spiritual visions of the world in which their own livelihood is inextricably linked to the life of the film emulsion. Such contemporary filmmakers as Lewis Klahr, Barbara Hammer, Lawrence Brose, and Bill Morrison elegantly reflect this rich tradition.²

Lacking the economic incentive created by the profit potential of the commercial filmmaking universe, these films (most frequently shown in such venues as museums and specialized film festivals) are in an endangered state. The filmmakers have rarely had funds to create protection masters from their camera originals. What remains on deposit in most institutions are used prints and, with the filmmakers or their estates, uncatalogued originals. Coupled with the complex problems of estate disposition for those experimental filmmakers afflicted with AIDS, their cinematic legacies are the most endangered. Given the ever-shrinking venues supporting the showing of these works, the decrease in exhibition demand has created a tendency toward neglect.

Comme il en fait lui-même mention dans sa note No 1, l'auteur avait déjà abordé la question de la conservation du cinéma expérimental dans une communication faite durant le congrès d'Athènes de la FIAF, en 1991, alors qu'il était l'un des conservateurs du Film Department du Museum of Modern Art de New York. Sa vaste expérience dans le domaine, alliée à sa connaissance des archives du film, font de son témoignage un précieux complément au dossier publié dans le numéro précédent du Journal of Film Preservation.

D'entrée de jeu, Jon Gartenberg insiste à nous rappeler ce fait essentiel : pour les cinéastes expérimentaux, « l'émulsion est un organisme vivant » avec la complicité duquel ils créent des œuvres uniques dont la fragilité est l'une des caractéristiques. Cette fragilité est aussi l'un des problèmes majeurs que rencontrent les archivistes du film soucieux de conserver ces œuvres si particulières qui ne bénéficient pas de la notoriété et de l'audience du cinéma narratif.

La précarité financière qui caractérise fréquemment la production des films expérimentaux explique évidemment le peu de protection dont ils bénéficient et même dans les archives du film qui se préoccupent de conserver ces films, ce sont des copies de projection (parfois fort usagées) qui très souvent constituent les seuls éléments conservés.

L'auteur, s'appuyant sur son expérience personnelle (y compris notamment son travail pour l'organisation The Estate Project for Artists with AIDS), illustre son propos en utilisant l'exemple des travaux de restauration des films du chorégraphe/cinéaste new-yorkais Jack Waters – plus spécifiquement la restauration de son film *Berlin/New York* (1986) avec la collaboration du laboratoire BB Optics. À partir de cette expérience il énonce un certain nombre de principes qui constituent une véritable méthodologie spécifique à la conservation/restauration des films expérimentaux. Une des recommandations n'est pas sans rappeler certaines discussions récentes à la FIAF, à savoir : la nécessité de consigner précisément l'histoire de chaque restauration.

The title of this article, "The Fragile Emulsion," aptly underscores the status of American experimental films and their makers both in the cinematographic culture as well as in film archives. An entire thread of film history is threatened with extinction, even though many of these films have been created only over the past four decades. The objective of this article is both to articulate the nature of the crisis and to suggest a methodological approach for safeguarding these delicate works.

These observations are based on my accumulated experiences over the past several decades. I have engaged in the study, preservation, distribution, and exhibition of experimental films in a wide variety of contexts. These experiences bear repeating here because they have critically informed my thinking about all the myriad and complex issues surrounding experimental film and the approach set down in this article.

My exposure to experimental film began in formal fashion as a student in P. Adams Sitney's experimental film course at New York University in the 1970s. It continued in practical fashion when I was a curator in the archive of The Museum of Modern Art (MoMA) from 1975 to 1991, where I acquired for the permanent collection experimental films of Ernie Gehr, Hollis Frampton, Storm de Hirsch, Abigail Child, Barbara Hammer, and a myriad of other such artists. It continued in the late 1980s when I worked on the preservation of the films of Andy Warhol.³

Following my departure from MoMA, I worked at Broadway Video Entertainment, a commercial production and distribution company, where I restored, for international video distribution, American commercial classic films and television programs such as *Underdog*, *Lassie*, and *The Lone Ranger*, and a collection of classic and B films, including those by Anthony Mann and Allan Dwan. Since the late 1990s, I have served in a consulting capacity as the program director for the Film Preservation Program of the Estate Project for Artists with AIDS, where I have been involved with the preservation and exhibition of films by Jack Waters, Warren Sonbert, David Wojnarowicz, and Curt McDowell. Recently, I have also consulted with the Solomon R. Guggenheim Museum on their Variable Media Initiative as it relates to experimental film.⁴ I also currently distribute high quality video editions of classic films by experimental filmmakers, including Robert Breer, Len Lye, Martin Arnold, Ken Jacobs, Stan Brakhage, and Jonas Mekas.⁵

Five Guiding Principles

Having labored on numerous experimental film initiatives from a variety of perspectives, over time I developed some guiding principles for the myriad technical decisions that must be made when preserving these films. In this article I emphasize case studies surrounding the films of Jack Waters, but also illustrate salient preservation issues for works by other experimental film artists.

1. Know the History of the Genre

As curators, we have a responsibility to fully understand the history of experimental film, especially the study of this genre in relationship to the dominant mode of commercial narrative cinema. Knowing this history well enables a greater appreciation of the kinds of decisions that

Gartenberg illustre plus avant son propos en s'appuyant sur des exemples tirés des films de Ken Jacobs, Warren Sonbert, Jack Smith, Anthony McCall et Andy Warhol et conclut en souhaitant que les archivistes du film aient désormais une attitude plus agressive et plus ouverte vis-à-vis le cinéma expérimental dont la survie contribuera assurément à une meilleure connaissance de l'histoire du cinéma, voire de sa nature même.



Warren Sonbert and his Paillard-Bolex in the 1960s
(Courtesy Ascension Serrano, the Estate of Warren Sonbert)

need to be made when handling the preservation of the actual physical elements.

First and foremost is the fact that these films resemble the work of fine artists, paintings, for example. It is important to inscribe into the preservation of the actual work the revelation of the hand of the artist in its original creation. Thus, filmmakers such as Stan Brakhage who etch scratches directly onto the film emulsion should not automatically have these particular scratches removed in the preservation process. In contrast, the presence of such scratches would be considered a technical flaw in the restoration of a commercial film.

In the commercial cinema, motion pictures are photographed on 35mm negative film from which various intermediates are struck in order to make many multiples of prints for simultaneous large-scale exhibition in commercial theaters. Historically, most experimental films have been shot on 8mm or 16mm reversal film. The filmmakers can ill afford to strike internegatives; thus, the edited camera originals are frequently projected, and occasionally individual reversal prints are made for distribution in nonprofit cooperatives. Barely able to afford paying for the storage costs for their films, the filmmakers often leave their camera originals in the printing laboratory of their choice. With the slew of lab consolidations and closures that have occurred since the 1970s, a substantial number of these camera originals are now lost.

2. Establish a Working Collaboration

It is of utmost importance to develop a working dialogue between the filmmaker, archivist, and laboratory personnel throughout the preservation process. The Estate Project for Artists with AIDS selected Jack Waters as one artist whose work needed the support of a preservation initiative. As an African-American, a gay man, and someone living with this disease, he often works in film, video, and dance to address issues of identity, gender, and sexuality.⁶

As a curator, my primary challenge in the preservation of Waters's first film, *Berlin/New York* (1986, Super 8mm), was selecting a laboratory whose track record and experience would be sensitive to the particular needs of an artist working on the margins of the culture. The selection of the New York firm BB Optics as the preservation laboratory of record for his film proved to be a good marriage.

BB Optics had already made Super 8mm to 16mm optical preservations of work for a variety of experimental filmmakers as well as for museums and other cultural institutions, and was already experienced in the challenges of this process. Moreover, the operator of the laboratory, Bill Brand, is an experimental filmmaker in his own right, and thus is acutely

Como recuerda en la nota 1, el autor ya había abordado la cuestión de la conservación del cine experimental en una comunicación presentada en el congreso de Atenas de la FIAF, en 1991, cuando era uno de los conservadores del Film Department del Museum of Modern Art de New York. Su vasta experiencia en este sector, junto con su conocimiento de los archivos filmicos, hacen de su testimonio un complemento valioso a la documentación publicada en JFP 72.

Desde el comienzo, Jon Gartenberg insiste en recordar este hecho esencial: para los cineastas experimentales «la emulsión es un organismo viviente», con cuya complicidad crean obras únicas, una de cuyas características es la fragilidad. Esta fragilidad es, a la vez, uno de los problemas más importantes que encuentran los archiveros filmicos deseosos de conservar obras tan especiales, que no gozan de la notoriedad y el público del cine narrativo.

La precariedad financiera que distingue a menudo la producción de películas experimentales evidentemente explica la escasa protección de que éstas gozan y hasta en los archivos filmicos que se preocupan por conservar estas películas, muy a menudo los únicos elementos conservados son copias de proyección (a veces muy gastadas).

Apoyándose en su experiencia personal (en especial su trabajo para organización The Estate Project for Artists with AIDS), el autor ilustra sus afirmaciones recurriendo al ejemplo de la restauración de las películas del coreógrafo-cineasta neoyorquino Jack Waters, específicamente la restauración de su película *Berlin/New York* (1986) con la colaboración de BB Optics. A partir de esta experiencia, enumera un cierto número de principios que constituyen una verdadera metodología específica para la conservación y/o restauración de las películas experimentales. Una de sus recomendaciones no puede dejar de evocar discusiones recientes en la FIAF, es decir, la necesidad de consignar con precisión la historia de cada restauración.

Gartenberg ilustra luego sus palabras con ejemplos tomados de películas

aware of the subtle sensitivities required to approach the preservation of every frame of each experimental film.

The first time we met together, Waters, Brand, and I engaged in a lengthy discussion that lasted several hours. We shared our respective backgrounds, reestablished connections in our histories, and arrived at a consensus for our approach to the preservation of Waters's work. Our mutual understanding was important, even before we handled any of the physical elements.

Two central concerns arose from these discussions, which were woven into the fabric of the preservation of Waters's films. His life and career is an embodiment of New York's Lower East Side culture, one that is defined by interdisciplinary work, the collaborative process, and social action.⁷ Waters is an engaged artist who creates in a variety of media – a dancer and choreographer, a film and video maker, as well as a writer, curator, and community activist. A number of his artistic endeavors have been produced in collaboration with his life partner, Peter Cramer.

The other major factor to consider was an understanding of, in his own words, his “availavist” aesthetic. That is to say, Waters maximizes the use of the low-tech tools at hand in creating his moving images, whatever format he might be working in at the given moment (e.g., Super 8mm reversal, 16mm reversal, 16mm negative, High 8 video), and with whatever equipment is in the offing (cameras, film rewinds and splicers, and homemade video editing systems). The resultant images and sound reflect the imprint of this aesthetic through such artifacts as rephotographed images, serrated splices, and double system projection (the image and soundtrack are on separate physical elements).

3. Focus on the Artist's Creative Process

In approaching the preservation of experimental works, decisions must be tailored in harmony with the artist's creative process and intent, not just with the product (the “finished” film). *Berlin/New York* was preserved from a Super 8mm reversal original with a soundtrack on cassette tape. The original Super 8mm film was extensively scratched (from repeated projections), and sections of the film were rephotographed from yet other source footage projected onto a wall. *Berlin/New York* also contains shots filmed through fences and other physical barriers.

Our objective in the preservation of this film was to convey the sense of layering inherent in the work. In the preservation, we minimally reduced the surface scratches but allowed the rough-hewn quality of the major splices and scratches to be reproduced in the 16mm version. As Brand noted, “The object was to simulate not only the look of the Super 8 original with its characteristic density and color saturation, but also the quality of a Super 8 projection allowing for its somewhat unstable registration at splices.”⁸

Another Waters film, *The Male Gayze* (1990), was preserved by BB Optics from a 16mm original reversal, also with a separate tape track. The original film was spliced with serrated tape splices, which we decided to leave in rather than to replace them with more invisible splices. Even though these splices interrupt the smooth flow from one shot to another, their visual presence in the preservation materials make manifest Waters's underlying “availavist” aesthetic, that of his working

de Ken Jacobs, Warren Sonbert, Jack Smith, Anthony McCall y Andy Warhol y concluye augurando que los archiveros filmicos tengan una actitud más agresiva y abierta hacia el cine experimental, cuya supervivencia seguramente ha de llevar a un mejor conocimiento de la historia del cine y hasta de su misma naturaleza.

with a particular kind of splicer at the moment of originally creating this work.

4. Document the Version of the Work Preserved

As curators, we are working not only to preserve the physical materiality of experimental film, but also to inscribe the circumstances surrounding its exhibition. In the commercial cinema, the film is set in a fixed form that allows the object to be massively distributed in order to generate maximum profits for its producers. In contrast, experimental films are created without regard for any earning potential. Because of this economic reality, the form in which these films are presented can readily be changed from venue to venue, as they are repeatedly exhibited by the artist.

Ken Jacobs's exhibition of *Bitemporal Vision: The Sea* (1994), from his Nervous System series, personifies this performative dimension of the experimental filmmaking enterprise. In Jacobs's own words,

"The Nervous System brings a pair of stop-motion film projectors into a kind of congress, what the machines do with each other and what issues forth determined moment-to-moment by (mostly tiny hairline-precise) shifts of alignment introduced by the projectionist-performer. We observe the fluttering relationship of *stills* ... as frames are held, arrested in their respective paths of light sometimes for minutes at a time, with a spinning exterior shutter in front of the projectors alternating and melding their cast images.

"Along with the jitters, the combined light-outputs can produce figures in scenes of uncanny movement ("eternalisms") and depth. A 2½-D ripe for impossible changes, both subtle and violent, becomes available to sight (including the one-eyed) without visual aids."⁹

What becomes readily apparent from experiencing one of these wonderful live performances is that no two projections of this film work will be exactly the same. Each movement on the screen is an external reflection of the subtle moment-to-moment shifts in Ken's own nervous system sensibilities as he "performs" the projections in person. Just as Hollis Frampton has articulated the fragility of film in its physical materiality, so also has Jacobs underscored the fundamentally ephemeral nature of the filmgoing experience.¹⁰

From another dimension, artist Anthony McCall dramatically exploits the physicality of the space in which the projection of his film *Line Describing a Cone* (1973) takes place. According to one critic,

"If the image is seen on the screen, it is nothing more than a white dot on a black background, gradually describing a circular path, and leaving a white circular line in its trace. The total circle is built up in thirty minutes, the length of the piece. ... It should be shown in a space where the audience can walk about. So what is seen is not a dot forming a circle but a line, running outwards in a space from the projector lens, like a sharp searchlight, very very slowly forming a conical curved plane, which finally forms a complete cone with its

apex at the lens. ... The image is formed on the dust particles in the air...which somehow seem [sic] substantial but resists touch."¹¹

Andy Warhol also altered his films through the exhibition process. Warhol's filmmaking efforts were at once serial and prolific, yet shifting and elusive. Beginning early in 1965, he regularly shot 33-minute reels (1,200 feet) of 16mm sound film on an Auricon camera. Each individual reel was unedited. These complete reels were then assembled in different arrangements for public exhibition. They were changed from showing to showing of a film or incorporated into other films. During some exhibitions images were superimposed from multiple projectors, or projected simultaneously and shown side by side. A deliberate sense of play and experimentation was at work. *The Chelsea Girls* (1966) is paradigmatic of this interplay between the regular production of reels and the changing order of their exhibition before the film was fixed in a form for more commercial nationwide distribution.¹²

The experimental filmmaker Jack Smith even re-edited physical reels of film during their projection, turning these screenings into performances. According to Jerry Tartaglia,

"Oftentimes, while the film was screening, he would remove the take-up reel and begin re-splicing the material into a new arrangement. Obviously, this had to be accomplished quickly, before the remaining material had run through the projector. Jack developed an ingenious way of re-editing during a performance. He used tape splices.... The bits of tape were just large enough to hold the film strips together, and small enough to pass through the projector gate. The visual result of this method was astonishing. The splices were visible, of course, but the material was re-woven into a new tapestry of visual excess with each screening. One hour of film material, in this way, could be transformed into a three-hour film experience."¹³

Within this context, the preservation of Waters's films also serves as a case in point. In retracing the history of the creation of *Berlin/New York*, we soon realized that its form had been significantly altered for different exhibition venues. Given Waters's and Cramer's histories as dancers before becoming filmmakers, it became important to define the precise status of the version we had in hand and that we were now preserving. According to Waters, *Berlin/New York*

"was originally created as a backdrop to a dance/performance work I did as a member of the collective POOL in 1986. The piece was about the arbitrary nature of political borders. ... After the dance/performance of 'A Free Ride', we were asked by Area, a nightclub in TriBeCa, to perform a piece on the theme of war. We did a routine about urban guerrilla warfare – dressed in army fatigues – and expanded the film to incorporate more footage.

"When I looked at the film again in this context, I realized that the footage of torched buildings on the Lower East Side looked a lot like the images of bombed-out Berlin. I then added a soundtrack. The completed film is the documentation of two devastated world capitals, one ruined because of real estate speculation and the other because of war."¹⁴

Notes

For help in shaping my thoughts for this article and in facilitating its publication, I would like to thank Bill Brand of BB Optics; filmmaker Jack Waters; Patrick Moore, former director of the Estate Project for Artists with AIDS; John Hanhardt, senior curator of Film and Media Arts at the Guggenheim Museum; Jon Ippolito, developer of the Variable Media Initiative at the Guggenheim; Toni Treadway of Brodsky and Treadway; Karan Sheldon of Northeast Historic Film; Mona Nagai, curator at the Pacific Film Archive; and Chris Horak, editor of *The Moving Image*.

1. I gave a presentation about the role of film archives in preserving experimental works at the 1991 annual congress of the International Federation of Film Archives (FIAF) in Athens, Greece (an apt site, given ample evidence in that city of the preservation of antiquity). The organizers happened to mistranslate the title as “The Fragile Emotion”, which perfectly fit the aim of my presentation to directly link the experimental artist’s interior emotional world to the delicacy of the imagery he or she fixes on the emulsion.

This article is also an expansion on some of the core ideas I presented then, seen from the added experiences I have accumulated over the last decade since that presentation. This article is also a refashioning of the panel I chaired with Bill Brand and Jack Waters at the 2001 AMIA conference in Portland, Oregon, entitled, “Curatorial Challenges: Restoration of Small Gauge Films”.

2. Witness such films as *Her Fragrant Emulsion* (1987, Lewis Klahr), *Nitrate Kisses* (1992, Barbara Hammer), *De Profundis* (1997, Lawrence Brose), and *The Film of Her* (1999, Bill Morrison). For a detailed discussion about Morrison’s film and the restoration of the Library of Congress paper prints as a dramatized metaphor for the ephemeral nature of the filmed image, see Gabriel M. Paletz, “Archives and Archivists Remade: The Paper Print Collection and *The Film of Her*,” *The Moving Image*, vol. 1, no. 1 (Spring 2001), pp. 69–93.

5. Shadow the Economic Models of the Commercial Film Industry

From an economic point of view, these creations of experimental filmmakers are lost between the profit potential of the commercial film industry and the museum-gallery-collector fine art industry. To a great degree, experimental films have fallen into an abyss of financial neglect. Only through aggressive and comprehensive plans to simultaneously collect, preserve, distribute, and exhibit individual works can these films be elevated on any scale to compete with the circulation of works in these other marketplaces.

When I was approached by the Estate Project for Artists with AIDS to create a program for the preservation of experimental filmmakers, I was influenced by models I had experienced in restoring films for distribution in the commercial marketplace. For the Estate Project for Artists with AIDS, I developed strategies to properly address in comprehensive fashion the reintegration of these films into the broader culture.

These methods encompassed **legal** issues (resolving copyright and access issues related to the filmmakers’ estates); **storage** concerns (moving the original elements from the filmmakers’ personal possession and film laboratories and storage warehouses into qualified archives); **cataloguing** processes (assembling definitive filmographies of the filmmakers’ *oeuvre*, both through previously assembled lists and through newly researched discoveries); **preservation** programs (creating protection master internegatives and interpositives for each film); **distribution** outlets (making extra prints to be circulated on a worldwide basis via film co-ops, boutique distributors, or other agencies); and **exhibition** venues (curating screenings so as to establish a system of research and study to further nurture these other objectives).¹⁵

Patrick Moore, former director of the Estate Project for Artists with AIDS, was enormously successful in generating financial support for our initiatives. The infusion of significant sums of money for the preservation of these filmmakers’ works provided incentives for public institutions to collaborate in proactive and timely fashion on the conservation and dissemination of these works. Instead of the source materials lying fallow in archives for years, these artists’ works have now been preserved and are being actively disseminated.¹⁶

Methodology

Here then follows a schema for the technical restoration of experimental films, based on the guiding principles just described.

1. Assemble and study detailed documentation about the artist’s career and related individual works. In the case of *Berlin/New York*, we documented three iterations of this film. This procedure also led me to discover, when restoring Warren Sonbert’s *oeuvre*, the existence of three different versions of his *magnum opus*, *Carriage Trade* (1968–1972).¹⁷
2. Track down all camera originals, prints, and related production elements (from filmmakers, laboratories, and archives, as well as film cooperatives and libraries). We located the only extant copy of Sonbert’s *The Tuxedo Theatre* (the first, short version of *Carriage Trade*)

3. The project to preserve and exhibit the Andy Warhol film collection and to produce a *catalogue raisonné* was spearheaded by John Hanhardt, then curator at the Whitney Museum of American Art. The preservation of Warhol's films was undertaken by The Museum of Modern Art. See my essay, "The Films of Andy Warhol: Preservation and Documentation," in *The Films of Andy Warhol* (New York: Whitney Museum of American Art, 1988), pp. 15–17. Callie Angell is currently working on the *catalogue raisonné* of Warhol's film oeuvre. The first volume, covering screen tests, was published in 2006 (see review in *Journal of Film Preservation* #71, July 2006).

4. John Ippolito, a curator at the Guggenheim Museum, has developed the Variable Media Initiative. For more information, see www.guggenheim.org/variablemedia

5. The Re:Voir collection was started by Pip Chodorov, an experimental filmmaker and founder of the Frameworks listserve. I have partnered with him in the production and release of this video line in NTSC format. For more information about these video editions, see www.re-voir.com/usa

6. For more information about Jack Waters, his life, work, and the preservation of his films, see my online interview with Jack Waters and Peter Cramer, "Escaping 'Mediocrity's Vast Columbarium,'" at www.artistswithads.org/artery/artist/artist.html. Also see the citation of *The Male Gayze* (1990) in Bill Stanford Pincheon, "Black and Queer Visual Culture: An Annotated Filmography and Reference Guide," *The Moving Image*, vol. 1, no. 1 (Spring 2001), pp. 176–177. Note, however, that even though this work was distributed by Frameline on video, it was originally shot on 16mm reversal film.

7. Waters's films are preserved in the Fales Library at New York University. Marvin J. Taylor, the Fales Librarian, has made a significant effort to collect, document, preserve, and exhibit works created by Lower East Side artists. For more information about the Downtown Collection at Fales Library, see www.nyu.edu/library/bobst/research/fales/

in the London Film-Makers' Co-op, where it had remained unrented for many years.

3. Perform detailed physical inspections of each individual film element. For the David Wojnarowicz project, before we began preserving any film, we created a detailed cataloguing sheet in which we recorded myriad technical details about each of the more than 150 physical elements in the collection, documenting such aspects as length and frame rate, surface abrasions, splices, and sprocket condition; film stocks and exposure; and audio format and sound quality. Table 1 is the detailed inspection report compiled by BB Optics for the Super 8mm print of *Where Evil Dwells* (1986, Tommy Turner and David Wojnarowicz).
4. Perform detailed comparisons for all elements of a given film. When we restored the "epic trailer" for *Where Evil Dwells*, we found 45 seconds of missing footage in the Super 8mm camera original that was not present in the Super 8mm print. By working from the camera original rather than the reversal print, we were able to produce more subtleties in the flesh tones and detail than were apparent in the existing 8mm print version and video copies. For the additional picture material, which lacked the corresponding soundtrack, we restored the missing audio using the track from the Super 8mm print as a guide. Co-filmmaker Tommy Turner supervised the reconstruction of the missing audio with Bill Seery at Mercer Street Sound.

When we cataloged the elements for Curt McDowell's *A Visit to Indiana* (1970, Ted Davis and Curt McDowell), we discovered the existence of slightly different 8mm and 16mm versions of the film. The filmmakers had shot the film in single 8mm and had made an 8mm reversal projection print. At some later point, McDowell projected this 8mm version and rephotographed it onto 16mm reversal, consequently introducing increased flicker into the image texture of the film. He then slightly re-edited the 16mm film. This version was then put into distribution by Canyon Cinema. In order to fully trace McDowell's career from a university student making 8mm films to a 16mm filmmaker of some commercial success, both versions need to be considered for preservation.

Table 2 is a section of the detailed inspection prepared by BB Optics, which compares frame by frame the single 8mm print with the 16mm reversal print, both found in the collection of filmmaker Curt McDowell's estate.

5. Make preservation and access decisions consistent with the guiding principles. For *Berlin/New York*, from the detailed physical inspection of the source film element, we were able to carefully evaluate critical issues, including how to treat the exposure and color variations from shot to shot, the type and condition of splices, damaged frames, hairs in the gate, upside-down shots, and flaring at the end of the film.¹⁸

Until the involvement of the Estate Project in their preservation, Waters's films were only available for showing in film format on double system (i.e., with the picture on a separate element from the track). The filmmaker had made low-cost transfer from these elements together onto video, but this resulted in a severe loss in the quality of the picture

8. Bill Brand, "History of Preservation for Films by Jack Waters," unpublished document in the Estate Project files, revised 14 June 2001.
9. Ken Jacobs, undated flyer, "Description of the Nervous System," for Nervous System performance of *Bitemporal Vision: The Sea* on 12 February 2000, during the exhibition *The American Century: Art & Culture 1900–2000, Part II: 1950–2000*.
10. At an exhibition and conference organized by John Hanhardt, *Researches and Investigations into Film: Its Origins and the Avant-Garde*, at the Whitney Museum of American Art in November 1979, experimental filmmaker and photographer Hollis Frampton gave a fascinating talk entitled "The Invention Without a Future," about how the film stock itself is constructed from organic substances – i.e., the gelatin layer is manufactured from animal bones, skins, and hooves – which will eventually disintegrate over time.
11. Malcolm LeGrice, *Studio International* (London, 1974).
12. Jon Gartenberg, "Notes on the Restoration of *The Chelsea Girls*," for a screening at The Museum of Modern Art in 1989.
13. Jerry Tartaglia, "Restoration and Slavery," in *Jack Smith and His Secret Flix* (New York: Museum of the Moving Image, 1997), p. 69.
14. Jack Waters, in "Escaping 'Mediocrity's Vast Columbarium,'" at www.artistswithaids.org/artery/artist/artist.html
15. Press release dated 6 February 1997, "Restoring and Preserving the Work of Experimental Filmmakers during the AIDS Crisis" (New York: Estate Project for Artists with AIDS).
16. For example, all the films of Warren Sonbert, which have been preserved by the Academy of Motion Picture Arts and Sciences, are available for distribution through Canyon Cinema, San Francisco. Also, the touring retrospective exhibition, *Friendly Witnesses: The Worlds of Warren Sonbert*, which I guest curated as part of the Film and Media Arts Program under the direction of John Hanhardt at the Solomon R. Guggenheim Museum in 1999, has since traveled to the San

and audio. In order to make these films more accessible to a wider audience, one of our overarching objectives, we created composite prints from the preserved film and audio elements. In the case of *Berlin/New York*, which was originally shot and projected at 18 fps in Super 8mm, this necessitated step-printing the film (doubling every third frame) in order to allow the film to be projected at 24 frames per second in 16mm. (The camera original was of course kept intact.)

The original soundtrack was taken from the cassette tape and then sweetened at Mercer Street Sound in the presence of the filmmaker in order to approximate the quality of the original wild sound as closely as possible. The track was synchronized to the picture, using the video transfer as a guide as well as supervision by the filmmaker. The resultant audio track was then mastered to DAT [Digital AudioTape]. An optical negative was made at Du Art Film and Video, from which the optical track on the composite print was generated.

Throughout the project, BB Optics created detailed technical matrices that governed the frame-by-frame optical printing of the films, all decisions being made in accord with the intent of the filmmaker. Table 3 is a section of BB Optic's "shooting score" for the preservation of *Berlin/New York*, showing instructions for exposure, step-printing to duplicate every third frame, and maneuvers to replace ripped frames with surrounding ones.

6. Document in written form the preservation history of the work and the preservation decisions made. In this way, we are able not only to produce a historical record about the creation of each individual film, but also to note the concurrent decisions that were made in the preservation process consistent with the intent of the artist.

Example: History of Preservation for *Berlin/New York* by Jack Waters

Between June 1999 and November 2000, BB Optics was hired by Gartenberg Media Enterprises to help preserve three films by Jack Waters: *Berlin/New York*, *The Male Gayze*, and *Diotima*. Jack Waters was consulted at each stage of the project, and we depended on him to make final judgments about the general approach for each film as well as for judgments about exposure, color, and sound. The preservation history for *Berlin/New York* follows.

"Berlin/New York is originally a Super 8 color reversal and b/w film projected at 18 fps with a soundtrack on cassette tape. After inspecting the original and doing exposure and scratch-reduction tests, the film was optically printed to 16mm 7272 internegative and step-printed, doubling every third frame to allow the film to be projected at 24 fps in 16mm. The optical printing was done by BB Optics with developing and workprints by Du Art Film and Video. Since the original Super 8mm is extensively scratched, and the image itself is made from rephotographed projections of other, already scratched Super 8mm material, we determined that the best way to preserve the artist's intent was to minimally reduce the surface scratches but allow the roughness of the major scratches and splices to be reproduced in the 16mm version. The object was to simulate not only the look of the Super 8mm original, but

Francisco Museum of Modern Art (2000) and the Centre Pompidou in Paris (2002). See Jon Gartenberg, *Friendly Witnesses: The Worlds of Warren Sonbert*, exhibition catalogue (New York: Solomon R. Guggenheim Museum, 1999).

17. *The Tuxedo Theatre* is Sonbert's 21-minute montage film, a precursor to the more widely distributed 61-minute *Carriage Trade*. Both these versions are preserved at the Academy of Motion Picture Arts and Sciences in Los Angeles. A longer version of *Carriage Trade*, edited and exhibited by Sonbert after he made *The Tuxedo Theatre* and before he settled on this 61-minute version, is now preserved at Anthology Film Archives.

18. Unpublished e-mails between Bill Brand and the author, 24 and 29 June 1999.

19. Bill Brand, BB Optics, 108 Franklin Street #4W, New York City, NY 10013, 23 March 2001. Mercer Street Sound is now Mercer Media.

also the quality of a Super 8mm projection. New titles were created in 16mm color negative by Gary Becker at F-Stop Studio, including a head title card, five tail film credit cards, and two preservation credit cards.

"The workprint was transferred to Beta SP with timecode for the audio mix. The original soundtrack was transferred to DAT from the cassette tape, remixed and synchronized to the picture, and mastered to DAT by Bill Seery at Mercer Street Sound. A 'b-wind' optical negative was made at Du Art Film and Video. The answer print, corrected print, and release prints were made by Du Art Film and Video."¹⁹

Conclusion

Only through a more aggressive, systematic approach on the part of curators and archivists to the preservation of experimental films will this body of work be recognized for its critical position in the evolution of film history. We will succeed not only in recapturing the full history of the avant-garde cinema, but also in more readily tracing the stylistic influences of the avant-garde cinema on more mainstream moving-image products, including narrative cinema, television advertising, and MTV. Through this enterprise, we strive to do justice to the distinct visions of each individual experimental filmmaker. Only in understanding the evolution of his or her process can we more fully pay respect to their marvelous creations in the act of preservation.

Jon Gartenberg is President of Gartenberg Media Enterprises, Inc. His company excavates and recovers libraries of classic and avant-garde films, as well as archives of publishing and photographic assets. Gartenberg Media also distributes DVDs of international classics and experimental films.

For eighteen years Gartenberg worked as a curator in the film archive of The Museum of Modern Art in New York, and was a member of the FIAF Cataloguing Commission from 1981 to 1991, where he edited the *FIAF Glossary of Filmographic Terms*. Gartenberg has served as program director for the Film Preservation Project of the Estate Project for Artists with AIDS. Jon can be contacted at: jon@gartenbergmedia.com.

"The Fragile Emulsion" originally appeared in *The Moving Image*, vol. 3, no. 2 (Fall 2002). Copyright 2002 by the Association of Moving Image Archivists. Reprinted by permission of the University of Minnesota Press.

Table 1 David Wojnarowicz films

David Wojnarowicz films 8/06/00 Inspection Report

JAG #1 Inspected By Bill Brand

JAG#	001
Title	Where Evil Dwells
Goko Film to Tape Transfer	Not transferred
Notes	This is a print of the original footage. The print is missing some sections of the original. This print has a magnetic stripe with the most authentic version of the sound track as of 8/12/99.
Gauge	super-8
Frame Rate	24 fps (video transferred at 24.21 fps)
Length	43153 frames from first picture to last picture 600 super-8 feet 29 minutes 58 seconds 1332 feet blown up to 16mm
Container Information	800 ft <i>Bonum</i> case (broken & taped) Where Evil Dwells 33 min. Tommy Turner + David Wojnarowicz 45330 (on 1" wide red tape)
Reel Information	800 ft <i>Bonum</i> reel Where Evil Dwells 2 (on orange tape)
Leader Information	None on white leader Head printed leader: Tom Turner 6211 Tail printed leader: turner #7926
Filmstock	b/w a-wind print (probably 7361) w/ magnetic stripe on emulsion
Audio	On Magnetic stripe (none on balance stripe). Track is recorded with high levels of overmodulation.
Condition: scratches	Scratched throughout on base and emulsion
Condition: shrinkage	Okay (72 frames per foot)
Condition: vinegar syndrome	None
Condition: sprockets	Good
Condition: tears & creases	Okay
Splices	About 12 tape & cement splices. Cement splices are well made. Most tape splices are Kodak Presstapes which cover magnetic stripe. Some tape splices are Würker. One splice has a Würker splice over a Presstape. One tape splice has a square hole punched in the middle of the frame which is what happens when a guillotine splicer used backwards. The Master print was made from original already spliced with tape splices and the image of these splices appear in the print. Some of the original splices had stretched so a white line is visible.
Burned frames	None
Exposure & color	Generally high contrast both because of lighting in original and because of increase of contrast in printing master.
Hairs & dirt in camera gate	Occasional, usually very close to frame line.
Titles or Credits	Head Title: "Where Evil Dwells" spray painted on glass 53 seconds into film Tail Credits. Animated tongue emerging from mask.
Box ID	Tommy Turner "Where Evil Dwells" 10 1/2" x 15 1/2" x 21/2" museum box In folder labeled: 1. Turner Coll. Where Evil Dwells Trailer
Fales Library Inventory	1. Turner Coll. Where Evil Dwells Trailer 33 min. ca 600 ft.

Table 2

8mm print "Visit to Indiana"

16mm "Visit to Indiana"

shot #	frames	DESCRIPTION/NOTES	shot #	ft:fr	DESCRIPTION/NOTES
1	0-40	photograph	1	0-2.16	photograph
2	41-187	beginning titles	2	2.17-8.37	beginning titles
3	188-746	Black leader/342-351: face CU	3	8.38-16.21	Black leader/face CU not on 16mm
4	747-753	road: begins on a half frame	4	16.22-16.25	First road image
5	754-788	road: ends on a half frame	5	16.26-17.34	road sign
6	789-822	Black leader	6	17.35-20.14	Black leader
7	823-849	road: begins on a half frame	7	20.15-21.00	road sign
8	850-875	road	8	21.01-21.38	road
9	876-900	road	9	21.39-22.36	road
10	901-937	exposure change	10	22.37-24.10	exposure change
11	938-960	road: ends on half frame	11	24.11-25.02	road
12	961-1093	Black leader	12	25.03-32.02	Black leader
13	1094-1141	road: begins on half frame	13	32.03-33.24	road
14	1142-1158	road: lighter	14	33.25-34.09	road: lighter
15	1159-1177	road: light	15	34.10-34.37	road: light
16	1178-1192	road: darker	16	34.38-35.19	road: darker
17	1193-1206	road: ends on half frame	17	35.20-35.38	road (35.39-36.00: flash frame)
18	1207-1250	Black leader	18	36.01-39.25	Black leader
19	1251-1283	road: begins on half frame	19	39.26-40.23	road
20	1284-1317	road clock	20	40.24-41.33	road clock CU with zoom in
21	1318-1326	road: darker	21	41.34-42.06	road: exposure change: much darker
22	1327-1340	road: light changes on 1334 and again on 1338	22	42.07-42.30	road: light change within the shot
23	1341-1355	white house and road	23	42.31-43.12	
24	1356-1365	woods and road: ends on half frame	24	43.13-43.25	
25	1366-1409	Black leader	25	43.26-48.33	Black leader
26	1410-1438	road: begins on half frame	26	48.34-49.20	road
27	1439-1452	road	27	49.21-50.00	road: lighter
28	1453-1468	road	28	50.01-50.24	road
29	1469-1540	road side doll	29	50.25-53.10	pan and zoom on big road side doll
30	1541-1591	food sign and quick pans	30	53.11-55.06	food sign/quick pan
31	1592-1606	road	31	55.07-55.28	highway
32	1607-1621	road	32	55.29-56.10	highway
33	1622-1638	road and trees: ends on half frame	33	56.11-56.34	small road in woods
34	1639-1848	Black leader	34	56.35-61.11	Black leader
35	1849-1964	man CU w/zoom out: begins and ends on half frame	35	61.12-65.14	man in medium shot with zoom in
36	1965-2000	Black leader	36	65.15-70.15	Black leader: begins on flash-half frame
37	2001-2279	BW people indoors: begins on half frame	37	70.16-80.16	BW people
38	2280-2564	BW child CU: ends on half frame	38	80.17-89.31	BW child CU: approx. @ 90.31 fades to black
39	2565-2622	Black leader	39	89.32-91.07	Black leader
40	2623-3019	BW woman and child outdoors: begins on half frame	40	91.08-105.15	BW woman and child
41	3020-3286	BW woman CU with zoom ins and outs	41	105.16-115.07	Bw woman CU with zooms
42	3287-3485	BW child CU with zoom ins and outs: darker	42	115.08-120.26	BW child CU: color camera roll flares out
43	3486-3926	BW children: flares out up to 3926	43	120.27-121.18	end of previous shot with new camera roll
44	3927-4164	BW woman and child inside: flares in from 3927	44	121.19-138.11	BW children in yard: flares out/light changes
45	4165-4275	woman CU silhouette: ends on half frame	45	138.12-148.05	BW roll in: woman and child indoors
46	4276-4366	Black leader	46	148.06-152.25	
47	4367-4573	BW woman holding binoculars with zoom ins and outs	47	152.26-157.30	Black leader
48	4574-4892	woman sitting medium shot: flares out	48	157.31-166.17	BW woman with binoculars/ 157.37:flash fr.
49	4893-5145	Color roll in: woman in hood with zoom in	49	166.18-172.36	flares out/splice on the original
50	5146-5287	hand CU	50	172.37-181.39	Rolls in on orig: couple in yard, zooms in to woman in hood
51	5288-5516	old woman in garden	51	182.00-184.33	hand CU
52	5517-5639	Black leader	52	184.34-191.21	old woman in garden (very blue on 16mm)
53	5640-5732	BW man driving over the shoulder	53	191.22	black frame: orig has black leader (8mm #52)
54	5733-5803	BW CU man on wheel profile	54	191.23-192.22	BW man driving over the shoulder: shorter than 8mm
55	5804-5835	Black leader	55	192.23-192.39	BW CU man on wheel profile: shorter than 8mm
56	5836-6045	BW amusement park	56	193.00-195.38	BW man driving w/red tint (end of 16mm #54)

Table 3

BB OPTICS

108 Franklin Street New York, New York 10013-2952 (212) 966-6253

JOB NAME: Berlin/NY DATE: 6/29/99

CONTACT: Jack Waters, Jon Gartenberg Telephone

JOB DESCRIPTION: Copy to 16MM

ORIGINAL FILMSTOCK: KODACHROME & B/W TO CAMERA STOCK 7272-296

VOLTAGE: 120 F-STOP: 8 ND 2 CC:C:20 M:40 DIFFUSER: #3010 UV FILTER: YES

FT:FR	PROJECTOR	PRESET	MODE	RATIO	FADE	F-STOP	N.D.	CC-C:M	CAMERA
	o	200	CO		CLOSED				200
5.00	o	187	ST	2.3	OPEN	5.6	2		449
11.09	187	180					1		689
17.09	367	163				8			907
22.27	530	258					o		1251
22.27	788	275				5.6	1		1617
40.17	1063	107					2		1760
44.00	1170	1085				8	o		3207
80.07	2255	1	AL	2					3208
80.08	2256	2	PO			RIPPED	FILM	FRAMES	3208
80.08	2258	1	AL	2					3210
80.10	2259	100	ST	2.3					3343
83.23	2359	1	PO						3343
83.23	2360	1	AL	2					3345
83.25	2361	8	ST	2.3					3356
83.36	2369	1	PO						3356
83.36	2370	1	AL	2					3358
83.38	2371	28	ST	2.3					3395
84.35	2399	853					1		4532
113.12	3252	99				5.6	2		4664

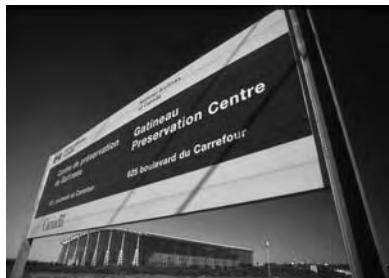
Mandatory Film Deposit in Canada

Richard Lochead

Legal Deposit

Dépôt legal

Depósito legal



The Gatineau Preservation Centre in Ottawa.

Au Canada le dépôt légal pour les livres fut institué dans les années 50; à partir des années 70, il s'appliqua également aux enregistrements sonores et, en 1993, aux production sur support vidéo. L'industrie cinématographique pour sa part s'est toujours montrée rébarbative à l'idée d'un dépôt obligatoire.

En 2002, quand la Bibliothèque nationale du Canada et les Archives nationales du Canada fusionnèrent, une nouvelle tentative en ce sens fut amorcée. Les producteurs alléguèrent le coût élevé du tirage des copies ou autres éléments et finalement les films ne sont acquis aux fins du dépôt légal que s'ils ont fait l'objet d'une édition vidéo – un support évidemment sans valeur pour la conservation à long terme.

La production cinématographique bénéficiant très majoritairement de l'aide financière du gouvernement canadien, l'organisme responsable de cette aide dans les années 70, le Canadian Film Development Corporation / Société de

All nations face the challenge of safeguarding their film heritage. The sheer volume of this task is beyond the scope of individual action, leading many film archives to seek collective action by a process in which films are automatically preserved at a national institution. The idea of mandatory deposit of films in libraries or archives is not a new one, but it is only in the last two decades that significant progress has been made in several FIAF countries to implement such longstanding ideas. The nature and form of such mechanisms vary from country to country, depending on its own development of film and political culture, but a significant advance in one country can also serve to help a similar cause in other countries. It is within this context that the following description of the situation at the Canadian federal level is offered.

Legal deposit seeks to protect a nation's cultural heritage by making it a mandatory legislative requirement for a producer of a published work to deposit one or more copies of a published work in a national institution. This legislation is usually administered by a national library, and as it was first used for books the requirement is for copies at a reference level, not originals. In Canada, legal deposit was introduced for books in 1953, and later extended to sound recordings in 1969 and video in 1993.

Attempts to include film as part of legal deposit legislation in Canada have been resisted by the film industry, citing the high cost of providing film prints or other original elements. Consequently, film is now only acquired through Canadian legal deposit if it is published in a video reference format, a format not sufficient for long-term preservation.

Legal deposit was not the only mandatory deposit mechanism pursued by the National Archives of Canada to preserve its film heritage. Like other countries, the volume of feature film production is closely linked to government funding. Canada's first federal government funding agency, the Canadian Film Development Council, was founded in the 1970s, and soon after requested that all funding recipients deposit a reference-quality cassette of their film in the National Archives of Canada. Once again, this arrangement fell far short of archival requirements for a negative, internegative, or 35mm print.

As a result, the National Archives of Canada used its limited acquisition budget to purchase a print of the major Canadian feature films made during the year, but could only afford to purchase a limited number of feature films. Other options employed by the National Archives included deposit arrangements with filmmakers and individual donations in return for a tax credit. This unsatisfactory and incomplete situation existed from the 1980s to 2000. Unsatisfactory, because the existing mandatory provisions of legal deposit and government funding agencies only resulted in the deposit of VHS cassettes. Incomplete, because limited acquisition funds only permitted the purchase of preservation-quality prints for a small number of feature films, and the individual

développement de l'industrie cinématographique canadienne, imposa à ses bénéficiaires de déposer une cassette vidéo de bonne qualité aux Archives nationales du Canada. Nous étions encore loin du négatif, du contretype négatif ou de la copie 35mm répondant aux exigences habituelles des archives du film.

De 1980 à 2000, pour pallier à cette situation bloquée, les Archives nationales du Canada firent tirer à leurs frais un certain nombre de longs métrages de la production canadienne annuelle et sollicitèrent des dons en échange de reçus pour fins d'impôts sur le revenu. Toutes ces pratiques s'avérèrent coûteuses, exigeantes et inadéquates.

Une façon de relancer le débat sur l'urgence du dépôt légal fut la publication en 1986 d'un index de la production de longs métrages au Canada depuis 1913. Or la moitié des films répertoriés étaient désormais considérés comme perdus... La création d'un groupe d'enquête gouvernemental sur la conservation du patrimoine audiovisuel canadien a constitué un autre effort dans ce sens; la publication de son rapport (*Fading Away : Strategic Options to Ensure the Protection and Access of our Audio-Visual Memory*) en 1995 rallia un large consensus et conclut à la nécessité d'une aide financière gouvernementale accrue – une aide qui ne vint pas...

Une conséquence plus heureuse fut qu'à moyen terme la question de la conservation fut incluse dans la nouvelle politique du film du gouvernement canadien : tout producteur recevant de l'aide du gouvernement canadien pour un film doit désormais déposer deux copies 35mm neuves de ce film et un « master » numérique aux Archives nationales du Canada. (10% de l'aide consentie est retenu jusqu'à ce que le producteur ait rempli ces obligations).

Fait à noter, il s'agit d'une contrainte contractuelle, non d'une obligation dictée par une loi; un changement de politique pourrait l'annuler...

Néanmoins il s'agit d'un pas dans la bonne direction : la notion de conservation est désormais admise. Reste à gagner le droit de rendre ces films accessibles, sans frais, à travers les cinémathèques.

deposit and tax credit donations proved time-consuming and costly to maintain.

One perhaps universal rule of bureaucracy is that when you do not receive what you want or need, you are invited to document your case for the next time. Such thinking was a contributing factor in the publication by the National Archives in 1986 of the *Canadian Feature Film Index*, which extensively researched and detailed all feature films produced in Canada from 1913 to 1985. It is estimated that over half the films cited no longer exist today or are presumed lost. Another significant event during this period was the creation of a federal task force in 1993 to assess the crisis in audio-visual preservation in Canada. Its 1995 report, *Fading Away: Strategic Options to Ensure the Protection and Access to Our Audio-Visual Memory*, reached consensus on key problems and recommended increased funding for film preservation, but the much-needed funding did not materialize.

However, one theme from this report became popular with government policy makers: the concept of the life cycle of the record and the logic of viewing production, distribution, and preservation as an interconnected whole. This concept provided a much-needed entry point and rationale for preservation to be included as part of the overall film funding programme of the Canadian federal government. In the year 2000 the federal government announced a new film policy, entitled “From Script to Screen”, which included, for the first time, a separate component for preservation. This new policy stipulated that all recipients of federal funding for feature film production must deposit two unused 35mm prints and a digital master and reference copy with the National Archives of Canada, and that recipients would not receive the remaining 10% of their funding until this requirement was met. Although these conditions did not fully meet the archival request of an internegative, the financial “stick” of loss of funding was a major advance over legal deposit in terms of ensuring compliance from film producers.

The strength of this approach is also its weakness. It is a contractual requirement of a government funding programme, not a legal requirement. This means that, unlike legal deposit, the programme could disappear with a change of government policy. But the outlook remains positive in that preservation concerns are now considered as part, rather than an afterthought, of overall film policy within the Canadian government. The challenge for the years ahead is to extend this approach to all film and television production in Canada by integrating the comprehensiveness of legal deposit legislation with the leverage of funding programmes in both the private and public sector to ensure that our film heritage is preserved adequately for all Canadians to enjoy long into the future. Another challenge is to use these same mechanisms to ensure that these films can be used for non-commercial screening by cinematheques so that the film heritage preserved can be actively shared with the public it documents.

Many countries have adopted various routes and strategies in the universal attempt to safeguard film heritage. Hopefully these progress reports can serve to help and support all FIAF members in advancing their own film preservation mandates. Canada has benefited from having both English- and French-speaking identities, which has been

reflected in the development of two strong film cultures. As the home of the French-speaking population, Québec has developed a distinct and strong film tradition whose strength has expressed itself through institutions such as the Cinémathèque Québécoise. Recently, the Québec Government has also taken steps to protect this heritage through its own legal deposit legislation, which is outlined in a separate article in this journal by Yolande Racine. A challenge for both the federal Canadian and Québec governments will be to co-ordinate these efforts to avoid duplication, but to ensure at the same time that "no film is left behind".

Richard Lochead is Manager, Film and Broadcast, Library and Archives Canada

En Canadá el depósito legal fue instituido en los años 50 para los libros; a partir de los 70 se aplicó además a las grabaciones sonoras y en 1993 a la producción en soportes video. Por otra parte, la industria cinematográfica se ha mostrado siempre reacia a la idea del depósito obligatorio.

En 2002, cuando se fusionaron la Biblioteca nacional y el Archivo nacional de Canadá, se produjo una nueva tentativa en este sentido. Los productores alegaron el costo elevado del tiraje de las copias y otros elementos y en definitiva sólo se depositan las películas que han sido editadas en video (es decir, un soporte inútil para la conservación a largo plazo).

Puesto que en su gran mayoría la producción cinematográfica goza de la ayuda económica del gobierno canadiense, el organismo responsable de la ayuda en los años 70, el Canadian Film Development Corporation / Société de développement de l'industrie cinématographique canadienne, impuso a sus beneficiarios que depositaran un video de buena calidad en el Archivo nacional de Canadá, algo todavía muy alejado del negativo, el contratiempo negativo o la copia en 35mm que exigen en general los archivos.

Entre 1980 y 2000, para tratar de remediar esta situación estancada, el Archivo nacional hizo copiar a sus expensas un cierto número de largometrajes de la producción anual canadiense y solicitó que se le donaran películas en cambio de recibos deducibles del impuesto sobre las ganancias. Pero estas iniciativas se han revelado costosas, laboriosas e inadecuadas.

La discusión sobre la urgencia del depósito legal fue actualizada por la publicación en 1986 de un índice de los largometrajes producidos en Canadá desde 1913, del que se desprendía que la mitad de las películas catalogadas podían darse por perdidas... La creación de un grupo de investigación gubernamental sobre la conservación del patrimonio audiovisual canadiense ha sido otra iniciativa en la misma dirección; la publicación en 1995 de su relación, *Fading Away: Strategic Options to Ensure the Protection and Access of our Audio-Visual Memory*, obtuvo un amplio consenso; entre sus conclusiones figuraba la necesidad de una ayuda gubernamental mayor... que no llegó.

Una consecuencia más positiva fue que a medio término la cuestión de la conservación fue incluida en la nueva política gubernamental sobre las películas, exigiendo que todos los productores que recibieran una ayuda del gobierno canadiense para realizar una película depositaran en el Archivo nacional dos copias nuevas de 35mm de la película y un *máster* digital y reteniendo 10% de la ayuda otorgada hasta que el productor haya cumplido con esta obligación.

Es de notar que no se trata de un requerimiento de ley sino de una obligación contractual que podría ser modificada por un cambio de política... Sin embargo, es un paso más hacia la meta: la noción de conservación ha sido admitida. Queda por conseguir el derecho de permitir el acceso gratuito a esas películas a través de las cinematotecas.

Legal Film Deposit in Mexico

Magdalena Acosta

Legal Deposit

Dépôt legal

Depósito legal

The Cineteca Nacional, the Mexican national film archive, is the government agency entrusted with the mission of safeguarding, preserving, and providing access to the nation's film heritage, composed of films, videos, and objects related to national and world cinema. The institution obtains these materials mainly through a legal deposit procedure established in the Federal Law of Cinematography and its Regulations¹, but also through donations and temporary deposits by private collectors, institutions, and producers, as well as by direct acquisition.



Cineteca Nacional, México.

Au Mexique, c'est à la Cineteca Nacional qu'incombe la mission de sauver, conserver et assurer l'accès au patrimoine cinématographique : films, vidéos et autres éléments faisant partie de l'histoire du cinéma national et international. Ces divers éléments sont acquis principalement grâce aux règlements de la Loi sur le cinéma, mais aussi par voie de dons, de prêts temporaires et d'acquisitions.

La loi confère aussi à la Cineteca Nacional un rôle de diffusion de la culture cinématographique, ce qu'elle fait à travers huit salles de projection, un centre de documentation, des publications, des expositions, des conférences et un réseau de diffusion de films art et essai à travers le pays. La Cineteca est une agence autonome du Ministère de l'Éducation et de ce fait elle peut générer des revenus (vente de livres et de vidéos, recettes du box-office, etc.) et en faire usage à sa guise.

La notion de dépôt légal date de la Loi sur l'industrie du film de 1949 (amendée en 1952), une loi qui fit autorité durant quarante ans, jusqu'à la création de la nouvelle Loi fédérale sur la cinématographie. Le paragraphe XIV de l'Article 2 de la loi de 1949 prévoit la création d'une archive du film où les producteurs et les sociétés de production doivent déposer, sans frais, une copie de tout film produit dans le pays. Ce même règlement crée aussi le Bureau cinéma du Ministère de l'intérieur, un organisme

The legal framework also gives the Cineteca Nacional the role of promoting film culture through the operation and programming of eight theatres, a specialized Documentation Center, various publications, exhibitions, and lecture programs, as well as the creation of an art film programming network throughout the country. The Cineteca may generate and use its own income derived from the sale of books, videos, or box-office tickets, due to the fact that it is set up as a public trust fund, i.e., an autonomous agency of the Ministry of Education coordinated by the Mexican National Council for the Arts and Culture (CONACULTA).

Background

The concept of legal film deposit in Mexico originated in the Film Industry Law², enacted in 1949 and amended in 1952, which was in force

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¹ Ley Federal de Cinematografía, approved by Congress in 1992 and amended in 1996, 1998, and 2006, and the Reglamento de la Ley Federal de Cinematografía, approved by Congress in 2001.

² Ley y Reglamento de la Industria Cinematográfica, Secretaría de Gobernación, 1966. First reprint in 1986.

responsable de délivrer les permis d'exploitation. Ce voisinage explique pourquoi la Cineteca nacional a été liée historiquement à la censure cinématographique – une association qui lui permettra par la suite d'imposer le dépôt légal. (Les articles 87, 88, 89 et 90 décrivent les droits et priviléges de la Cineteca Nacional). Pratiquement le dépôt légal ne fut institué qu'au milieu des années 60, laissant par ailleurs la liberté aux producteurs de déposer une copie de distribution, souvent usagée...

En 1974 le gouvernement mexicain créa un fonds spécifique dédié à la Cineteca national, après avoir installé l'institution dans un nouvel édifice, construit à partir des deux grands plateaux des studios Churubusco-Azteca. En 1982, un terrible incendie détruisit l'édifice de la Cineteca national et les 6 000 copies de sa collection.

Le statut actuel de la Cineteca Nacional découlle d'une nouvelle loi de 1992 (revue en 1998) qui lui consacre un chapitre entier, dans l'esprit de la Recommandation de l'Unesco. La Cineteca n'a plus désormais de responsabilité de censure, sa mission de sauvegarde du patrimoine cinématographique national est par contre renforcée et s'applique également aux films étrangers exploités au Mexique. La loi prévoit même que si le négatif d'un film mexicain est vendu à l'étranger, un contreype négatif doit d'abord être déposé à la Cineteca Nacional, de manière à assurer la survie du patrimoine cinématographique national – la Cineteca Nacional a de plus le droit de faire tirer des copies à partir de cet élément.

Les règlements gouvernant le dépôt légal ont permis à la Cineteca Nacional de reconstituer ses collections et de sauvegarder une part importante de la production mexicaine. Mais la situation est loin d'être parfaite : la majorité des 13 421 copies de la collection actuelle sont des copies positives, en un seul exemplaire – celles reçues avant la réforme de la loi en 1998, sont des copies de distribution usagées.

until the new Federal Law of Cinematography was approved by the Mexican Congress 40 years later.

In Article 2, Paragraph XIV of the previous legislation, there is mention of setting up a "cineteca nacional", a film archive, "for which the producers or production companies will deliver, free of charge, a print of the films produced in the country, according to the terms set out in the regulations". These Regulations entrusted the establishment, care, and maintenance of the film archive (Cineteca Nacional), as well as the Public Film Registry, to the high-level Bureau of Cinematography of the Ministry of the Interior³. The Bureau's main responsibility was to "supervise" films seeking a commercial exhibition permit, screenplays, and films in production, including both national and foreign films shot in Mexican territory. Thus, the origins of the Cineteca Nacional are closely linked to film censorship by the Mexican government, but this unusual mechanism would later enable it to successfully enforce legal deposit and increase its film collection, as we shall see from the following four articles included in the legislation:

Article 87. Establishment of the Cineteca Nacional. For that purpose, the [Bureau of Cinematography] shall invite the producers of national films to provide, free of charge for the Bureau, a positive film print of each one of the movies that they produce in the country, and will likewise invite the studios and laboratories to collaborate in the establishment of the Cineteca Nacional, providing the necessary laboratory services to make the prints free of charge or at very reduced fees. Films that are subsidized by the Bureau shall invariably provide a print to Cineteca Nacional.

Article 88. Authority of the Bureau of Cinematography. The Bureau may demand the delivery of prints for the Cineteca Nacional of certain films that merit it, based on their quality, historical or documentary interest. In these cases, the Bureau may deny authorization to exhibit the film if there is non-compliance with the requirement of delivering the film print referred to in this Chapter, and in that case may have the authority to impose the corresponding penalties.

Article 89. Organization of the Cineteca Nacional. The Cineteca Nacional will be directed by the person designated by the Director General of the Bureau of Cinematography, or, if not possible, by the head of the Public Film Registry Department. The prints of the films should be kept in an adequate place, complying with what is established in the Regulations.

Article 90. Operation. The Cineteca Nacional shall provide services to the public for research purposes only, with no further charge other than the payment of the established projection fee. When an interested person requests the projection of one of the copies available in the Cineteca, the exhibition shall be private and may not be seen by more than five people.

In 1974, the Mexican government established a public trust fund for the Cineteca Nacional⁴ based on this early legislation. It was preceded by the inauguration of a new building for the archive, adapted from two

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3 Dirección General de Cinematografía de la Secretaría de Gobernación. In 1977 it was renamed to include radio and TV: Dirección General de Radio, Televisión y Cinematografía (RTC).

4 The institution's official name is Fideicomiso para la Cineteca Nacional.

En México, le corresponde a la Cineteca Nacional el papel de salvaguardar y conservar el patrimonio cinematográfico, es decir, películas, videos y otros elementos que forman parte de la historia del cine nacional e internacional, y asegurar su acceso. Estos elementos se obtienen sobre todo gracias a lo establecido por la Ley sobre el cine, pero también a través de donaciones, préstamos temporales y compras.

Asimismo la Cineteca Nacional tiene por ley el papel de difundir la cultura cinematográfica, actividad que realiza en ocho salas de proyección, un centro de documentación, publicaciones, exposiciones, conferencias y una red de difusión de películas artísticas y experimentales en todo el país. La Cineteca es una agencia autónoma del Ministerio de Educación, lo cual le permite recaudar ingresos por la venta de libros y videos, el taquillaje, etc. y gestionarlos según sus criterios.

La noción de depósito legal se remonta a la Ley sobre la industria filmica de 1949, modificada en 1952, vigente durante más de cuarenta años, hasta la promulgación de la nueva Ley federal sobre la cinematografía. El apartado XIV del artículo 2 de la ley de 1949 establecía la creación de un archivo filmico en el que los productores y las sociedades productoras debían depositar gratis una copia de cada película realizada en el país. Con la misma ocasión también se creó la Oficina cinematográfica del Ministerio del Interior, organismo responsable de la concesión de los permisos de explotación. Se debe a esta circunstancia el hecho de que la Cineteca nacional, cuyos derechos y privilegios se describen en los artículos 87, 88, 89 y 90, haya estado históricamente vinculada a la censura cinematográfica, una vinculación que le permitiría luego imponer el depósito legal. Prácticamente el depósito legal sólo quedó instituido a mediados de los años 60, pero dejando a los productores libertad de depositar una copia para distribución, a menudo ya usada...

En 1974 el gobierno mexicano instituyó un fondo específico dedicado a la Cineteca nacional, tras haberla instalado en dos grandes platós de los estudios Churubusco-

soundstages at the Churubusco-Azteca film studios. It included three movie theatres, a library and documentation center, office space, a gallery in the main lobby, and vaults for storage of the various films that had been obtained to date. According to Mario Moya Palencia, Director General of the Bureau of Cinematography between 1964 and 1968, legal deposit only began to be fully enforced during his term of office. It is important to mention, however, that it encompassed only exhibition prints, and a distributor could comply, at the Bureau's discretion, regardless of the physical state of the film donated to the archive.

Although it was still ruled by the Film Industry Law of 1949 and its Regulations, film programmes in the brand-new Cineteca Nacional were open to the public, and the trust fund provided a legal instrument for obtaining additional financial resources through ticket sales, to be applied to the preservation and promotion of the film heritage. During the following 8 years, up to the time of the terrible fire in 1982 which destroyed its entire film collection of more than 6,000 titles, the Cineteca Nacional attracted hundreds of thousands of spectators.

Mexican Legal Deposit Today

In 1992 a new Federal Law of Cinematography was enacted which was highly debated, especially by the production sector, as it left Mexican cinematography unprotected *vis-à-vis* the increasing distribution of North American movies, an indirect consequence of the conversion of old cinema theatres into multiplexes and new, more aggressive marketing strategies by the "majors". In this sense, the law was in harmony with the North American Free Trade Agreement (NAFTA), which unfortunately did not include any provisions to protect Mexico's cultural industries.

This federal law was thoroughly reformed in 1998. The new version included a whole chapter dedicated to the Cineteca Nacional, and a very important archival concept, no doubt inspired by the *Recommendation for the Safeguarding and Preservation of Moving Images*, adopted at the UNESCO General Assembly on 27 October 1980:

Article 6. The film and its negative are a cultural and artistic work that is unique and irreplaceable, and therefore must be preserved and protected in its original form and conception, notwithstanding its nationality, material embodiment, or format used for its commercial exhibition.

By this time, the Cineteca Nacional had been transferred to the National Council for the Arts and Culture of the Ministry of Education, and no longer had any relation to the process of supervising and authorizing the exhibition of films in the country. However, the legal deposit procedure is still done through the Bureau of Radio, Television and Cinematography (RTC), the office responsible for rating all films and videos distributed commercially.

The current legislation, adopted in 1998, also states that the Cineteca Nacional is the institution charged with preserving and safeguarding movies in their original form and conception, including our national film production and foreign films commercially distributed and exhibited in Mexico. Legal deposit of film prints implies their donation to the Cineteca Nacional, which has the right to exhibit them in its own venue in Mexico City and via the art film exhibition network it has set up throughout

Azteca. En 1982, un incendio terrible destruyó el edificio de la Cineteca y las 6.000 películas de su colección.

El estatuto actual de la Cineteca Nacional se debe a una nueva ley de 1992 (revisada en 1998), que le dedica un capítulo entero, según el espíritu de la Recomendación de UNESCO. La Cineteca ha dejado de ser responsable de la censura; en cambio se ha reforzado su misión de salvaguardia del patrimonio cinematográfico nacional, que también se aplica a las películas extranjeras proyectadas en México. La ley incluso establece que si el negativo de una película mexicana se vende al extranjero, un contratiempo negativo se deposita antes en la Cineteca Nacional, para asegurar así la supervivencia del patrimonio cinematográfico nacional, y, además, la Cineteca tiene el derecho de sacar copias de él.

Los reglamentos que rigen el depósito legal han permitido a la Cineteca Nacional reconstruir sus colecciones y salvaguardar una parte importante de la producción mexicana. Pero la situación no es en absoluto inmejorable: la mayoría de las 13.421 copias de la colección actual son positivos, de los que hay un solo ejemplar; las copias recibidas antes de la reforma de la ley en 1998 son copias de distribución ya usadas.

Mexico, but only in events that are strictly educational and cultural, with prior consent of the rights-owners.

At present, all national and foreign producers and distributors of films must donate a *new* copy of films that are subject to authorization and classification (rating) to the Cineteca Nacional, in any format or material embodiment known at present or to be invented in the future, with three exceptions:

- In the case of films that are to be shown having a maximum of six copies, the Cineteca Nacional can choose between receiving a used print (exhibited for a maximum of one year), or paying for a new one.
- The North American Free Trade Agreement (signed by the USA, Mexico, and Canada) states that for every five titles imported into our country by distributors of the signatory nations, they are obliged to donate only one copy of two titles, out of every five brought into Mexico.⁵
- Public institutions of higher learning are exempt from the obligation if they have their own film archive and are affiliated to FIAF.

The Law also states that whenever negatives of Mexican films are sold to other countries, the owner must deposit a duplicate negative at the Cineteca Nacional, in order to prevent the loss of the national cultural film heritage. The archive then has the right to make a print of its own.

The legal deposit mechanism has enabled the Cineteca Nacional to rebuild its archive and safeguard a large part of the Mexican film heritage, but it is far from perfect. The majority of the 13,421 film prints in our collection are single, positive copies, and therefore can only be shown in our premises. Also, many were received before the 1998 reforms to the Federal Law of Cinematography, and thus were used commercial distribution prints. This is the main reason why the Cineteca does very little restoration work in-house, as most of the original negatives in the Cineteca's vaults today have been acquired in recent years through donations, or are stored in temporary custody by private collectors.

⁵ The North American Free Trade Agreement (NAFTA), published in the *Diario Oficial de la Federación* on 20 December 1993; Annex VI, Schedule: Mexico; Sector: Communications; Sub-sector: Entertainment Services (Cinema); Industry Classification: CMAP 941102; Government Level: Federal; Measures: Federal Law of Cinematography and Regulations; Description: Cross Border Services.

Le dépôt légal au Québec

Yolande Racine

Legal Deposit

Dépôt legal

Depósito legal

L'histoire du dépôt légal des films au Québec est longue, elle se déroule sur une période de plus de 30 ans! On se souviendra que l'année 2006 marquait le 25^e anniversaire de l'adoption par l'Unesco de la *Recommandation pour la sauvegarde et la conservation des images en mouvement*; l'instauration du dépôt légal des films au Québec fut notre façon de célébrer de belle manière cet important anniversaire.

Le contexte ayant mené au dépôt légal : une forte volonté du milieu du cinéma

C'est en 1975 que le concept du dépôt légal apparaît pour la première fois dans les documents légaux au Québec. On y fait allusion dans une loi-cadre sur le cinéma traitant de la création éventuelle d'une cinémathèque nationale par le gouvernement. Ce projet ne s'est jamais actualisé, en fait, parce que le milieu cinématographique a milité à cette occasion en faveur du maintien et de la reconnaissance de la cinémathèque existante, la Cinémathèque québécoise. En tant que corporation privée créée en 1963 à l'initiative du milieu cinématographique, celle-ci jouissait d'un ancrage profond dans le milieu professionnel. Elle était la seule institution, à cette époque, à se préoccuper du patrimoine cinématographique québécois et à assumer, dans la mesure de ses moyens, un rôle fondamental en matière de conservation.

À l'instar des conclusions d'un important document de travail réalisé en 1978 et intitulé *Vers une politique du cinéma au Québec*, la commission d'étude sur le cinéma et l'audiovisuel de 1983, la Commission Fournier, recommande au ministère de la Culture et des Communications de reconnaître une cinémathèque et de lui donner la responsabilité de conserver le patrimoine cinématographique du Québec. C'est l'approche qu'adopte le Ministère dans sa Loi sur le cinéma de 1983, en accordant à la Cinémathèque québécoise le statut de cinémathèque reconnue et en lui confiant « des fonctions en matière de conservation du patrimoine cinématographique et de diffusion du répertoire cinématographique ». Cette première initiative en matière de dépôt légal au Québec, aussi timide soit-elle, s'est traduite par le déboursement ministériel d'un montant de 100 000\$ Can par année à la Cinémathèque québécoise, pour tirer des copies de conservation des œuvres marquantes de la production cinématographique nationale de l'année en cours. Cette mesure, qui permettait aussi, à l'occasion, de sauvegarder certains films plus anciens, se poursuivit pendant une période d'environ 6 ans avant de s'avérer inappropriée à long terme et nettement insuffisante financièrement.

Heureusement, en 2002, suite à une nouvelle étude qui avait pour but de créer une réelle politique du cinéma et de l'audiovisuel au Québec, la Loi sur le cinéma de 1983 est modifiée. Cinq groupes de consultation sont alors mis sur pied pour faire rapport au Ministère, l'un d'eux portant spécifiquement sur l'héritage cinématographique. S'ensuit une

The 25th anniversary of the *UNESCO Recommendation for the Safeguarding and Preservation of Moving Images* was celebrated in Quebec by the adoption of legal deposit. This article outlines the various steps toward that end that took place over more than thirty years. The concept of legal deposit existed since 1975, when a national film archive was first proposed. It was decided instead in 1983 to give the responsibility for the preservation of the moving image heritage to the Cinémathèque Québécoise, privately founded in 1963 and already involved in the mission, although insufficient funds were available at that time to fulfill the task. In December 2004, the National Assembly of Quebec adopted Law 69 on legal deposit of Quebec films. The application of this law actually began to take place in January 2006: the Cinémathèque Québécoise, with its forty years of expertise, would be charged with the conservation and storage of the films in its climate-controlled vaults, while the ownership of the works deposited in the framework of the legal deposit law would rest with the National Library and Archives of Québec in a public-private partnership.

The author attempts to answer a number of questions about how legal deposit works in practice. First, the law does not include access, properly speaking. It covers films, videos and television broadcasts that have received governmental financing. This represents 99% of the cases. Provincial and federal organizations and institutions that produce audio visual material are not included, but generally have their own regulations governing the conservation of their material. In the case of legal deposit, it is the film producer who should deposit a new copy on photochemical support, printed in optimal conditions, no later than six months after the first public showing. For television, certain selection rules are foreseen, such as that a weekly series requires deposit of complete broadcasts, while a daily fiction series necessitates deposit of the first and last week, and a weekly broadcast by alternating days, etc.

The cost of the copy may be integrated in the production budget

consultation publique dans les villes de Montréal et de Québec, les deux principales villes du Québec, consultation qui voit naître le projet de confier à la Cinémathèque québécoise le mandat d'accueillir et de gérer un dépôt légal des films au Québec. Ce projet est appuyé unanimement par la communauté cinématographique.

Dès le printemps 2003, la création imminente d'un dépôt légal des films est annoncée par la ministre de la Culture et des Communications du Québec. La Cinémathèque québécoise y est identifiée comme dépositaire des documents assujettis et les Archives nationales du Québec sont visées pour mettre en place la réglementation afférente et en surveiller l'application. Par chance, le changement de gouvernement qui survient n'affecte en rien ce projet qui, porté par l'ensemble de son milieu, semble politiquement incontournable. Le nouveau gouvernement en approuve donc la continuation et, en décembre 2004, l'Assemblée nationale du Québec adopte la Loi 69 sur le Dépôt légal du film québécois.

La mise en application de cette loi est toute récente, puisqu'elle remonte au 31 janvier 2006. Elle prévoit, finalement, que Bibliothèque et Archives nationales du Québec, une institution gouvernementale issue de la récente fusion des Archives nationales du Québec et de la Bibliothèque nationale du Québec, sera propriétaire des œuvres déposées dans le cadre de ce dépôt obligatoire et que la Cinémathèque québécoise sera chargée de la gestion et de la conservation des œuvres dans son Centre de conservation spécialisé. La Cinémathèque québécoise bénéficie d'une expertise de plus de quarante ans en matière de conservation et possède des installations de contrôle climatique performantes et fiables. Il s'agit d'un premier partenariat public-privé entre Bibliothèque et Archives nationales du Québec et la Cinémathèque québécoise.

Pour faire suite à ce bref historique qui démontre combien l'instauration du dépôt légal au Québec est issue de la forte volonté du milieu cinématographique, comme la création de la Cinémathèque québécoise en 1963 d'ailleurs, abordons les règlements et modalités qui prévalent à son application.

De quel type de dépôt légal s'agit-il? Qui doit déposer et quand? Quel matériel précis, pour le film, pour la vidéo et pour les émissions de télévision? Qui finance ces copies? Quels formats peuvent être déposés? Quelle a été la stratégie de promotion du dépôt légal auprès des déposants? Quel est le processus de travail qui a été mis en œuvre à la Cinémathèque pour l'accueil des dépôts? Quel volume représentent ces dépôts à ce jour? Quels sont les mécanismes de contrôle du dépôt légal?

Voilà autant de questions auxquelles je tenterai de répondre dans les pages qui suivent.

Règlements et modalités du dépôt légal

Précisons d'abord qu'il s'agit d'un dépôt légal de conservation des films, simplement ; la réglementation n'en permet pas l'accès, à proprement parler. Le dépôt légal du film au Québec, obligatoire par la loi, touche les films, les vidéos et les émissions de télévision qui ont reçu un financement direct ou indirect de la part du gouvernement québécois, incluant les crédits d'impôt. Ceci représente environ 99% des cas. Par

in the request to governmental organizations for subventions. The authorized formats are not specifically identified in the law, but the Cinémathèque Québécoise strongly recommends the deposit of 16mm and 35mm and Betacam in order to limit the diversity of formats and the impact this could have in terms of handling the material, and the purchase and maintenance of equipment.

Various steps were taken to inform the audio-visual community about the application of the law: press conferences, meetings, internet, workshops, and interviews were held to solicit their cooperation. A team was organized to analyze the work required to respond to an annual production of about 35 feature films and some hundreds of television broadcasts, including reception, cataloging, transportation to the conservation center, verification, treatment, and the relationship with the National Library and Archives. In all, some forty employees are affected sooner or later by the work of legal deposit.

By the end of December 2006, 57 unique works and 76 productions with multiple episodes were deposited. If some producers failed to follow the rules of deposit, for example, in not delivering a new copy of optimal quality, a follow-up was made. In case of repeated refusal, the film archive refers the matter to the legal action of the National Library and Archives of Québec.

The problem is that only a single copy is demanded by the law. The sole copy deposited must be considered a conservation copy. There is no possibility of making this copy accessible to the public. Why conserve this material if it may not be made accessible? This question is being addressed in meetings with the representatives of the professional associations involved, to ask, for example, if they would accept to grant a license, on a voluntary basis, to permit the archive and the National Library and Archives to give access in the following contexts: on an individual basis, for research, the archive to make digital copies for the purpose, and for public noncommercial projections in the film

film, on entend ici, conformément à l'article 2 de la Loi 90 sur le cinéma, datant de 1987, « une œuvre produite à l'aide d'un moyen technique et ayant comme résultat un effet cinématographique, quel qu'en soit le support, y compris la vidéo ». Sont exclus, par ailleurs, les films diffusés sur support photochimique supérieur à 35 mm (IMAX, entre autres) et ceux qui ne reçoivent aucun support financier direct ou indirect de l'État. Pécisons aussi que le dépôt légal québécois ne concerne que les productions des secteurs privé et indépendant. En effet, les sociétés publiques provinciales et fédérales telles que Télé-Québec, l'Office national du film du Canada, la Société Radio-Canada et les productions gouvernementales ne sont pas assujetties au dépôt légal mais doivent, en principe, assurer la préservation de leurs éléments en négociant des ententes à cet effet auprès de Bibliothèque et Archives nationales du Québec et du Canada, des institutions gouvernementales qui ont pour mandat de conserver les productions audiovisuelles réalisées par les sociétés d'état. Le gouvernement fédéral, bien que n'ayant pas de loi sur le dépôt légal comme tel, possède cependant une réglementation qui lui est propre.

Dans le cas du dépôt légal au Québec, c'est le producteur qui doit déposer gracieusement une copie neuve du film, sur support photochimique, tirée dans des conditions optimales d'étalement, au plus tard six mois après la première présentation publique de sa version finale. Cette disposition est rétroactive au 31 janvier 2006. Pour tous les autres supports, le producteur doit déposer une copie enregistrée sur un support qui en assure la qualité optimale de diffusion.

Pour les émissions de télévision, la sélection est prévue en fonction d'un tableau d'échantillonnage précis. À titre d'exemple : une série de fiction hebdomadaire ou une série documentaire réclameront le dépôt de toutes les émissions alors qu'une série de fiction quotidienne nécessitera le dépôt des émissions de la première et de la dernière semaine et d'une émission par semaine en alternant les jours de diffusion. Pour les magazines ou les émissions de variété hebdomadaires, on exige le dépôt de la première et de la dernière émission et de cinq autres émissions réparties sur la saison.

Le coût de la copie destinée au dépôt légal peut être intégré au budget de production du film dans toute demande de subvention adressée aux organismes gouvernementaux, cette dépense étant admissible au financement.

Les formats autorisés ne sont pas identifiés de manière spécifique dans les règlements de la loi, mais la Cinémathèque québécoise recommande fortement le dépôt des formats 16 mm et 35 mm et des bandes Betacam numériques afin de limiter la trop grande diversité des formats et l'impact que cela pourrait avoir en termes de manipulation de matériel ainsi que d'achat et d'entretien de trop nombreux équipements.

Afin d'informer les membres de la communauté cinématographique, vidéographique et télévisuelle québécoise de la mise en application du dépôt légal du film, nous avons organisé une conférence de presse dont les médias ont fait le relais de l'information. Nous avons aussi rédigé une foire aux questions que nous avons intégrée à notre site internet. Par ailleurs, nous avons rencontré, avec Bibliothèque et Archives nationales

archive and the National Library and Archives, in certain precise conditions. This license is in negotiation at present.

Since the deposit of a single positive copy is required by the law, it is imperative to continue to ask the depositors to allow the archive to store their negatives, masters and printing elements, in order to protect them. Some of these elements do make part of the legal deposit in other countries.

Although the model of legal deposit at Quebec is not perfect, it will make it possible to rationalise the process of collecting films and assuring their preservation. Legal deposit is an enormous step forward, a recognition of a social responsibility to safeguard the audio-visual heritage.

El 25º aniversario de la Recomendación de la UNESCO sobre la salvaguardia y conservación de las imágenes en movimiento fue celebrado en Quebec con la adopción del depósito legal. Este artículo delinea el camino seguido a lo largo de 30 años para lograr ese objetivo. El concepto de depósito legal existe desde 1975, cuando se propuso la creación de un archivo filmico nacional. En cambio, en 1983 se decidió confiar la responsabilidad de la preservación del patrimonio de las imágenes en movimiento a la Cinémathèque Québécoise, fundada privadamente en 1963 y ya dedicada a esa misión, aunque entonces los fondos fueran insuficientes para la tarea. En diciembre de 2004, la Asamblea Nacional de Quebec adoptó la ley 69 sobre el depósito legal de las películas de Quebec. La aplicación de la ley comenzó en enero de 2006: la Cinémathèque Québécoise, con sus 40 años de experiencia, se encargaría de la conservación y el almacenamiento de películas en sus depósitos climatizados, mientras que, según un esquema de colaboración público-privado, la propiedad de las obras depositadas en el marco del depósito legal le correspondería a la Biblioteca Nacional y Archivo de Quebec.

du Québec, les principaux subventionneurs de la production de films et les principales associations de producteurs, de réalisateurs, de scénaristes, de compositeurs de musique, de défenseurs des droits d'auteurs, l'Union des artistes, les cinéastes et les vidéastes indépendants, dans les milieux francophones et anglophones, afin de les informer, de leur demander de faire suivre l'information à leurs membres, de répondre à leurs questions, de solliciter leur collaboration et de recueillir leurs commentaires sur le fonctionnement du dépôt légal. Pour faire connaître la nouvelle loi, nous avons également participé à des entrevues radio sur le sujet et nous avons organisé un atelier sur la question dans le cadre des *Rendez-vous du cinéma québécois*, un festival de films présentant les réalisations québécoises récentes, toutes catégories confondues : fiction, documentaire, animation, films éducatifs, vidéo clips des réalisateurs professionnels et de la relève, en longs, moyens et courts métrages de formats analogique aussi bien que numérique.

Pour répondre à la demande d'une production nationale annuelle d'environ 35 films de long métrage et de quelques centaines d'émissions de télévision, nous nous sommes attardés à analyser le processus de travail requis et nous avons formé une équipe spécialement mandatée pour le traitement prioritaire des œuvres du dépôt légal : réception, catalogage, transport au Centre de conservation, vérification de nature technique, traitement des certificats de conformité et création de formulaires et de rapports exigés par Bibliothèque et Archives nationales du Québec. En tout, quelque quatorze employés sont touchés de près ou de loin par le travail relatif au dépôt légal, des conservateurs aux archivistes et documentalistes, en passant par les techniciens au catalogage et à la conservation, les réceptionnistes et le messager. Certains membres du personnel de la Cinémathèque ont vu la précarité de leur situation d'emploi se régulariser grâce à l'arrivée du dépôt légal.

En date du 31 décembre 2006, 57 titres d'œuvres uniques et 76 titres de productions à épisodes multiples ont été déposés et traités. Les certificats de conformité sont émis au rythme où les dépôts entrent.

Si certains producteurs faillissent aux règles de dépôt, par exemple en ne livrant pas une copie neuve de qualité optimale ou en se trompant dans l'échantillonnage, un suivi est effectué pour leur demander de se conformer aux règlements de la loi. Mais, pour s'assurer du dépôt de chaque production soumise au dépôt légal, le suivi le plus important dans le processus consiste à recueillir l'information sur la totalité des productions en cours dans l'ensemble du Québec, des plus simples aux plus importantes, via des sources d'information disponibles auprès des organismes subventionneurs. En cas de refus répété ou systématique de la part d'un producteur, la Cinémathèque est tenue d'en référer aux instances juridiques de Bibliothèque et Archives nationales du Québec.

Problématique soulevée : conservation vs accessibilité

Par le passé, la Cinémathèque québécoise a collectionné et conservé une partie importante du patrimoine audiovisuel québécois et qu'elle a su le rendre accessible. En effet, de nombreux films, artefacts et documents relatifs aux films ont été collectionnés depuis plus de quatre décennies, en sollicitant des dons ou des dépôts volontaires de la part des scénaristes, des réalisateurs, des producteurs, des photographes de plateau, des compositeurs, des collectionneurs d'appareils et des

El autor intenta responder a varias cuestiones sobre la manera concreta en que funciona el depósito legal. En primer lugar, la ley no se ocupa del acceso en sentido estricto. Abarca películas, videos y programas de televisión que hayan recibido financiación gubernamental, lo cual representa el 99% de los casos. No se incluyen las organizaciones e instituciones provinciales y federales que producen materiales audiovisuales, que en general tienen a su vez sus propias reglas sobre la conservación de su material. En el caso del depósito legal, es el productor de la película quien debe depositar una copia nueva en soporte fotoquímico, realizada en condiciones óptimas, no más de seis meses después de la primera representación pública. En el caso de la televisión se han establecido reglas de selección, por ejemplo, de una serie semanal se requiere el depósito de los programas completos, mientras que para una serie de ficción diaria se requiere el depósito de la primera y la última semana y un depósito semanal de días distintos; etc.

El costo de la copia puede ser contabilizado en el presupuesto con el que se piden subvenciones de organizaciones gubernamentales para la producción. La ley no especifica los formatos autorizados, pero la Cinémathèque Québécoise recomienda firmemente el depósito de 16mm, 35mm y Betacam, para limitar la variedad de formatos y sus consecuencias en lo referente al manejo del material y la adquisición y manutención de los equipos.

Se han dado varios pasos para informar la comunidad audiovisual sobre la aplicación de la ley: se han organizado ruedas de prensa, encuentros, internet, workshops y entrevistas para solicitar su cooperación. Ha sido organizado un equipo para analizar la cantidad de trabajo necesaria para enfrentar una producción anual de alrededor de 35 películas comerciales y algunos centenares de programas de televisión, lo cual incluye varias operaciones (recibir, catalogar, transportar al centro de conservación, verificar y tratar), además de la relación con la Biblioteca Nacional y Archivo. En total,

distributeurs. Grâce à ces efforts, la collection de la Cinémathèque québécoise compte aujourd’hui plus de 100 000 éléments de films, video et émissions de télévision - parmi lesquels 50% sont d’origine québécoise ou canadienne; quelque 700 documents et objets afférents au film, affiches, photos, appareils, scénarios et documents de production, dont de nombreux dessins d’animation, accessoires, éléments de décor, costumes et maquettes - ainsi que des centaines de milliers de documents accessibles à la Médiathèque Guy-L. Coté. La très grande majorité des acquisitions a été faite, et se font encore, par voie de dépôt ou de don, parfois contre l’obtention d’un reçu pour exemption fiscale, la Cinémathèque n’ayant pas encore réussi à se doter d’un fonds d’acquisition. Ceci étant dit, si le dépôt légal permet dorénavant une certaine forme d’exhaustivité en matière de collecte, il ne faut cependant pas oublier que nous devrons combler les nombreux « trous de mémoire » présents dans la production du premier siècle du cinéma québécois. Cette triste réalité nous amènera un jour, hors de tout doute, à entreprendre un sérieux rattrapage dans ce sens.

La situation actuelle

Quels sont aujourd’hui les avantages et les défis qui se présentent dans notre pratique, malgré la mise en place d’un dépôt légal du film?

D’abord, contrairement au dépôt légal du livre, une seule copie des productions audiovisuelles est exigée par la loi, et ceci est dommage! Dans ce contexte, la copie unique qui est déposée représente obligatoirement une copie de conservation, comme nous l’avons mentionné précédemment. Nous n’avons donc pas la possibilité de rendre cette copie accessible au public. Nous sommes en droit de nous poser la question à savoir pourquoi conserver ce matériel s’il ne nous est pas possible de le rendre accessible? C’est l’une des questions que nous nous sommes posées lors des rencontres avec les représentants des associations professionnelles du cinéma, de la vidéo et de la télévision. Nous avons déploré ce fait auprès des producteurs et des ayants droit en leur demandant s’ils accepteraient de nous accorder une licence, sur une base volontaire et gracieuse, permettant à la Cinémathèque québécoise et à Bibliothèque et Archives nationales du Québec de donner accès à leurs œuvres dans les contextes suivants :

- sur une base individuelle, aux chercheurs, étudiants et représentants des médias, en nous permettant d’en faire des copies numériques, sur DVD par exemple ;
- par des projections publiques non commerciales, dans les salles de la Cinémathèque québécoise et de Bibliothèque et Archives nationales du Québec, selon certaines conditions précises.

Cette licence est en cours de négociation et des résultats positifs ne devraient pas tarder à venir.

Puisque le dépôt d’une seule copie positive est requis par le dépôt légal, il demeure important de continuer à solliciter les déposants pour qu’ils continuent de nous confier, comme auparavant, leurs négatifs, masters et éléments de tirage, afin de les protéger. On sait que certains de ces éléments font partie du dépôt légal obligatoire dans d’autres pays.

el depósito legal implica a alrededor de 40 empleados.

A fines de diciembre de 2006, habían sido depositadas 57 películas y 76 producciones en entregas. Si un productor no respeta las reglas del depósito, por ejemplo, al no entregar una copia nueva de calidad excelente, se abre un sumario. Si la negativa se repite, el archivo filmico remite la cuestión a la iniciativa legal de la Biblioteca Nacional y Archivo de Quebec.

El problema estriba en que la ley exige el depósito legal de una sola copia, que debe ser considerada como copia de conservación a la que el público no puede acceder. ¿Por qué conservar este material si no se puede acceder a él? La cuestión es objeto de encuentros con los representantes de las asociaciones profesionales interesadas, para pedir, por ejemplo, que acepten conceder, libremente, una licencia que permita al archivo y a la Biblioteca Nacional y Archivo conceder el acceso en algunos casos: a individuos, por motivos de investigación, y al archivo, para que haga copias digitales con esa finalidad, o también para proyecciones públicas no comerciales en el archivo filmico y en la Biblioteca Nacional y Archivo en condiciones precisas. Actualmente se está negociando esta licencia.

Puesto que la ley exige tan sólo el depósito de una copia positiva, es indispensable seguir insistiendo para que los depositantes autoricen la conservación de sus negativos, másters y elementos de impresión, para que puedan ser protegidos. Algunos estos elementos forman parte del depósito legal en otros países.

Aunque el modelo de depósito legal de Quebec no sea perfecto, permitirá racionalizar el proceso de reunir películas y asegurar su conservación. El depósito legal es un enorme paso hacia adelante, el reconocimiento de una responsabilidad social en la salvaguardia del patrimonio audiovisual.

Le fait que les règlements de la loi ne définissent aucun support ou format spécifique pour le dépôt légal nous contraint à accepter tous les formats qui nous sont soumis, ce qui nous oblige à posséder et à entretenir tous les appareils de lecture nécessaires. Qui plus est, lorsque des migrations sur un autre support seront requises, que ce soit pour fin de conservation ou pour fin d'accessibilité éventuellement, le large échantillonnage des formats compliquera passablement les opérations de manipulation des films. Cela risque d'être problématique, surtout lors des migrations massives, comme il sera assurément nécessaire d'en faire de temps à autre.

Bien que le modèle du dépôt légal au Québec ne soit pas parfait, il a l'avantage de rationaliser et de systématiser le processus de la collecte des films et d'en assurer la préservation. Dorénavant, pratiquement aucun film ne sera plus jamais laissé pour compte! Aussi, le dépôt légal permet-il d'obtenir des copies de qualité optimale, ce qui n'a pas toujours été le cas par le passé, et ce qui apporte une plus value très intéressante aux dépôts actuels.

Le dépôt légal représente une formidable avancée pour les milieux professionnels du cinéma, de la vidéo et de la télévision ainsi que pour la société québécoise dans son ensemble. Les œuvres des réalisateurs sont désormais conservées dans des conditions optimales, à long terme, puisqu'enfin le dépôt des films est effectué de manière systématique plutôt qu'aléatoire, mettant ainsi fin au triste épisode de la collecte sous le manteau.

Le dépôt légal constitue, sans contredit, un pas déterminant dans la sauvegarde de notre patrimoine audiovisuel et dans la démocratisation de ce riche héritage. Il permettra aux générations futures d'y avoir accès, comme nous avons nous-mêmes accès à de nombreuses œuvres d'art du passé, qui ne cessent de nous inspirer et d'éclairer notre avenir.

Le dépôt légal du film au Québec peut être perçu, en quelque sorte, comme une forme de responsabilisation sociale face à l'ensemble du patrimoine audiovisuel national et, à ce titre, témoigne d'une nouvelle maturité collective dans ce domaine.

Collaboration à la recherche : Pierre Jutras, directeur de la conservation et de la programmation et le personnel de la Médiathèque Guy-L. Coté de la Cinémathèque québécoise.



La Cinémathèque québécoise in Montréal.

The French Legal Deposit System for Film

Michelle Aubert, Éric Le Roy

Legal Deposit

Dépôt legal

Depósito legal

En France, le Centre national de la cinématographie (CNC) du Ministère de la Culture a la responsabilité légale du dépôt légal pour le cinéma. Créé en 1946 par le Gouvernement français, le CNC est impliqué dans le cinéma, mais aussi dans l'audiovisuel et autres industries des médias (DVD, VOD, jeux vidéos, etc.). Le CNC élabore des projets de loi et des stratégies financières touchant ces secteurs, stimule la distribution des productions en France et à l'étranger et conserve le patrimoine cinématographique à travers la Direction du patrimoine cinématographique et les Archives françaises du film (Paris et Bois d'Arcy) créées en 1969.

Les Archives françaises du film conservent présentement 100 000 titres de films anciens et récents, documentaires et de fiction. 25 000 de ces titres sont sur support nitrate : 50% des films de fiction et 90% des documentaires sont français. 50 000 titres postérieurs à 1950 sont des dépôts volontaires, alors que 25 000 copies ont été acquises depuis 1977 via le dépôt légal. 15 000 titres sur support nitrate ont été sauvés et restaurés grâce au programme national institué par le gouvernement en 1991 et doté d'un financement pour une période 15 ans.

La France a une très longue expérience du dépôt légal : une charte royale de 1537 obligeait déjà les éditeurs

This concise summary explains how mandatory or legal deposit for film has been implemented in France, and its importance today for our film heritage alongside the traditional voluntary deposit.

In this story, it is important to take into account the *UNESCO Recommendation for the Safeguarding and Preservation of Moving Images*, adopted on 27 October 1980, as well as recent European Community legislation to further promote legal deposit in all member countries, and to ensure permanent preservation and research access to our film and audio-visual heritage. This European legislation allows archives to transfer all collected documents onto a digital format for preservation and research access without prior authorization from authors and producers.

The CNC/AFF

The National Centre for Cinematography (CNC) of the Ministry of Culture is in charge of legal deposit for film in France. The CNC was created in 1946 by the French government. Today it is involved in cinematography as well as audio-visual and other media industries (video, DVD, VOD, video games, etc.) in various ways: by initiating legislation to favour the development of these industries; by installing an equitable economic system via a tax system which helps the development of these industries; and by promoting their distribution in France and abroad and providing permanent access to all kinds of publics (within educational and non-commercial projects). The CNC preserves our film patrimony through a Directorate of cinema heritage and the Archives françaises du film (AFF), created in 1969 and based in Paris and Bois d'Arcy.

The collections of the CNC/AFF preserve:

- 100,000 titles of early and recent films, fiction and documentaries
- 25,000 early nitrate films, composed equally of features and shorts, fiction (50% French) and documentary (90% French)
- 50,000 titles from post-1950 to date, received via voluntary deposit (copies and master material)
- 25,000 copies via legal deposit, from 1977 to date

Most of the nitrate films in France have been safeguarded and restored through a national programme, set up in 1991 by the government and financed for a 15-year period. These extra funds have enabled the CNC to finance the initial AFF programme, restoring 15,000 titles, as well as the identification and inventory of this collection.

Historical Background of Legal Deposit in France

France has a long history of legal deposit. It began in 1537, by way of a royal charter obliging editors to deposit all new books in the Royal Library, which is now the Bibliothèque nationale de France (BnF).

à déposer tout nouveau livre à la Bibliothèque Royale, l'actuelle Bibliothèque nationale de France. Dès 1897 Boleslaw Matuszewski faisait campagne pour le dépôt légal et l'archivage des films, mais la nature inflammable des films retarda leur intégration aux collections de la Bibliothèque nationale et ce n'est qu'en 1943 que fut créée une loi sur le dépôt légal incluant les films, loi qui n'entra en vigueur qu'en 1977, incluant alors les enregistrements sonores et la vidéo. Enfin, en 1993, une nouvelle loi vit le jour qui inclut la radio, la télévision, les programmes informatiques et prévoit le dépôt des films français et des films étrangers distribués en France. Cette loi confie la gestion du dépôt légal à trois institutions : la Bibliothèque nationale de France (imprimés, photographie, vidéo et jeux vidéo, programmes informatiques et, bientôt, l'internet); le Centre national de la cinématographie (films distribués en salles, donations et dépôts volontaires); l'Institut national de l'audiovisuel (radio et télévision).

En Francia, el depósito legal cinematográfico se encuentra bajo la responsabilidad del Centre national de la cinématographie (CNC) del Ministerio de cultura, creado en 1946 por el gobierno francés. El CNC tiene competencia sobre el cine y también sobre el audiovisual y otros tipos de imágenes en movimiento (DVD, VOD, videojuegos, etc.). Elabora proyectos de ley y estrategias financieras vinculadas a estos sectores, estimula la distribución de las producciones en Francia y en el extranjero y conserva el patrimonio cinematográfico por medio de la Dirección del patrimonio cinematográfico y el Archivo filmico francés (Archives françaises du film), creado en 1969, con sede en París y Bois d'Arcy.

Este archivo conserva actualmente 100.000 títulos de películas antiguas y recientes, documentales y de ficción; de ellas 25.000 son películas de nitrato; 50% de las películas de ficción y 90% de los documentales son franceses. Cincuenta mil títulos posteriores a 1950 provienen de depósitos voluntarios, mientras que 25.000 copias han sido obtenidas desde 1977 gracias al depósito legal. A un programa nacional instituido

It is not surprising that cinematography, as a new medium, would in turn also be a candidate for legal deposit. It was Boleslaw Matuszewski, a cameraman and photographer, probably of the Lumière company, who campaigned for the recognition of the historical value of film, in a book entitled *Une nouvelle source de l'histoire*, first published in 1897, which advocated the legal deposit and archiving of films.

However, the flammability of nitrate films stopped the National Library from collecting films. Prior to World War I, between 1907 and 1914, French film companies deposited a synopsis and an extract of their films via paper prints to protect them from piracy. These still exist, and are of great help in the identification of early films.

In the 1920s, a new draft of the law covered all printed documents (newspapers, etc.), and photographic and cinematographic works. But the flammability of films was still a major obstacle to film deposit. Moreover, the new author's protection law meant that film companies were no longer obliged to deposit synopses of their new films.

In 1943, a legal deposit law including films was passed, but was not implemented.

Finally, in 1977, a law for legal deposit of all French films was implemented. This included "recorded sound and video".

In the 1980s, a lobby for the legal deposit and archiving of radio and television grew as national radio and TV were split up into different channels, and independent radio and TV flourished. During this decade President François Mitterrand launched his project for a new national library, which would encompass "all fields of knowledge and medias".

In 1993 a new law was implemented, which included radio and television, computer software, and the deposit of French and foreign films distributed in France.

French Legal Deposit Today

The 1993 law passed by the French Parliament, consisting of the National Assembly and the Senate, comprises 4 innovations:

- (1) It recognizes the universality of legal deposit to cover all works and types of documents and medias.
- (2) It names three institutional partners to operate legal deposit:
 - The Bibliothèque nationale de France (BnF), for printed documents, photography, video and computer games, computer software, and, soon, the Internet.
 - The CNC, for all films released in cinemas and as a complementary measure to archiving film donations and voluntary deposits.
 - The Institut National de l'Audiovisuel (INA), for all radio and television channels.
- (3) A National Legal Deposit Committee assembles all three institutions once a year and provides detailed reporting on all media documents collected.

por el gobierno en 1991 y financiado por quince años ha llevado a cabo el salvamento y la restauración de 15.000 películas de nitrato.

Francia tiene una larga experiencia de depósito legal: ya en 1537 un decreto real exigía que los editores depositaran un ejemplar de todo libro nuevo en la Biblioteca real, la actual Biblioteca Nacional de Francia. Y Boleslaw Matuszewski comenzó en 1897 una campaña en favor del depósito legal y el archivo de las películas, pero la naturaleza inflamable del soporte dificultó su integración en las colecciones de la Biblioteca Nacional. En 1943 una ley que extendía el depósito legal a las películas fue aprobada, pero entró en vigencia sólo en 1977, incluyendo las grabaciones sonoras y los videos. Por último, se remonta a 1993 una nueva ley que abarca la radio, la televisión, los programas informáticos y prescribe el depósito de las películas francesas y las extranjeras distribuidas en Francia, cuya gestión ha sido confiada a tres instituciones: la Biblioteca Nacional de Francia (impresos, fotos, videos y videojuegos y, dentro de poco, también internet); el Centre national de la cinématographie (películas distribuidas en las salas, donaciones y depósitos voluntarios) y el Instituto nacional del audiovisual (radio y televisión).

- (4) All three institutions have agreed to share a large public media room situated at the BnF, where all preserved media documents (legal and voluntary deposits) can be accessed via computer catalogues and viewed on individual digital screens.



Facilities for the inventory of film deposits in Bois d'Arcy.

Farrokh Gaffary (1922-2006)

Fereidoun Mahboubi

In Memoriam



Farrokh Gaffary during the 1953 FIAF Congress in Vence.

Farrokh Gaffary, born in 1922 in Tehran, moved at the age of 11 to Belgium, where his father served as Iranian ambassador. In 1941, at university in Grenoble, he discovered theatre and avant-garde and leftist currents. After the Liberation, he presented himself at the Comédie des Champs-Elysées in Paris. At the same time he attended the Cinémathèque Française and met Henri Langlois, with whom he had a long and close friendship. It was there also that he became a friend of Ado Kyrou, who introduced him to the surrealists. He wrote criticism for film magazines, including *Positif*.

In 1949, with the encouragement of Langlois, Gaffary established the film archive in Iran. His work there influenced a new Iranian cinema. In 1952, Langlois introduced Gaffary and

Farrokh Gaffary naît le 26 février 1922 à Téhéran dans une famille de diplomates et d'artistes. Il a 11 ans quand, en 1933, son père est nommé ambassadeur d'Iran en Belgique. Le jeune Farrokh fait ses études secondaires à Bruxelles, puis universitaires à la faculté de droit de Fribourg et à partir de mai 1941 à Grenoble. C'est à cette époque qu'il fait connaissance avec des artistes parisiens réfugiés en zone libre qui lui font découvrir le théâtre et les courants de gauche. À Grenoble, il joue dans des pièces d'avant-garde. Au lendemain de la Libération, il arrive à Paris et se produit à la Comédie des Champs-Elysées. Il fréquente en même temps la Cinémathèque française et rencontre Henri Langlois avec qui il entame une longue et solide amitié. C'est aussi à la Cinémathèque qu'il se lie d'amitié avec Ado Kyrou qui l'introduit dans les milieux surréalistes. Il publie alors des critiques dans les revues et magazines de cinéma dont *Positif*.

En 1949, Langlois encourage Gaffary à créer une cinémathèque en Iran. Il rentre en Iran et avec l'aide de quelques amis fonde la Cinémathèque iranienne (Kanoun-é Melli Film-é Iran) qui commence ses projections publiques en décembre 1949. Gaffary trouve des copies dans les centres culturels des ambassades des pays européens et aussi chez certains marchands arméniens. Il organise des projections-débats et fait connaître les différents courants cinématographiques aux jeunes cinéphiles iraniens, contribuant ainsi à la création d'un certain « cinéma différent » en Iran, dont il est le précurseur avec Ebrahim Golestan et Fereydoun Rahnéma.

En 1952, Henri Langlois propose à Gaffary de l'accompagner au congrès annuel de la FIAF à Rome. Lors de ce congrès, Langlois annonce la création de la Cinémathèque iranienne et son affiliation à la FIAF et présente Gaffary aux membres. Dans l'enthousiasme général, Gaffary est désigné comme secrétaire exécutif de la FIAF, poste qu'il occupera jusqu'en 1955. Dans son bureau de Paris, à la Cinémathèque française, il répond aux lettres des nouveaux membres de la FIAF : renseignements sur l'organisation du prochain congrès, questions plus générales concernant les difficultés rencontrées dans leurs propres pays, etc. À cette époque, Farrok Gaffary participe à quatre congrès de la FIAF : Rome, Amsterdam, Vence et Lausanne.

En 1956, il retourne en Iran pour réaliser un vieux rêve : faire des films. Il fonde sa propre société de production « Studio Iran-Nema » et réalise en 1958 *Le Sud de la ville (Jonub-e shahr)*, à la manière du cinéma néoréaliste italien montrant la réalité de la vie des habitants des quartiers pauvres du sud de Téhéran, à travers l'histoire de la rivalité de deux voyous généreux du marché des fruits et légumes. Après 5 jours d'exploitation, le film est interdit par les autorités de l'époque et toutes les copies (et même le négatif) sont confisquées. Quelques années plus tard, Gaffary remontera, à partir des chutes du film, une version très différente (*Rivalité dans la ville / Réqâbat dar shahr*) sans mettre son nom au générique.

the new Iranian archive to the FIAF Congress in Rome, where Gaffary was named Executive Secretary of FIAF, a post he held until 1955.

In 1956, he returned to Iran to realize an old dream: to make films. He founded a production company and in 1958 directed *Jonumb-e shahr*, in the Italian neorealist style, showing the life of the residents of the slums in the south of Tehran. Five days after the opening, the film was banned by the authorities, and all copies, including the negative, were confiscated. Some years later, Gaffary put together from the outtakes a very different version, *Reqâbat dar shahr*, without putting his name on the credits. His other films included *Arous kodem-e?* (1959), *Shab-e quiz* (1964), and *Zanbouraki* (1975).

After 1958, the Iran film archive came under the authority of the cultural ministry, and until 1978, the year of the Islamic revolution, Gaffary organized regular screenings there. He also was the assistant director for cultural programs at Iranian Radio-Television. The Islamic revolution led Gaffary to leave Iran in October 1978 and establish himself in Paris. He never returned to his country.

In France, he worked for FR3 as scenario reader and at the Centre National de Recherches Scientifiques as specialist in central Asia. Farrokh Gaffary always liked to be described as a historian of the arts of the spectacle.

L'année suivante, pour combler ses déficits économiques, il réalise une comédie loufoque *Quelle est la mariée ? (Arous kodom-e ?)*. Mais pour son troisième film, il choisit une libre adaptation d'un conte des Mille et Une Nuit *La Nuit du bossu* (Shab-e quzi, 1964). Influencé par le film d'Alfred Hitchcock *The Trouble with Harry*, le film raconte l'histoire d'un pauvre bossu, comédien de théâtre populaire qui s'étouffe en mangeant ce que ses camarades plaisantins lui font avaler. Ces derniers cherchent à se débarrasser du cadavre en passant par plusieurs endroits louche pour nous faire découvrir les différentes couches de la société iranienne et son lot de tricherie et d'hypocrisie. Ce film présente l'Iran dans plusieurs festivals internationaux dont Cannes 1964 (*Semaine de la critique*).

En 1958, l'Organisation des Beaux-Arts – plus tard, le Ministère iranien de la Culture et des Arts – accorde sa tutelle à la Cinémathèque d'Iran et jusqu'en 1978 (année de la révolution islamique) Gaffary y organise des séances régulières et des cycles de cinémas nationaux. En 1966 il rencontre Reza Ghotbi, le directeur de la Radio-Télévision iranienne, qui lui propose le poste de directeur adjoint pour les programmes culturels, poste qu'il occupera jusqu'en 1978. Pendant ces 12 années de direction, la télévision iranienne produit et diffuse des émissions, films, spectacles de théâtre et de musique de grande qualité culturelle.

En 1975, Gaffary réalise son dernier film *Le Canon porté (Zanbourak)*, d'après différents contes choisis à travers la littérature persane.

Parmi les nombreuses contributions de Farrokh Gaffary à la culture iranienne, on peut citer : critiques de films dans la presse de gauche dès son premier retour en 1949 ; enseignement de l'histoire du cinéma à l'École Supérieure de la Télévision ; réalisation des films documentaires dans les années 1960 pour le Ministère de l'Économie et la Cie Nationale du Pétrole ; création de différents festivals culturels dont Festival des arts de Chiraz et Festival International du Film de Téhéran ; interview avec André Malraux sur l'art islamique pour le magazine culturel *Tamâsha*.

Farrokh Gaffary a joué dans son propre film *La Nuit du bossu* et aussi dans quelques films d'amis : *Samad et le monstre Fouladzereh (Samad va Fouladzereh-e div, 1971)* de Jalal Moqaddam, *Ok, Mister (id., 1977)* de Parviz Kimiai et *Ispahan : lettre persane 1977* documentaire de Jean Rouch, dans lequel il est présentateur.

Avec l'arrivée de la révolution islamique, Farrokh Gaffary quitte l'Iran en octobre 1978 et s'installe à Paris. Jusqu'à sa mort, le 7 décembre 2006, il ne reverra plus son pays.

Après son arrivée en France, il a travaillé à FR3 comme lecteur de scénarii et au CNRS (Centre National de Recherches Scientifiques) comme chercheur et spécialiste de l'Asie centrale. En 1983 il a joué au Théâtre de la ville dans la pièce de Boulgakov *Le Maître et Marguerite*, mise en scène par Andreï Serban et Arby Ovanessian. Enfin, il a donné des conférences sur le cinéma et les arts iraniens, et écrit quelques articles dans l'encyclopédie IRANICA publiée en 24 volumes par l'université Columbia de New York.

Farrokh Gaffary aimait toujours se présenter comme historien des arts du spectacle.

Farrokh Gaffary nació en 1922 en Teherán. A los once años se trasladó a Bélgica, donde su padre era embajador de Irán. En 1941, en la universidad de Grenoble, descubrió el teatro, la vanguardia y los movimientos de izquierda. Después de la Liberación se presentó en la Comédie des Champs-Élysées en París. Al mismo tiempo frecuentaba la Cinémathèque Française, donde conoció a Henri Langlois, con quien trabó una larga y estrecha amistad. Allí se hizo amigo de Ado Kyrou, quien lo introdujo en los círculos surrealistas. Escribió críticas cinematográficas para revistas como *Positif*.

En 1949, alentado por Langlois, Gaffary estableció el archivo filmico en Irán. Su actividad influyó en el nuevo cine iraní. En 1952, Langlois presentó a Gaffary y el nuevo archivo iraní en el Congreso de la FIAF de Roma, en el que Gaffary fue nombrado Secretario Ejecutivo de la FIAF, cargo que ocupó hasta 1955.

En 1956 volvió a Irán para realizar un antiguo sueño: hacer películas. Fundó una compañía de producción y en 1958 dirigió *Jonumb-e shahr*, que describe, al estilo del neorrealismo italiano, la vida de los habitantes de las chabolas en el sur de Teherán. Cinco días después del estreno, la película fue prohibida por las autoridades y todas las copias fueron confiscadas, incluso el negativo. Algunos años más tarde Gaffary realizó otra versión a partir de los restos de las tomas, *Reqâbat dar shahr*, sin figurar como autor. Entre sus películas se cuentan *Arous kodem-e?* (1959), *Shab-e quiz* (1964) y *Zanbouraki* (1975).

A partir de 1958 el archivo filmico iraní fue sometido a la autoridad del Ministerio de la Cultura y hasta el advenimiento de la revolución islámica en 1978. Hasta entonces Gaffary organizó proyecciones con regularidad y fue asistente de dirección de los programas culturales de la Radiotelevisión Iraní. Con la revolución islámica Gaffary decidió dejar el país en octubre de 1978, estableciéndose en París. Nunca más volvió a Irán.

En Francia trabajó para FR3 como lector de guiones y en el Centre National de la Recherche Scientifique como especialista en Asia central. Farrokh Gaffary siempre quiso ser identificado como historiador del arte del espectáculo.

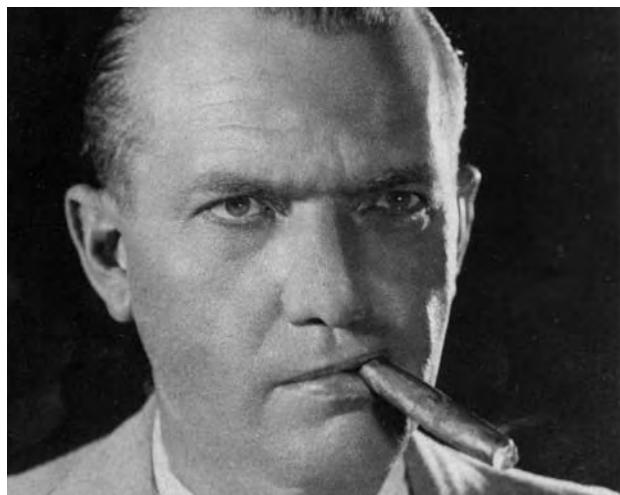
The Most Important Move: The First Step

Thorarinn Gudnason

News from the Archives

Nouvelles des archives

Noticias de los archivos



Alfred Lind, who opened the first cinema in Reykjavik in 1906.

Icelandic films

When you think of Iceland, or possibly even wonder if there is a film archive there, you probably think that a small country with only 300,000 inhabitants would not be likely to have such an institution, or even that there isn't any film industry there at all. But in both cases you would be wrong. Films *are* being produced in Iceland, and there is a small but expanding film archive as well.

Last year the National Film Archive of Iceland commemorated 100 years of regular film screenings in Iceland, and 2008 marks the 30th anniversary of the Archive itself. A blooming film industry has been producing 3-4 feature films a year over the past few decades. One film (*Children of Nature*, by Friðrik Thor Friðriksson) was nominated for an Oscar some years ago, and Icelandic films are frequently shown at film festivals or similar events abroad. If you have noticed that your child is watching *Lazytown* on TV (shown in 40 countries), it might interest you that it is an entirely Icelandic production.

The First Icelandic Cinema

It all began in the summer of 1906 (although some irregular screenings started earlier), when the first cinema in Iceland was opened in Reykjavik by Alfred Lind, a Dane, who brought with him from Denmark the equipment necessary to open a cinema for the screening of moving images.

The first Reykjavik cinema was opened in an old building called "Fjalakötturinn", or "the Mousetrap" [literally, "the wooden cat"]. It was a former theatre, built of wood, which was altered for the new purpose. Icelanders – being a heritage-aware nation – soon became passionate film lovers, although perhaps due to natural circumstances they did not start their own filmmaking until comparatively quite late.

Fjalakötturinn could now be the oldest cinema in the world – had it not been torn down, short-sightedly, in 1985 to make way for a modern office building.

The First Feature Films

The first feature film shot in Iceland, *The Story of the Borg Family* (1920), was in many ways an Icelandic initiative, although the production was actually in the hands of the Danish film production company Nordisk Films Kompagni. The script was based on a novel by the Icelandic writer Gunnar Gunnarsson, and the main role was played by the Icelandic artist Guðmundur Thorsteinsson – who probably also persuaded the Danes to make the film in the first place. Even the posters for the Icelandic



The first feature film shot in Iceland,
The Story of the Borg Family (1920).

premiere (1921) were hand-painted, probably by Thorsteinsson, and are very professionally executed. Two are at the National Film Archive; they are considered works of art, and among the most valuable items in the collection.

Icelanders did not make their own feature films until after World War II, and then shot on 16mm film. Two filmmakers competed for popularity with filmgoers: Loftur Guðmundsson and Oskar Gislason. Guðmundsson made the first Icelandic sound movie, *Between Beach and Mountain*, in 1949, and Gislason had a box-office hit in 1950 with *The Last Farm in the Valley*. Loftur Guðmundsson had cancer; he was already very ill during the shooting of his last film, *The Underdog* (1951), and passed away a year later. Gislason, on the other hand, made several more films, mostly shorts and documentaries.

After these first pioneers, there was a long period with no Icelandic feature films – apart from a few co-productions initiated by the Icelandic film company Edda Film with some Scandinavian film companies, who provided technical crews and facilities, and in some cases most of the actors as well – until Reynir Oddsson made his first feature, *Murder Story*, in 1977. *Murder Story* is probably responsible for having started the so-called “Icelandic Spring” of filmmaking.

The National Film Archive

In 1978, “countryman” Vilhjálmur Hjálmarson, having been appointed the head of the Ministry of Culture, launched the first Film Law in Iceland, which gave birth to the National Film Archive of Iceland. The

first director of the film archive was a young filmmaker, Erlendur Sveinsson, who bravely took the first steps towards a new era of filmmaking and film preservation in this small, weather-beaten country. The tiny archive started in a small rented room, with one roll of film on the shelves, and the director worked for four hours a day. But he managed to get himself and the small archive publicity with TV programmes (on film, of course) in which he presented to the public the necessity of film preservation. In fact, today Erlendur is again working in the archive, but unfortunately only part-time. He was also one of the most active campaigners in the (lost) battle for the preservation of the old “Mousetrap” cinema.



The new National Film Archive of Iceland.

In 1986 a new Film Law came into effect, and the archive lost its independence, becoming only a department within a new organization, the Icelandic Film Fund. A new director headed both institutions.

Since then the Archive has undergone several changes, regarding both its premises and its importance as an institution. Several directors have come and gone, for various reasons, and the collections have been moved three times. But an important change arrived with a new Film Law on 1 January 2003, when the archive was separated from the Icelandic Film Fund and was once again given a budget and a director of its own. The Archive is now directly responsible to the Ministry of Culture. It also recently acquired a building of its own, planned to accommodate



New vaults, Reykjavik.

L'Islande est un petit pays de 300 000 habitants qui produit des films (3/4 par année au cours des dix dernières années) et à une Cinémathèque qui fêtera ses 30 ans en 2008.

La première projection cinématographique en Islande (initiative du Danois Alfred Lind) date de 1896 et la série télévisée *Lazytown*, qui est diffusée actuellement dans quelque 40 pays, est une production entièrement islandaise. Le premier cinéma commercial du pays, le Fjalaköttrinn, installé dans l'édifice en bois d'un ancien théâtre, fut malheureusement détruit en 1985 pour faire place à un édifice moderne; peut-être s'agissait-il du plus ancien cinéma au monde.

Le premier long métrage tourné en Islande, *Story of the Borg Family*, date de 1920. Production danoise, le film était néanmoins adapté d'un célèbre roman islandais et interprété par l'acteur islandais Guðmundur Thorsteinsson; les affiches pour la première islandaise de 1921 étaient peintes à la main par un artiste islandais et deux d'entre elles font partie des collections de la cinémathèque.

the collection for decades to come. The new building has an area of approximately 1,800 square metres, with an average room height of 5-6 metres. An area of 50 square metres houses cooling vaults and a small freezer. There are now approximately 6,000–8,000 metres of shelving in the vaults.

On 1 January 2003 the new law of Legal Deposit also took effect, and from that time the Archive has collected at least two copies of every moving image published or screened publicly in Iceland. Foreign films and DVDs with Icelandic subtitles are also covered by the legal deposit legislation. The Archive preserves all gauges of films and videos, as well as non-film materials such as photos, manuscripts, posters, etc. The collection of registered feature films now approaches 2,000 titles, and the total of all film items

represents nearly 8,500 titles. In addition, there are still several collections in the vaults which are not yet fully registered, among them over 10,000 news-films from State TV and many private collections. The Archive holds 32,000 registered reels.

Our archive's technical facilities include an old 16/35mm Marconi film scanner (a new 16/35mm film scanner has been purchased from MWA in Germany), and a new 8/Super-8mm film scanner and a 9.5mm scanner were purchased earlier from MWA. We also have digital video equipment: as well as collecting old video recorders, we are in the process of purchasing new ones in order to be able to transfer from format to format. Presently we have to go abroad for all film laboratory services, because there aren't any laboratories in Iceland.

The Archive uses a relational French database called Fourth Dimension (4D), which has been programmed to register our acquisitions. It is a powerful tool, and extremely useful for the archive's purposes because it can be adjusted to meet different registration needs. Additionally, our database has been programmed to have a direct link to the International Movie Database (imdb.com) for comparison, and to EXCEL documents to be imported (regarding the number of reels, etc.), for faster cataloguing and exact registration of titles, credits, etc. The database is currently under constant development by the archive's 4D specialist.

There is a happy group of six people working in the Archive, either full-time or part-time, and the future seems bright. Of course, there are some dark clouds, like the small budget, and problems collecting legal-deposit items, lack of facilities for restoration work, and very little money to spend on restoration, but hopefully there will be better times. The annual budget has just been raised to 46.6 million Icelandic Krónur (ca. 540,000 Euros).

The Cinematheque

We now have a cinema at our disposition, seating an audience of 280, to screen films during the long winter months. Some 40 films are screened during the period from September to May. Each film has two screenings,



The movie theatre built in the 1940s which has been showing the Cinematheque's films since 1997.

Ce n'est qu'après la seconde Guerre mondiale que les Islandais tournèrent eux-mêmes leurs premiers films, en 16mm. Le premier film sonore date de 1949 et le premier grand succès de box office, *The Last Farm in the Valley* d'Oskar Gislason, date de 1951. Il faut attendre 1977 et *Murder Story* de Reynir Oddsson pour que l'activité de production reprenne.

Le National Film Archive d'Islande fut fondé en 1978 et eut comme premier directeur le jeune cinéaste Erlendur Sveinsson. Institution indépendante à l'origine, la Cinémathèque devint un département du Film Fund en 1986, une situation qui fut renversée par la nouvelle loi sur le cinéma de 2003 qui redonna à la Cinémathèque son indépendance, avec un directeur attitré et un budget autonome. La Cinémathèque relève désormais directement du ministère de la Culture et à la responsabilité du dépôt légal institué en 2003 ; son budget annuel est de l'ordre de 540 000 euros. Depuis 1997 la Cinémathèque a sa propre salle de projection (280 sièges) dans un ancien cinéma commercial qui est en perpétuelle restauration.

on Tuesday evening and Saturday afternoon. The cinema was built during World War II; its first screening was in January 1946, and it was in commercial use until 1970. The community of Hafnarfjörður decided to lend it to the film archive in 1997. The cinema has been under continuous restoration by the archive, and has been used for regular screenings as well since 2001. The main problem in our programming is that, due to Iceland's remoteness, the film freight cost of prints is very high. We have had great assistance from our sister archives, for instance in Sweden, Denmark, Finland, and Britain.

International Co-operation

I hope that in the future we will be able to have more contact with other archives regarding many issues, be it the exchange of film prints, or information about any kind of executive problems and matters. There

can never be enough information exchange between archives. Recently the directors of the Scandinavian film archives had a very fruitful meeting in Copenhagen to discuss different matters, exchanging film facts regarding their own countries. This meeting was very successful, and will hopefully be an annual event in the future.

There is also a need for seminars and courses for the staff. We should be planning more education for our personnel. It is not easy to get the necessary education in handling film items, or moving images on electronic format. Restoration is not a subject in schools or universities – at least not in Iceland. We should also be exchanging staff members with our fellow archives. Having worked in a TV station for many years, I saw this done, with very good results. Apart from the individual staff member learning a lot, it also makes people happier. Getting to know each other on a personal level, it will be easier from them to pick up the phone and discuss problems with colleagues they have met earlier.

The Director of a Small Archive

The author of this article is 63 years old, and was born in Iceland. He has no university degree at all, but on the other hand he has spent the greater part of his working life inside the film business. This is a common thing in Iceland. People there work a lot; some say that everyone in Iceland has at least two jobs.

Icelanders start to work at a very young age. The author was only 16 years old when he became a deckhand on board a fishing trawler. Later, having finished high school, he became a radio operator and an electronic technician. He began working for Icelandic State TV when it was founded in 1965, and became the head of its film department in 1977. He started his own film company with two of his workmates from TV in 1981, and joined the National Film Archive in 1995 as a curator. In 2001 he was hired as the head of the Archive, and after the Archive became independent from the Icelandic Film Fund in 2003 he was appointed its new director.

Islandia es un país pequeño, con 300 mil habitantes, en el que en los últimos diez años se han producido tres o cuatro películas por año y cuya Cinemateca celebrará su 30º aniversario en 2008.

La primera proyección cinematográfica fue en 1896, gracias a la iniciativa del danés Alfred Lind, y la serie televisiva *Lazytown* [Ciudad perezosa], actualmente difundida en unos 40 países, es una producción enteramente islandesa. La primera sala comercial del país, Fjalaköttrinn, instalada en los locales de madera de un antiguo teatro, quizás el más antiguo cine del mundo, desgraciadamente fue destruida en 1985 para ser reemplazada por un edificio moderno.

En 1920 fue rodado el primer largometraje, *Story of the Borg Family* [La historia de la familia Borg], una producción danesa que adaptaba una célebre novela islandesa, interpretada por el actor islandés Guðmundur Thorsteinsson; cuando se estrenó en Islandia, en 1921, los afiches fueron pintados a mano por un artista local y dos de ellos se conservan en las colecciones de la cinemateca.

Después de la segunda Guerra Mundial se produjeron las primeras películas islandesas, en 16mm. La primera película sonora es de 1949 y de 1951 el primer gran éxito de taquilla, *The Last Farm in the Valley* [La última granja del valle] de Óskar Gislason. Pero la producción nacional no retomó hasta 1977, con *Murder Story* [Asesinato] de Reynir Oddsson.

El National Film Archive fue fundado como institución independiente en 1978 y su primer director fue el joven cineasta Erlendur Sveinsson. Luego, en 1986, pasó a ser un departamento del Film Fund, pero por la nueva ley sobre el cine de 2003 volvió a ser autónoma, con director y presupuesto propios. Actualmente depende directamente del Ministerio de Cultura y es responsable del depósito legal, instituido en 2003. Su presupuesto anual es de 540 mil euros. Desde 1997, tiene su propia sala de espectáculos, con 280 butacas, en un antiguo cine comercial que se encuentra en permanente restauración.

Running a Small Film Archive

If you work in a small archive, or a new one, or perhaps both – bear in mind that you are a very important person in a very important position. You are probably laying the foundation for an increasingly important institution of the future. You are lucky because you work in an institution you have been chosen to shape and style in the manner that you wish. Try to make the best of it! When it has grown to be a big institution, changing it will be much more difficult. It will probably grow to be a monster – an unchangeable monster.

The strength of a small archive lies in its smallness. The new director of a new or small archive does not have to worry about a huge collection to register and restore, or, for instance, adapting an old database. The new director of a small archive can start with a fresh, clean slate, choose his or her own database, set the rules, and shape the soft ball of clay with which they have been entrusted. It is therefore also important for small archives to keep in contact with each other. It is more natural, and often the contacts are more personal between smaller than larger archives – although larger archives have more possibilities to be of help and to provide technical assistance than smaller ones. I do not mean to be ungrateful: some of the neighbouring, bigger archives have been more than helpful and understanding regarding our small archive's problems and enquiries.

So start right now, while your archive is manageable, and try to make your archive a good institution, not just an average one. Good luck!



Restoration of film projectors.

Écrits cinématographiques de Boleslas Matuszewski

Éric Le Roy

Publications

Publications

Publicaciones



Couverture du livre des textes de Boleslas Matuszewski.

A review of a new edition of *A New Source of History and Animated Photography*, the texts by Matuszewski from 1898 cited by archivists and historians as fundamental to the concept and history of film archives. The new edition prepared by Magdalena Mazaraki, whose doctoral thesis is based on these texts, includes a preface by Roland Cosandey on their importance to film history and their

Boleslas Matuszewski est considéré comme l'un des pionniers de l'usage de l'image animée comme source historique et le caractère novateur de ses textes reste, encore aujourd'hui, un élément incontournable. Le monde dans lequel les archives et cinémathèques vivent de nos jours s'inscrit dans la continuité des réflexions sur la conservation, la valorisation, l'utilisation et l'accès aux œuvres prônées par Matuszewski. Cités par des archivistes, historiens et conservateurs, les écrits de Boleslas Matuszewski: *Une nouvelle source de l'histoire* et *La Photographie animée*, publiés en français à Paris en 1898, comptent parmi les ouvrages fondamentaux de l'histoire du cinéma et de la notion d'archive de films¹. Etonnamment peu connu, l'ensemble constitue un document exceptionnel sur la réception des «images animées» au cours des toutes premières années de leur diffusion.

La présente réédition, établie par Magdalena Mazaraki (historienne du cinéma, prépare une thèse de doctorat sur les écrits cinématographiques de Boleslas Matuszewski) est préfacée par Roland Cosandey qui met en exergue la valeur des textes et leur pertinence depuis plus de cinquante ans avec les travaux menés par la Cinémathèque polonaise, fondée en 1955. Les deux textes, *Une nouvelle source de l'histoire* et *La Photographie animée*, publiés en français à Paris en 1898, sont peu connus et sont ici réunis pour la première fois avec un appareil scientifique très complet : cet ensemble constitue un document exceptionnel sur la réception des «images animées» au cours des toutes premières années de leur diffusion.

Dans *Une nouvelle source de l'histoire*, l'auteur propose de créer des archives de cinématographie documentaire, alors que la photographie animée, à la même époque, ne connaît qu'une fortune commerciale et distractive. Le programme de Matuszewski est novateur: il envisage non seulement la collecte, mais aussi la production systématique de documents cinématographiques pour l'enrichissement permanent des fonds d'archives. *La Photographie animée*, ouvrage inédit, expose en détail le mode de fonctionnement d'un dépôt cinématographique relevant du domaine public, chargé de produire, de conserver et de donner accès à des «épreuves» cinématographiques qui documentent tous les domaines de la vie: la médecine, l'industrie, l'armée, les arts. Le texte dévoile ainsi une approche originale du cinématographe, avec cette volonté de faire de cet appareil le plus efficace et le plus démocratique des moyens de transmission du savoir, afin de contribuer au «progrès» de l'humanité et à la solidarité entre les peuples.

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¹ Voir notamment les articles et ouvrages de Raymond Borda.

relevance to the work undertaken by the Polish film archive since it was founded in 1955. The Matuszewski texts constitute an exceptional document on the reception of moving images in the first years. Although most saw only a commercial amusement enterprise, Matuszewski had the idea of the motion picture as an historical record, and conceived of film archives that would collect and conserve films and make them accessible for study. The tasks he proposed for these archives included the production of films to document all parts of public life, in the pursuit of an idealistic mission to contribute to the progress of humanity and human solidarity.

The accompanying critical studies by Béatrice de Pastre, new director of collections at the French Film Archives of the CNC, and Luce Lebart, a photography historian, trace the history of photographic and moving-image archives as collectors of visual evidence for the historian. They shed light on Matuszewski's life and work, and assess his ideas, as the first theoretician of the film medium.

Les études critiques qui accompagnent cette réédition retracent la généalogie des archives photographiques et cinématographiques considérées alors comme sources visuelles irréfutables pour l'historien (Béatrice de Pastre, nouvelle directrice des collections aux Archives françaises du film-CNC et Luce Lebart, historienne de la photographie). Elles permettent d'éclairer les points d'ombres de la vie de Matuszewski, de mieux cerner ses origines et ses différents champs d'activités, d'accorder enfin une historicité concrète à une figure encore inscrite dans la légende des «premiers temps». La présente réédition des deux opuscules de Matuszewski, complétée d'un lexique, d'un index des noms de personnes, d'une bibliographie et d'une filmographie, permet enfin de généraliser l'accès à sa pensée et de mettre en lumière un auteur qui s'inscrit dans l'histoire du cinéma comme premier théoricien du médium cinématographique. Enfin, la réédition s'est faite dans les meilleures conditions, c'est à dire en reproduisant la version originale dans sa typographie et couleur d'époque.

Boleslas Matuszewski, *Écrits cinématographiques*, édition établie par Magdalena Mazaraki, préface de Roland Cosandey, études de Luce Lebart, Magdalena Mazaraki, Béatrice de Pastre, Paris, AFRHC/Cinémathèque française, 2006, 216 pages, illustré.

En 1898, pocos años después de la aparición del cine, Boleslas Matuszewski propone en dos obras pioneras, *Une nouvelle source de l'histoire* [Una nueva fuente de la historia] y *La Photographie animée*, la creación de archivos para la conservación de materiales filmicos y afirma la necesidad de que el cine documente todos los aspectos de la vida (la medicina, la industria, el ejército, las artes...), como instrumento eficaz y democrático para la transmisión del conocimiento, el progreso de la humanidad y la solidaridad entre los pueblos.

La reciente edición de sus obras, al cuidado de Magdalena Mazaraki, destaca su importancia excepcional. El volumen, presentado por Roland Cosandey, incluye aportes de Luce Lebart y Béatrice de Pastre que dan mayor cuerpo a la figura de Matuszewski, todavía envuelta en la leyenda de los «tiempos heroicos.» Además, la obra contiene un léxico, un índice de personas, una bibliografía y una filmografía.

Cinémathèques à l'italienne

Pierre Véronneau

Publications

Publications

Publicaciones

Marie Frappat undertook to understand how the five Italian film archives, members of FIAF, saw their mission of conservation and diffusion, and how they faced the apparent contradiction between these two mandates. According to the author, the Cineteca Italiana (Milan), Museo Nazionale del Cinema (Turin), Cineteca Nazionale (Rome), Cineteca del Comune di Bologna (Bologna), and Cineteca del Friuli (Gemona) are the most active and the most representative for the questions that interested her.

The work is divided into two parts: the study itself (157 pages) and a substantial appendix consisting of interviews with the archivists. They responded to the author's questions about the history, the mission, and the activities of their respective archives. Following a summary of the history of the five institutions, each with its own identity and its own mandate, the author considers more general questions on the situation of the archives today, and on the two missions to conserve/diffuse, providing the two key chapters of the book: "To conserve for study and for history" and "For the diffusion of culture". She speaks with relevance of the law of 1965 that permits the archives to show Italian films without having to ask permission of the rights-holder.

Jeune chercheuse en études cinématographiques, agrégée d'italien et diplômée de l'Université de Paris I, Marie Frappat s'est donnée pour mission de comprendre comment cinq cinémathèques italiennes membres de la FIAF envisagent leur mission de conservation et de diffusion cinématographiques et comment elles font face à l'apparente contradiction entre ces deux mandats. Selon l'auteure, les Cineteca Italiana (Milan), Museo Nazionale del Cinema (Turin), Cineteca Nazionale (Rome), Cineteca del Comune di Bologna (Bologne) et Cineteca del Friuli (Gemona) sont certainement les plus dynamiques et les plus représentatives pour les questions qui l'intéressent.

L'ouvrage, préfacé par l'historien bien connu du cinéma italien Jean A. Gili, se divise en deux parties : l'étude proprement dite (157 pages) et une substantielle annexe constituée d'entretiens avec des acteurs clés du milieu des archives italiennes (Luisa Comencini, Matteo Pavesi, Donata Pesenti Campagnoni, Loris Lepri, Caterina D'Amico, Mario Musumeci, Mario Militello et Livio Jacob) qui répondent en détail et avec pertinence aux questions de l'auteure concernant l'histoire, les mandats et les activités de leurs cinémathèques respectives. Certains éléments de leurs réponses se retrouvent dans le corps du texte. Mentionnons également la présence d'une bibliographie générale et spécialisée où l'on se rend rapidement compte qu'en dehors de la langue italienne, il n'existe à peu près rien de substantiel sur les cinémathèques en Italie et ses artisans, excepté *Le Dragon et l'alouette*, édition de la correspondance entre Maria Adriana Prolo et Henri Langlois. Frappat fait donc œuvre pionnière et utile en langue française.

Pour bien établir son propos, celle-ci commence par rappeler l'histoire des cinq institutions qui font l'objet du livre. Chacune à la sienne, tout comme chacune possède une identité et un mandat spécifiques. Mais ce rappel sert à l'auteure à introduire un questionnement plus général sur les finalités des cinémathèques aujourd'hui et sur la dyade conserver / diffuser, d'où les deux chapitres clés de son livre (qui en compte trois) : « Conserver pour l'étude et pour l'histoire » et « Pour la diffusion de la culture ». Précisons que même si elle aborde la documentation sur les films (dans le cadre des bibliothèques spécialisées en cinéma) et les collections qui leur sont afférentes (que certains s'entêtent à nommer, à l'anglaise et dans une négation qui pourrait renvoyer à des collections qui n'ont rien à voir avec le cinéma, « non-film »), l'auteure s'en tient surtout au film-même.

Après avoir constaté le déclin de la consultation de la pellicule elle-même au profit de sa version numérisée, elle fait remarquer que les collections des cinémathèques sont loin d'avoir été toutes visionnées et qu'il y a là matière à de nouvelles découvertes ou à des renouvellements de perspective. En ce sens, les cinémathèques peuvent aider à aller à l'encontre des idées reçues, pas seulement au plan esthétique mais aussi sur celui de l'histoire culturelle. Frappat s'arrête aussi aux politiques

One might have expected a more developed analysis of the film-related materials: since the closing of MoMI in London, Italy probably possesses the most important museum of cinema in the world.

This book is a pioneering and useful work, in French. It has a preface by the well-known historian of Italian cinema, Jean A. Gili, and a bibliography, where one quickly discovers that there has been very little of substance published about the Italian archives. Here is a substantial report. The neophyte will find a rich mine of information, while the specialist may wish for more in the way of theoretical analysis and critique of the archival practices and choices. There are no illustrations and no index.

d'acquisition des cinémathèques, qu'elles soient sélectives, patrimoniales ou globales. Elle rappelle au passage les carences qui ont marqué l'histoire de certaines archives, notamment au plan de l'inventaire et du catalogage. Il est dommage toutefois que pour ce qui est de la documentation et des fonds d'archives documentaires, l'auteure recense des initiatives italiennes sans indiquer si celles-ci s'inscrivent dans les efforts de la FIAF pour normaliser les vedettes matières ou favoriser la mise en commun du catalogage des périodiques. En fait, règle générale, elle ne précise pas l'inscription effective des cinémathèques italiennes dans le réseau international des archives du film et leur apport mutuel. Elle effleure au passage les questions de la restauration et des publications mais on peut regretter, surtout dans le premier cas, qu'elle en demeure à des considérations générales. Des exemples de films restaurés, des problèmes rencontrés et des choix effectués auraient été pertinents, de même qu'une justification plus développée de la décision, par la cinémathèque de Bologne, de se doter de laboratoires.

Le chapitre sur la diffusion demeure assez descriptif. Pour le film, l'auteure parle de la diffusion collective, autrement dit de la programmation, soit de manière régulière en salle, soit plus ponctuellement à l'occasion de manifestations que les cinémathèques organisent comme Cinema Ritrovato (Bologne) ou Cinema Muto (Pordenone) ou auxquelles elles participent. Elle rappelle avec pertinence que la loi sur le cinéma de 1965 permet aux cinémathèques de diffuser les films italiens sans avoir à en demander la permission aux ayants droit, une disposition que doivent envier plusieurs cinémathèques. On se serait attendu à une analyse plus développée de la muséologie des collections afférentes au film, en intégration avec les images en mouvement. En effet l'Italie possède probablement, depuis la fermeture du MoMI de Londres, la plus importante installation de ce genre au monde et la Mole Antonelliana pose radicalement la problématique de la muséographie du cinéma (sans parler de celle de la réhabilitation d'un édifice patrimonial, aspect que l'auteure ne souligne même pas et auquel a été confrontée également la Cinémathèque française). S'en tenir à un entretien avec Ricciardi et Confino publié en 2001 pour traiter de ces questions est carrément insuffisant.

Même si la réflexion qui alimente le livre en reste souvent aux observations premières et aux questionnements de base, cela ne constitue pas nécessairement une faiblesse de l'ouvrage dans la mesure où la perspective panoramique qu'il adopte, même sommaire et très informative, permet de nourrir la réflexion du lecteur qui trouvera dans chacune des cinémathèques italiennes des réponses différentes, parfois opposées et le plus souvent complémentaires aux questions qui traversent la pratique des archives du film. L'auteure nous propose en fait un long reportage sur les cinémathèques italiennes dont elle est manifestement enthousiaste. Elle se montre toutefois à peine intéressée à développer une analyse plus théorique ou une critique des pratiques et des choix des cinémathèques italiennes. Elle a davantage tendance à se limiter à décrire des situations ou à avaliser les discours formulés par les acteurs des institutions. Le néophyte en matière d'archives du film y trouvera un intérêt général tandis que le spécialiste risque de demeurer sur sa faim, sans jamais s'ennuyer toutefois, les réalisations italiennes interpellant souvent ses propres pratiques, dans la mesure surtout où

Marie Frappat ha investigado en los cinco archivos filmicos italianos miembros de la FIAF la manera en que éstos consideran y asumen el mandato de conservación y difusión, y resuelven la contradicción aparente entre estas dos finalidades. Según la autora, la Cineteca Italiana (Milán), el Museo Nazionale del Cinema (Turín), la Cineteca Nazionale (Roma), la Cineteca del Comune di Bologna (Boloña) y la Cineteca del Friuli (Gemona) son las instituciones más activas y representativas en lo referente a su búsqueda.

La obra se divide en dos partes: el estudio (157 págs.) y un grueso anexo que contiene entrevistas a los archiveros, realizadas por la autora sobre la historia, la finalidad y las actividades de sus archivos. Tras un resumen de la historia de las cinco instituciones, cada cual con su propia identidad y finalidad, pasa a considerar cuestiones más generales relacionadas con la situación actual de los archivos y las funciones de conservar y difundir a las que dedica los dos capítulos centrales del libro: «Conservar para el estudio y la historia» y «Para la difusión de la cultura». Ilustra el segundo punto con la ley de 1965 que permite que los archivos exhiban películas italianas sin el permiso de los propietarios de los derechos. Hubiera sido deseable un análisis más desarrollado de los materiales relacionados con el cine, puesto que desde que el MoMI de Londres cerró sus puertas, Italia posee probablemente el más importante museo del cine del mundo.

Este útil libro es el primero en este rubro en francés. Contiene un prefacio firmado por el conocido historiador del cine italiano Jean A. Gili y una bibliografía, en la que se percibe de inmediato que muy pocas obras de envergadura han sido publicadas sobre los archivos italianos. En definitiva, se trata de una obra importante, en la que el neófito encontrará un venero de información, aunque quizás el especialista hubiera deseado más análisis y críticas teóricas de la práctica y las elecciones de los archivos. No hay ilustraciones ni índices.

dans leur ensemble, les cinémathèques italiennes peuvent servir de modèles.

En terminant, comme c'est souvent le cas chez L'Harmattan, on notera quelques carences au plan de l'édition : mise en page un peu compacte, quelques coquilles ou fautes. Signalons aussi l'absence d'illustrations.

Marie Frappat, *Cinémathèques à l'italienne. Conservation et diffusion du patrimoine cinématographique en Italie*, Paris, L'Harmattan, 2006, 243p.

Free Cinema

Robert Daudelin

DVDs

La fin des cannées 50 fut une période creuse pour le cinéma britannique. Comme dans la plupart des pays occidentaux la fréquentation est en baisse et les salles ferment devant l'arrivée de la télévision. Les ténors du cinéma de fiction (Reed, Lean, Asquith) sont essoufflés depuis un bon moment; Mackendrick, dont l'originalité s'imposait, est parti pour les Etats-Unis; le documentaire de l'école Grierson, au premier plan durant les années de guerre, n'est plus qu'exercice académique; et la célèbre comédie d'humour, une spécialité britannique unanimement célébrée, se répète paresseusement, alors que Dirk Bogarde est le jeune premier à la mode dans une série de comédies (très) légères signées Ralph Thomas : *Doctor in the House* (1954), *Doctor at Sea* (1955), *Doctor at Large* (1957), etc. Lindsay Anderson, avec son franc parler habituel, résumera la situation laconiquement, en écrivant en 1977 : « a period of complete stagnation in the British Cinema ». Le temps était propice à un bouleversement; il vint avec le beau nom de « Free Cinema ». C'est ce moment de grâce que vient nous rappeler éloquemment le précieux coffret récemment publié par le BFI.



Every Day Except Christmas,
Lindsay Anderson, GB, 1957.

Le coffret comprend les programmes 1, 3 et 6, tels que présentés au National Film Theatre respectivement en février 1956, mai 1957 et mars 1959 – les programmes 2, 4 et 5 étaient consacrés à des films non britanniques (Franju, Polanski, McLaren, Chabrol, Truffaut, etc.).

Contemporain du mouvement littéraire des « Angry Young Men », le Free Cinema est surtout identifié aux noms de Lindsay Anderson et Karel Reisz, tous deux issus des revues *Sequence* et *Sight and Sound*, et auteurs respectivement des remarquables *O Dreamland* (1953), *Every Day Except Christmas* (1957) et *We Are the Lambeth Boys* (1959), trois films qui connurent une notoriété immédiate (prix à Venise et Tours, sortie en salles commerciales, projections à l'extérieur de la Grande-Bretagne). Mais le coffret nous rappelle aussi la présence dans le groupe des suisses Goretta et Tanner (*Nice Time*, 1957), de l'italienne Lorenza Mazzetti (*Together*, 1956), alors étudiante en arts plastiques et qui bénéficia pourtant d'un budget lui permettant de tourner en 35mm, du hongrois Robert Vas (*Refuge England*, 1959) et d'un jeune « outsider » de Manchester, Michael Grigsby (*Enginemens*, 1959).

Tous ces films participent d'un même esprit novateur et le temps n'a rien enlevé à leur fraîcheur et à leur spontanéité. Le plaisir de filmer, de découvrir la vie quotidienne du pays, est partout présent – très souvent servi par la caméra magnifique (fut-elle la petite Bolex à ressort) du grand Walter Lassally. Si certains (Anderson, Goretta et Tanner) se réclament ouvertement de Jean Vigo et du « point de vue documenté », d'autres (Mazzetti, il va de soi, mais Grigsby aussi d'une certaine façon) sont davantage parents du néo-réalisme italien. Mais toujours le projet est le même : retrouver contact avec la vie réelle, celle dont le cinéma officiel ne parle plus. Et tous les films possèdent une qualité d'atmosphère palpable, notamment vis-à-vis le quotidien et la culture de la classe ouvrière : le « working class film », un presque genre du cinéma britannique actuel, a ses sources ici. Par-delà les frontières, c'est au documentaire dit « candid eye » alors pratiqué par les cinéastes de l'Office national du film du Canada que plusieurs films s'apparentent : *Every Day Except Christmas* et *Tomorrow's Saturday* sont de bons exemples de cette parenté. Dans d'autres cas, avec *We Are the Lambeth Boys* entre autres, c'est du côté du cinéma direct alors naissant qu'il faut chercher un cousinage évident.

Ces films sont également passionnants sur le plan de l'histoire technique du cinéma documentaire – et par extension, du cinéma de fiction : premiers tournages avec la nouvelle pellicule Illford HPS (400 ASA), premiers essais de son synchrone (*We Are the Lambeth Boys*), usage professionnel de la petite Bolex amateur, etc. Plusieurs des films, traditionnellement identifiés documentaires, intègrent des éléments de fiction et font bon usage d'acteurs non professionnels; ainsi en est-il de *Together* et de *Refuge England*. Par ailleurs la mise en scène est souvent présente dans le quotidien que le cinéaste veut saisir, chez Anderson et Reisz notamment – et leur carrière ultérieure apporte un éclairage intéressant sur leurs premiers travaux. D'autres s'en abstiennent rigoureusement, ne filmant jamais deux fois la même scène, tel Grigsby qui s'avère être l'une des véritables révélations de ce coffret.

Au chapitre des révélations, il faut signaler aussi la pertinence du troisième dvd où l'initiateur du projet, Christopher Dupin, a eu la bonne idée de nous proposer cinq films explicitement influencés par le Free Cinema, notamment un second film, admirable, de Michael Grigsby (*Tomorrow's Saturday*, 1962) et un étonnant *One Potato Two Potato* (1957), seul virée dans le cinéma d'un éducateur irlandais passionné de culture populaire.

Ce généreux programme est complété par un documentaire de 43 minutes, constitué d'entrevues avec les survivants de cette époque faste : Lassally, Tanner, Mazzetti et Grigsby. Les entrevues, notamment avec Lassally qui nous apprend beaucoup de choses sur les conditions de tournage et leurs particularités techniques, sont toujours intéressantes et s'appuient sur des extraits des œuvres.

Enfin, un livret accompagne les disques : un modèle du genre, bourré d'informations (notamment les textes de présentation d'origine signés par les cinéastes), abondamment illustré et qui nous donne les génériques des 16 films au programme.



Claude Goretta, John Fletcher (caméra) et Alain Tanner tournent *Nice Time*, GB, 1957.



O Dreamland, Lindsay Anderson, GB, 1953.



We Are the Lambeth Boys, Karel Reisz, GB, 1959.

P.S. Il ne semble pas y avoir eu ici de véritable travail de restauration : nous avons affaire à de bons transferts de copies des collections du NFTVA; certaines à l'évidence ont beaucoup tourné – les films, à l'origine en 35mm, étant, comme il se doit, d'une qualité très supérieure.

Free Cinema, Éd. BFI, 2006. 3 dvd (durée totale: 475 minutes), avec un livret illustré.

A summary of the history of the Free Cinema movement in Britain in the 1950s introduces this review of the set of three DVDs released by the British Film Institute in 2006. The set includes programmes 1, 3, and 6 as presented by the National Film Theatre in 1956, 1957, and 1959. Contemporary with the literary movement "Angry Young Men", Free Cinema was above all identified with the names of Lindsay Anderson and Karel Reisz, creators respectively of the remarkable *O Dreamland* (1953), *Every Day Except Christmas* (1957), and *We Are the Lambeth Boys* (1959), but the set also includes films by the Swiss Claude Goretta and Alain Tanner (*Nice Time*, 1957), the Italian Lorenza Mazzetti (*Together*, 1956), the Hungarian Robert Vas (*Refuge England*, 1959), and a young "outsider" from Manchester, Michael Grigsby (*Enginemen*, 1959).

The third DVD includes five films influenced by Free Cinema, notably, Michael Grigsby's *Tomorrow's Saturday* (1962) and an astonishing *One Potato Two Potato* (1957). This generous programme is completed by a 43-minute documentary including interviews with Lassally, Tanner, Mazzetti, and Grigsby. The Walter Lassally interview is especially informative about the conditions of filming and their technical details, illustrated by film excerpts. An accompanying booklet is a model of its kind, full of information, abundantly illustrated, and provides credits for the 16 films in the programme.

Apparently this was not a restoration project: the transfers from 35mm originals in the BFI collection are of superior quality, although some show evidence of prints worn by use.



Every Day Except Christmas, Lindsay Anderson, GB, 1957.



Together, Lorenza Mazzetti, GB, 1956.

Introduce la reseña de estos tres DVD distribuidos por el British Film Institute en 2006 un resumen de la historia del movimiento Free Cinema en Gran Bretaña en los años 50. Los DVD incluyen los programas 1, 3 y 6 tal como fueron presentados por el National Film Theatre en 1956, 1957 y 1959. Contemporáneo con el movimiento literario de los «Angry Young Men» [Jóvenes enojados], el Free Cinema se identifica en primer lugar con los nombres de Lindsay Anderson y Karel Reisz, notables creadores de películas, como *O Dreamland* [¡Oh país de sueños!] (1953), *Every Day Except Christmas* [Todos los días excepto Navidad] (1957) y *We Are the Lambeth Boys* [Somos los muchachos de Lambeth] (1959); también se encuentran en el DVD películas de los suizos Claude Goretta y Alain Tanner (*Nice Time* [Tiempos lindos], 1957), la italiana Lorenza Mazzetti (*Together* [Juntos], 1956), el húngaro Robert Vas (*Refuge England* [El refugio Inglaterra], 1959) y un joven «outsider» de Manchester, Michael Grigsby (*Enginemen* [Mecánicos], 1959).

El tercer DVD presenta películas influidas por el Free Cinema, en especial *Tomorrow's Saturday* [El sábado de mañana] (1962) de Michael Grigsby y un sorprendente *One Potato Two Potato* [Una papa, dos papas] (1957). Completa este programa generoso un documental de 45 minutos con entrevistas a Lassally, Tanner, Mazzetti y Grigsby. Se señala en especial la entrevista con Walter Lassally por la abundancia de informaciones sobre las condiciones de realización y detalles técnicos ilustrados por pasajes filmicos.

Aparentemente no se trata de un proyecto de restauración: las transferencias de originales de 35mm pertenecientes a la colección del BFI son de calidad superior, pero en algunos casos provienen de originales con huellas de uso.

R.W. Paul's Time Machine

Antti Alanen

DVDs

En 147 minutes et 62 films (sur les quelque 1000 tournés par R.W. Paul), voici un portrait hautement convaincant du plus célèbre pionnier du cinéma britannique.

Préparé par Ian Christie dont les commentaires abondent en informations précieuses, ce dvd témoigne de l'activité multiple de Paul et tous les films, si on fait exception de l'ennuieux (et très long : 50 minutes) *Aberdeen University Quarter Centenary Celebrations*, sont intéressants. Couvrant la période de 1895 (*Rough Sea at Dover*) à 1908 (*Whaling Afloat and Ashore*), les films retiennent notre attention aussi bien par leur sujet (deux sœurs dansant le flamenco en Espagne, le jubilé d'argent de la Reine Victoria) que par ce qu'ils nous apprennent sur l'évolution du cinéma des premiers temps : *The Countryman's First Sight of the Animated Pictures* (1901), qui annonce déjà *Sherlock Jr.*, *Les Carabiniers* et *The Purple Rose of Cairo*, est particulièrement étonnant pour ses effets spéciaux.

Les films sont accompagnés au piano par Stephen Horne et les pièces d'époque sont identifiées dans l'excellent livret d'accompagnement.

R.W. Paul was fascinated from the start by H.G. Wells' science fiction concept of *The Time Machine*. BFI Video's remarkable DVD of 147 minutes of the collected films of R.W. Paul pays respect to the time-transcending concept of these two visionaries.

This DVD on the most important pioneer of British cinema is curated by Ian Christie, whose monograph *The Time Traveller: Robert Paul and the Early Moving Picture Business* is forthcoming in 2007. Here is a case of a DVD which it is absolutely advisable to watch with the commentary, complete with the subtitles. Especially for the non-British viewer, the reward is a wealth of new information, and the subtitles help with strange names. From the some 1,000 R.W. Paul films, 62 are present on the DVD, and only one of them is boring, *Aberdeen University Quarter Centenary Celebrations* (1906), at 50 minutes.

The first films, such as *Rough Sea at Dover* (1895), were originally produced for Kinetoscopes. We see the earliest surviving film shot in Spain: two sisters perform the flamenco. *Queen Victoria's Diamond Jubilee* (1897) is one of the films where the commentary is highly recommended. The evolution of cinema can be tracked during the course of the DVD: how expressions are beginning to be clearly shown (*Cupid at the Wash Tub*, 1897); the evolution from the single shot to two shots, in *Come Along, Do!* (1898). Alas, the second shot has been lost, but it has been replaced with stills. The Boer War is covered both by authentic footage and by reproductions staged at the golf course next to the studio. The films got more elaborate as Paul established a new studio in Muswell Hill. *The Countryman's First Sight of the Animated Pictures* (1901) is an early instance of meta-cinema in the same tradition as *Sherlock, Jr.*, *Les Carabiniers*, and *The Purple Rose of Cairo* much later. The tricks and special effects from this period are fascinating. *Scrooge* (1901) is, according to Christie, probably the most ambitious and innovative film made anywhere in the world up to this time; it is the highlight of the disc. The DVD ends with a beautiful contrast: *The ? Motorist* (1907), where the car defies the laws of gravity in the spirit of Méliès, and *Whaling Afloat and Ashore* (1908), with an epic documentary force anticipating Grierson.

Like Méliès, R.W. Paul destroyed his own films as he withdrew from production, although he had been perhaps the first film producer to propose that films should be archived! One can guess that the work of preservation, restoration, and compilation has been formidable, and in the extensive notes one would welcome preservation documentation.

As an ardent cinema screen buff I have to admit that the DVD is an excellent way to present this programme. We have the pleasure of Ian Christie's personal commentary. Films that survive in Filoscopes (flicker books) are charmingly re-photographed. All films have titles. The one boring film can be fast-forwarded with commentary subtitles on.

Este DVD presenta un buen retrato, de 147 minutos, del célebre pionero del cine británico R.W. Paul, que incluye 62 películas (sobre las casi mil que ha rodado) y es un testimonio de la actividad multiforme de Paul.

Los comentarios de Ian Christie abundan en valiosas informaciones. Todas las películas son interesantes, excepto *Aberdeen University Quarter Centenary Celebrations*, algo tediosa y demasiado larga, unos 50 minutos. Las películas, que abarcan los años que van desde 1895 (*Rough Sea at Dover*) hasta 1908 (*Whaling Afloat and Ashore*), llaman la atención no sólo por el argumento (dos hermanas bailando flamenco en España; el jubileo de plata de la reina Victoria), sino también porque muestran la evolución del cine en sus primeros tiempos: *The Countryman's First Sight of the Animated Pictures* (1901), que ya prefigura *Sherlock Jr.*, *Les Carabiniers* y *The Purple Rose of Cairo*, es especialmente sorprendente por sus efectos especiales.

Stephen Horne acompaña al piano las películas y las piezas de época están catalogadas en un excelente folleto adjunto.

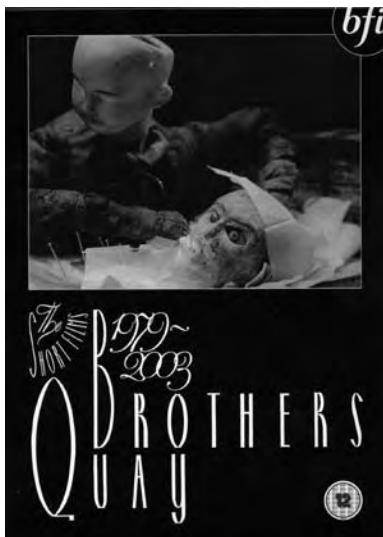
Stephen Horne plays the piano. The music blends well with the commentary, and the many contemporary repertory tunes are identified in the booklet.

R.W. Paul: The Collected Films 1895-1908. Curated by Ian Christie. Produced and released by BFI Video, 20 November 2006. DVD, with an illustrated 24-page booklet with an introduction to each film.

The Brothers Quay: The Short Films 1979-2003

Marco de Blois

DVDs



Cover of the DVD released by the BFI.

Produced by the British Film Institute, this set of two DVDs is destined to replace the one previously issued by Kino, due to the quality of the digital transfers made from original negatives and the value of the supplements. Even more, the specialist Michael Brooke who produced it has had the active participation of the Quays. Although the Quays utilize an intrinsically figurative technique — puppet films based on a figuration of the body — their narrative tends toward abstraction. We are in a parallel reality modeled by secret conventions and rules. The films obey mechanisms nearer to automatic writing than traditional narrative composition.

The first of two discs is comprised of the principal short films, except the first professional film by the Quays, *Nocturna Artificialia* (1979), which is on the second disc. Entitled *Footnotes*, this indispensable disc contains a

Produit par le British Film Institute, ce coffret de deux DVD comblera les admirateurs de l'œuvre des cinéastes d'animation Stephen et Timothy Quay. Dans les DVDthèques personnelles, il est destiné à remplacer celui qu'avait publié la compagnie américaine Kino Video en 2000, en raison de la qualité des transferts numériques effectués à partir des négatifs originaux et de la pertinence des compléments. De plus, le spécialiste Michael Brooke, à qui on doit ce projet, a pu compter sur la collaboration des frères : cela saute d'ailleurs aux yeux quand on parcourt les deux disques. En effet, la participation active des cinéastes, qui ont profondément marqué l'animation de marionnettes, ajoute au caractère et à la personnalité de cette édition, contribuant aussi à lui donner comme un supplément d'âme.

L'ouvrage se distingue par ses indéniables qualités éducatives, proposant des pistes pour aller à la rencontre d'une œuvre d'une grande singularité. Bien que les Quay utilisent une technique intrinsèquement figurative — les films de marionnettes reposant sur une figuration du corps —, leurs récits tendent vers l'abstraction et peuvent dérouter les spectateurs. Nous sommes dans une réalité parallèle modelée par des conventions et des règles secrètes. Les films obéissent à des mécanismes narratifs plus proches de l'écriture automatique que de la composition dramatique traditionnelle. Le plus souvent, ils sont construits autour d'une image, d'un motif plastique ou d'une musique et prennent forme au cours du tournage. Références à d'autres œuvres (littéraires, picturales, filmiques), animation d'objets tirés du quotidien, génériques calligraphiés, surfaces patinées et usées : les œuvres des Quay possèdent un style bien précis. On associe souvent leur travail à celui de Jan Švankmajer. Toutefois, les cinéastes ne se revendiquent pas d'un surréalisme militant à la tchèque, mais bien d'une sorte de poésie de l'inconscient.

Le premier des deux disques comprend les principaux courts métrages, à l'exception du premier film professionnel des Quay, *Nocturna Artificialia* (1979), placé sur l'autre disque. Intitulé *Footnotes*, cet indispensable deuxième disque s'ouvre sur une passionnante interview de Michael Brooke, dans laquelle les Quay parlent avec éloquence de leur formation, de leurs influences, de leur processus créatif et de leurs films. La grande qualité de cet entretien est qu'il regorge d'explications et de réflexions concrètes et éclairantes ; Brooke a manifestement une solide connaissance de l'œuvre, menant cet échange avec rigueur et intelligence.

Footnotes comprend une autre entrevue, plus ancienne, réalisée en 2000, qui se retrouvait d'ailleurs sur le DVD de Kino Video. La discussion est cependant moins intéressante : les questions sont moins bien ciblées et les réalisateurs paraissent parfois embarrassés. Le disque inclut aussi des versions en cinémascope de *Rehearsals for Extinct Anatomies* et d'*In*

superb interview with the Quays by Michael Brooke plus versions in CinemaScope of *Rehearsals for Extinct Anatomies* and *In Absentia*, conceived to be projected in anamorphic; *The Summit* (1995), commissioned by the BFI; then three other commissioned and rejected works; and an extract from the Peter Greenaway feature, *The Falls*, in which the Quays appear.

The short films have been remastered according to the directors' instructions. The BFI edition is distinguished by elegant graphic design, a simple interface, and ease of navigation. There is also an interesting booklet of 22 pages comprising a dictionary dedicated to the Quay universe and the treatment for *Street of Crocodiles*. The success of this long-awaited DVD is guaranteed by the enthusiastic following generated by the Quays' films, a unique phenomenon in the world of animation.

Estos dos DVD, producidos por el British Film Institute, están llamados a reemplazar el que había producido Kino, por la calidad de las transferencias digitales, hechas a partir de negativos originales y el valor de los suplementos. Además, el especialista que los realizó, Michael Brooke, contó con la participación activa de los Quays. Aunque éstos recurrieron a una técnica intrínsecamente figurativa (películas de títeres basadas en una representación del cuerpo), su narrativa tiende hacia la abstracción. Nos encontramos en una realidad paralela gobernada por convenciones y reglas secretas. Las películas responden a mecanismos más cercanos a la escritura automática que a la composición narrativa tradicional.

El primero de los dos discos comprende los principales cortometrajes, mientras que la primera película profesional de los Quays, *Nocturna Artificialia* (1979), aparece en el segundo disco, cuyo título es *Footnotes*. Este disco indispensable contiene una entrevista espléndida a los Quays por Michael Brooke y además versiones en cinemascope de *Rehearsals for Extinct Anatomies* [Ensayos para anatomías

Absentia, conçus pour être projetés en anamorphose, un film de danse inachevé (*The Summit*, 1995), un indicatif pour le BFI, trois autres indicatifs commandés puis refusés par la BBC (« *commissioned and rejected* », comme l'indique un panneau placé à la fin), et un extrait d'un long métrage de Peter Greenaway, *The Falls*, dans lequel les Quay jouent deux personnages qui apparaissent uniquement en photo.



Les frères Quay.

Les courts métrages, dont six sont commentés par les réalisateurs, ont été remastérisés et nettoyés en suivant leurs directives. Il faut aussi souligner l'élégante sobriété de la conception graphique. En effet, alors que tant de DVD veulent se faire plus excitants que les films qu'ils contiennent, obligeant par exemple l'utilisateur à subir des animations sophistiquées et m'as-tu-vu avant d'afficher le menu principal, l'édition du BFI se distingue par son interface simple et sa navigation aisée. S'ajoute à cela un intéressant livret de 22 pages comprenant un dictionnaire consacré à l'univers des Quay et le traitement scénaristique pour *Street of Crocodiles*, leur chef-d'œuvre de 1986.

The Brothers Quay: The Short Films 1979-2003 est destiné à connaître un grand succès de ventes. Les forums sur Internet fourmillent de commentaires d'aicionados qui attendent avec impatience la parution du coffret (annoncée au printemps en Amérique du Nord) ou qui s'en délectent déjà. Il faut s'interroger sur l'extraordinaire notoriété des Quay, unique dans le monde de l'animation en ce qu'elle en dépasse largement le cadre. Ainsi, en 2001, la rétrospective qu'avait organisée la Cinémathèque québécoise en présence des réalisateurs avait attiré une foule immense, dont de nombreux cinéphiles n'ayant pas une grande connaissance de l'histoire de l'animation.

Non-conformisme de l'esthétique, virtuosité de l'animation, constructions narratives épousant les mécanismes du rêve, voilà peut-être quelques-unes des pistes qui permettent de mieux cerner le retentissement de l'œuvre. On pourrait risquer cette hypothèse : dans l'histoire, leur travail s'impose au moment où l'animation 3D donne ses premiers résultats convaincants. *Street of Crocodiles* et *Luxo Jr.*, de John Lasseter, paraissent en effet la même année. Or, aux surfaces lisses de l'animation par ordinateur,

extintas] e *In Absentia*, concebido para ser proyectado en anamórfico; *The Summit* [La cumbre] (1995), a pedido del BFI, está acompañado por tres películas bajo encargo, pero luego rechazadas y, por último, por un extracto de la película *The Falls* de Peter Greenaway, en la que participaron los Quays.

De los cortometrajes se han realizado nuevas copias maestras según las instrucciones del director. La edición del BFI se distingue por su diseño gráfico elegante, una interfaz simple y la facilidad con que se navega. Un folleto de 22 páginas contiene un diccionario dedicado al universo de los Quays y el guión de *Street of Crocodiles*. El éxito de este DVD, largo tiempo esperado, está garantizado por el entusiasmo provocado en el público por las películas de los Quays, un fenómeno excepcional en el mundo de la animación.

les Quay ont opposé un monde onirique habité par le poids des choses, des souvenirs et de l'usure. Il y a fort à parier que cet inimitable « surcroît de matérialité » était à l'époque le signe d'une puissante altérité.

The Brothers Quay: The Short Films 1979-2003. British Film Institute, 2006. 2-disc DVD set, with booklet.

Advertisement



Classiques coréens

Éric Le Roy

DVDs



Piagol. Lee Kang-cheon, Corée, 1956.
Couverture du DVD.



Hyperbola of Youth, Han Hyeong-mo,
Corée, 1956. Couverture du DVD.

La Korean Film Archive, ou KOFA, est une organisation dépendant du Ministère de la Culture et du Tourisme Coréen fondée en 1974 qui collecte, préserve et valorise les films et la documentation qui s'y rapporte dans un cadre de la promotion artistique, historique et pédagogique du patrimoine cinématographique coréen. Elle a rejoint la FIAF en 1985 en tant qu'observateur, puis comme membre en 1990 et a organisé à Séoul le congrès en 2002. Depuis 1991, la Korean Film Archive a ouvert une bibliothèque, publie des livres, numérise ses fonds et édite désormais une collection de DVD afin de promouvoir ses collections.

Trois films postérieurs à la guerre de Corée (1950-1953) viennent d'être édités en DVD par la Korean Film Archive. Durant la guerre elle-même, plusieurs films furent produits et réalisés, la plupart dans un mouvement pour l'effort de guerre. C'est à partir de 1954 que la Corée du sud, avec l'aide des Etats-Unis, retrouva son industrie cinématographique¹ et la fin des années cinquante fut florissante pour la production nationale comportant un nombre considérable de films de guerre et d'action.

Piagol (1956)², tourné dans la ville de Jeonju (très employée pour le tournage de films historiques) est considéré comme l'emblème de la décennie et l'un des films classiques du cinéma coréen. À sa sortie, le second film de Lee Kang-cheon (né en 1920, c'est l'un des grands cinéastes de la période des années cinquante et soixante), qui ne fut pourtant pas un grand succès commercial, est à l'origine d'une polémique sur l'anticommunisme au cinéma. Relatant la vie d'un groupe de partisans du Mont Chiri pendant la guerre de Corée, le film met l'accent sur la cruauté du capitaine Agari, accusé de nombreuses exactions dont un intellectuel attiré par le communisme, Chul-Su, est le témoin. *Piagol* s'inscrit dans un courant peu traité (la production de l'époque présentait le plus souvent l'armée du sud) et le portrait des partisans est si réaliste que les auteurs du film se trouvèrent accusés de pro-communisme par l'Armée coréenne.

Ce DVD, comme les autres de la série, est le moyen de découvrir un cinéma peu connu en dehors de ses frontières, en grande partie parce que la plupart des éléments négatifs et positifs ont disparu ou n'existent que dans des états dramatiques, le patrimoine cinématographique coréen étant une notion récente dans la politique culturelle du pays. L'état pitoyable de la copie éditée doit être accepté tel que, puisqu'il s'agit du dernier élément existant à ce jour, même si aucune information ne nous est donnée à ce sujet. La numérisation effectuée apporte une stabilité aux images et permet un visionnage acceptable au regard de l'intérêt historique de cette œuvre incontournable du cinéma coréen, malgré les défauts qui n'ont pas été corrigés (rayures, taches, blops, etc.). Le film est complété par une interview du critique et historien Kim Jong-won, un

1 Le cinéma coréen existe depuis 1930. Voir *History of Korean Cinema*, Lee Young-il, Sodo Publications, 2004.

2 La Vallée de Pia en français.

The author summarizes the history of the Korean Film Archive as an introduction to a review of the archive's release of three Korean films from the post-war period, when, with the help of the United States, South Korea re-established its film industry. This DVD, like the others in the series, is a way to discover a cinema little known outside its frontiers, in great part because most of the negatives and positives have disappeared or exist only in poor condition. The cultural heritage of Korean cinema is a recent concept in the political culture of the country.

Piagol (1956) is considered one of the classics of Korean cinema, although it was not a great commercial success. The director Lee Kang-cheon is one of the great filmmakers of the 1950s and 60s. *Piagol* is an anti-Communist film, told through the life of a group of partisans during the Korean War. The DVD includes an interview by the critic and historian Kim Jong, a documentary on the director Lee Kang-cheon, and filmographies and photographs.

Hyperbola of Youth, by Han Hyeong-mo, is also from 1956. The filmmaker, who was also an actor, is a pioneer of Korean cinema. He has been given particular attention in the DVD releases, notably *Hurrah for Freedom*, a major film from the 1940s, and his films *The Hand of Fate* and *Madam Freedom*, which were released on DVD in 2005. *Hyperbola of Youth* is one of the first Korean musical comedies, and the only film of its kind in post-war Korea. The release of this astonishing film may well lead to a new discovery of Korean cinema. Like *Piagol*, the quality of the copy does not permit one to properly appreciate the film, but the effort is to be commended.

The Wedding Day is an adaptation of a famous story by Oh Yeong-jin, written in 1942. Before becoming a film directed by Lee Byeong-il in 1956, it was a play, one of the most representative of Korean dramas. Our limited knowledge of Korean marriage traditions makes *The Wedding Day* less accessible, but, moving between drama and comedy, it contains some remarkably well-interpreted scenes. The digital copy, undoubtedly made from 35mm, is much sharper and more detailed than the other two

documentaire sur le réalisateur Lee Kang-cheon, des filmographies et des galeries de photographies.

Hyperbola of Youth, signé par Han Hyeong-mo (né en 1917), date de 1956. Le cinéaste, qui fut également comédien, pionnier du cinéma coréen a fait l'objet d'une attention particulière dans la collection DVD qui a été lancée, avec notamment *Hurrah for Freedom*, l'un des titres majeurs du cinéma coréen des années 40, et ses films *The Hand of Fate* et *Madam Freedom* ont été édités en 2005.

Hyperbola of Youth est surtout connu pour être l'une des premières incursions du cinéma coréen dans le genre de la comédie musicale, et le seul film du genre de l'après-guerre de Corée, comprenant plusieurs classiques de la chanson comme *Nights of Shilla*.

Le film narre l'histoire de deux amis d'école qui se séparent dans deux voies différentes. L'un devient riche, l'autre pauvre. Mais, un jour, ils se retrouvent dans le même hôpital pour être soignés : l'un pour avoir trop mangé, et l'autre pas assez. Le médecin propose d'échanger leurs vies. À partir de cette trame minimalist, Han Hyeong-mo réussit à tirer parti de ses acteurs et de l'univers musical de Park Shi-chun. Le résultat est surprenant et vient nourrir la découverte du cinéma coréen. Tout comme *Piagol*, la copie (probablement en 16 mm) ne permet pas d'apprécier à sa juste mesure l'esthétique de cette comédie musicale, mais l'effort est louable, tout comme l'accompagnement critique dans la ligne éditoriale de la série.

The Wedding Day est l'adaptation d'une célèbre histoire écrite par Oh Yeong-jin en 1942. Avant d'être un film, réalisé par Lee Byeong-il en 1956, ce fut une pièce de théâtre et l'un des drames coréens les plus représentatifs, traduit en anglais et en français³.

The Wedding Day, qui a reçu de nombreux prix dans les festivals du cinéma asiatique des années cinquante, a été présenté en 1957 au festival de Berlin. L'histoire raconte les aventures d'un père offrant en mariage sa servante à la place de sa fille, croyant que le prétendant est handicapé, ce qui est faux, le prétendant étant un jeune homme charmant... En dépit de son intérêt limité (les traditions maritales coréennes ne sont pas connues de tous), le film oscille entre drame et humour, et comporte quelques scènes réussies remarquablement bien interprétées. Ce DVD constitue donc, avec les deux précédents, une approche variée du cinéma coréen des années cinquante, avec pour *The Wedding Day*, une meilleure qualité d'image, plus piquée et détaillée due sans doute à la copie 35 mm qui a servi



The Wedding Day, Lee Byeong-il, Corée, 1956. Couverture du DVD.

³ Suivront deux autres versions: *A Happy Day of Jinsa Maeng* (Lee Yong-min, 1962), *Wedding Day* (Kim Eung-cheon, 1977).

films. The Korean Film Archive does not permit the retouching of faults inherent in the base element.

The menus, subtitles, and texts are in Korean and English, on NTSC and in Dolby digital mono.



The Wedding Day, Lee Byeong-il, Corée, 1956.

à la numérisation. La Korean Film Archive s'est toutefois interdit de retoucher les défauts inhérents à l'élément de base. Contrairement aux deux précédents titres, le DVD ne contient pas de documentaire sur le réalisateur. Le film promotionnel sur l'Archive apparaît par contre dans les trois coffrets.

A noter que pour l'ensemble des DVD, la Korean Film Archive a particulièrement soigné la présentation en employant des photographies différentes sur le boîtier, le DVD et le livret, ce dernier comportant toutes les informations documentaires et historiques sur le film. Les menus, sous-titres et textes sont bilingues coréen-anglais, dans le cadre d'origine 4:3, en NTSC et Dolby digital mono.

Piagol, The Wedding Day, Hyperbola of Youth, Korean Film Archive Collection, 2006. Three separate DVDs.

El autor resume la historia del Korean Film Archive [Archivo filmico coreano] y presenta luego la publicación de tres películas del período posbético, cuando, con ayuda de EE.UU., Corea del Sur restableció su industria cinematográfica. Como otros de la misma serie, este DVD permite descubrir un cine poco conocido más allá de sus fronteras, en gran medida porque la mayor parte de los negativos y positivos han desaparecido o se han conservado muy mal. La herencia cultural del cine coreano es un concepto reciente en la política cultural del país.

Piagol (1956) del director Lee Kang-cheon, uno de los grandes cineastas de los años 50 y 60, es considerado como uno de los clásicos del cine coreano, a pesar de no haber representado un éxito comercial. *Piagol* es una película anticomunista que narra la vida de un grupo de guerrilleros durante la guerra de Corea. El DVD incluye una entrevista al crítico e historiador Kim Jong, un documental sobre el director Lee Kang-cheon, filmografías y fotografías.

También *Hipérbole de juventud*, de Han Hyung-mo, es de 1956. El cineasta, a la vez también actor, fue un pionero del cine coreano y ocupa un lugar destacado en los DVD publicados, en especial con *Hurra por la libertad*, una importante película de los años 40, y sus películas *La mano del destino* y *Señora Libertad*, cuyo DVD fue producido en 2005. *Hipérbole de juventud* es una de las primeras comedias musicales coreanas y única de ese género en la Corea posbética. La publicación de esta sorprendente película podría ser el comienzo de un redescubrimiento del cine coreano. Como en el caso de *Piagol*, aunque la calidad de la copia no permita apreciar cabalmente la película, se trata de una iniciativa digna de elogio.

El día de la boda es la adaptación de un famoso cuento de Oh Yeong-jin, escrito en 1942. Antes de convertirse en película, dirigida por Lee Byeong-il en 1956, había sido una de las comedias más representativas del teatro coreano. Nuestros escasos conocimientos sobre las tradiciones coreanas sobre el matrimonio nos impiden apreciarla plenamente; sin embargo, *El día de la boda*, que se mueve entre el drama y la comedia, contiene algunas escenas excepcionalmente bien interpretadas. La copia digital, obtenida sin duda de un original de 35mm, es más definida y detallada que las otras dos películas. El Archivo filmico coreano no permite que se subsanen los defectos inherentes al elemento replicado.

Menús, subtítulos y textos figuran en coreano e inglés, en NTSC y en Dolby digital mono.

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Museo Nazionale del Cinema, II, Ed. Museo Nazionale del Cinema / Il Castoro, Turin, 2006, Italian, 96pp., colour ill., ISBN 88-8033-370-4

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CDs and CD-ROMs

3001 Odissea nel Cinema. Viaggio ipermediale alla scoperta della settima arte, Prod. by Museo Nazionale del Cinema, Turin, 2006, 1 CD

Spectrums of the Century: Chinese Cinemas, Prod. by Chinese Taipei Film Archive and Council of Cultural Affairs, Taipei, 2000, 1 CD

Tecnica del cine en color (José Luis Fernández Encinas), Prod. by Filmoteca Española / FIAF, Madrid, 2006, 1 CD-ROM

DVDs

Hyperbola of Youth (Han Hyeong-mo, 1956), Korean Film Archive Collection, 1-DVD, 94 min., black & white, 4:3. Korean, subtitles in Korean and English. 2006-DVD260

Piagol (Lee Kang-cheon, 1956), Korean Film Archive Collection, 1-DVD, 108 min., black & white, 4:3. Korean, subtitles in Korean and English. 2006-DVD165

The Wedding Day (Lee Byeong-il, 1956), Korean Film Archive Collection, 1-DVD, 77 min., black & white, 4:3. Korean, subtitles in Korean and English. 2006-DVD203

Die zwölf Stühle – Las doce sillas (Tomás Gutiérrez Alea, 1962), ICAIC, 2-DVD set (DVD 1: Original deutsche Synchronfassung; DVD 2: Original kubanische Fassung, 93 min., black & white, 4:3 matted 1:66. German, subtitles in Spanish and English. DVD 19466



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General Subjects / Ouvrages généraux

This Film is Dangerous -

A Celebration of Nitrate Film

This book's 720 pages offer texts by more than 100 contributors from 35 different countries, illustrated by 350 pictures from over 90 sources. Editor: Roger Smither, Associate Editor: Catherine A. Surowiec. FIAF 2002, 720p., color illustrations, 60€

Cinema 1900-1906: An Analytical Study

Proceedings of the FIAF Symposium held at Brighton, 1978. Vol. 1 contains transcriptions of the papers. Vol. 2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372p., 44€

The Slapstick Symposium

Deals and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, New York, May 2-3, 1985. Edited by Eileen Bowser. FIAF 1988, 121p., 24€

Manuel des archives du film / A Handbook For Film Archives

Manuel de base sur le fonctionnement d'une archive de films. Édité par Eileen Bowser et John Kuiper. / Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper.

FIAF 1980, 151p., illus., 30€
(either French or English version)

50 Years of Film Archives /

50 Ans d'archives du film 1938-1988

FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development. / Annuaire de la FIAF publié pour son 50ème anniversaire, contenant une description de ses 78 membres et observateurs et un compte-rendu

historique de son développement. FIAF 1988, 203p., illus., 27€

Rediscovering the Role of Film Archives: to Preserve and to Show

Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p., 30€

American Film-Index, 1908-1915.

American Film-Index, 1916-1920

Index to more than 32,000 films produced by more than 1000 companies. "An indispensable tool for people working with American films before 1920" (Paul Spehr). Edited by Einar Lauritzen and Gunnar Lundqvist. Volume I: 45€ - Volume II: 50€ - 2 Volumes set: 80€

Cataloguing - Documentation / Catalogage - Documentation

The Lumière Project: The European Film Archives at the Crossroads

Edited by Catherine A. Surowiec. Documents the restoration projects and initiatives of the Lumière Project (1991-1995), celebrating the first major pan-European film archive collaborations. With dossiers on over 100 projects, lists of films discovered by the Search for Lost Films, and numerous color frame enlargements. Essays also examine the challenges of film preservation at the brink of a new millennium, raising some vital issues along the way.

Published by The Lumière Project, Lisbon, 1996. English.

Hardcover. 264p., illus., fully indexed. 50€ + postage

Glossary of Filmographic Terms

This new version includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, 149p., 45€

International Index to Television Periodicals

Published from 1979 till 1990, containing TV-related periodical indexing data. / Publication annuelle de 1979 à 1990, contenant l'indexation de périodiques sur la télévision.

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Subject Headings Film (7th Ed. 2001):
123p., 25€

FIAF Classification Scheme for Literature on Film and Television

by Michael Moulds. 2nd ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992, 50€

Bibliography of National Filmographies

Annotated list of filmographies, journals and other publications. Compiled by D. Gebauer. Edited by H. W. Harrison. FIAF 1985, 80p., 25€

Règles de catalogage des archives de films

Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné, AFNOR 1994, 280 p., ISBN 2-12-484312-5, 25€

Reglas de catalogación de la FIAF para archivos

Traducción española de "The FIAF Cataloguing Rules of Film Archives" por Jorge Arellano Trejo. Filmoteca de la UNAM y Archivo General de Puerto Rico, 280p., ISBN 968-36-6741-4, 25€

Technical Subjects / Ouvrages techniques

Technical Manual of the FIAF Preservation Commission / Manuel technique de la Commission de Préservation de la FIAF
A user's manual on practical film and video preservation procedures containing articles in English and French. / Un manuel sur les procédés pratiques de conservation du film et de la vidéo contenant des articles en français et en anglais. FIAF 1993, 192p., 66€ or incl. "Physical Characteristics of Early Films as Aid to Identification", 90€
Includes a CD ROM in Spanish and English.

Handling, Storage and Transport of the Cellulose Nitrate Film

Guidelines produced with the help of the FIAF Preservation Commission. FIAF 1992, 20p., 17€

Preservation and Restoration of Moving Image and Sound

A report by the FIAF Preservation Commission, covering in 19 chapters the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268p., illus., 42€

Physical Characteristics of Early Films as Aids to Identification

by Harold Brown. Documents some features such as camera and printer apertures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of early film producing companies. Written for the FIAF Preservation Commission 1990, 101p., illus, new reprint, 30€

Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper, New York, 1991, 200p., 29,50€, ISBN 0-8240-3533-X. Available from Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514, USA

Archiving the Audiovisual Heritage: a Joint Technical Symposium

Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT, & IASA
30 papers covering the most recent developments in the preservation and conservation of film, video, and sound, Berlin, 1987, 169p., 23€. Available from Deutsches Filmmuseum, Schaumainkai, 41, D-60596 Frankfurt A.M., Germany

Archiving the Audiovisual Heritage: Third Joint Technical Symposium

Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, & IASA, Ottawa, 1992, 192p., 40 US\$. Available from George Boston, 14 Dulverton Drive, Furzton, Milton Keynes MK4 1DE, United Kingdom, e-mail: keynes2@aol.com

Image and Sound Archiving and Access: the Challenge of the Third Millennium: 5th Joint Technical Symposium

Proceedings of the 2000 JTS held in Paris, organised by CNC and CST, CD-ROM 17,70€, book 35,40€, book & CD-Rom 53,10€, available from JTS Paris 2000 C/O Archives du Film et du Dépôt légal du CNC, 7bis rue A. Turpault, F-78390 Bois d'Arcy, jts2000@cst.fr

Il Documento Audiovisivo: Tecniche e metodi per la catalogazione

Italian version of "The FIAF Cataloguing Rules of Film Archives". Available from Archivio Audiovisivo del Movimento Operaio e Democratico, Via F.S. Sprovieri 14, I-00152 Roma, Italy

Available From Other Publishers / Autres éditeurs

Newsreels in Film Archives

Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to new film collections. Edited by Roger Smither and Wolfgang Klaue.
ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49€

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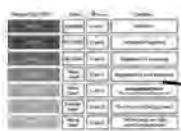
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