



## Newsletter No.3

**fiaf 2008 Paris**  
**64th fiaf Congress**  
**17 – 26 april 2008**

Dear friends and colleagues,

Four weeks before the congress begins, the quantity of registrations we have received is at the height of our boldest forecasts. It is already certain that Paris 2008 will be the best-attended congress in the last ten years, and perhaps even in all of **fiaf's** history.

For the **Centre national de la cinématographie (CNC)**, which is organizing this event, this is quite a challenge. For nearly two years, we have been doing our best to earn the honor you are granting us by being so many. Christian Dimitriu, Baptiste Charles, and the **fiaf** team in Brussels have patiently supported us, with rigor and kindness.

Working side by side with the CNC, the teams of the **Cinémathèque française** have also gone to great efforts to make sure that the beautiful new building designed by Frank Gehry, which currently houses one of the greatest temples to cinephilia, will stand for a week as the home of the **fiaf** and its members.

No logistical aspect has been overlooked; many rooms will be made simultaneously available for everyone's use – for the **Symposium** and the **Second Century Forum**, of course, but also for many commissions and regional group meetings.

Thus, our work over the course of five days can take place in the best possible conditions.

Be sure to keep your evenings free, to attend the exceptional screenings of cinematographic treasures in color, originating from collections all over the world, taking place in the **Salle Henri Langlois** of the **Cinémathèque française** (april 22, 23 and 25), and the Grand Auditorium of the Bibliothèque Nationale de France (april 21).

At the end of the screenings, we will meet each evening around 9:00pm at the **Cinémathèque française**, the **Bibliothèque nationale de France**, or the **Hôtel de Ville de Paris**, to share a friendly buffet with many of our guests.

Since the last newsletter, the list of our partners has expanded, and I would like to warmly thank **Natixis**, the **Thomson Fondation for Film and Television Heritage**, **Éclair Group** and **France Culture**, for their involvement and determination to generously accompany this event, which is so important for our federation.

Finally, I would like to send out warm greetings and thanks to our many speakers, for making themselves available, whether or not they are members of the **fiaf**. We have a lineup of forty specialists for the **Symposium (april 21 and 22)**, who will share with us their knowledge on legal issues, their thoughts regarding the status of our institutions and collections, and their recommendations for how to better promote our missions and heritage. As for the **Second Century Forum (april 23)**, it will be exceptionally rich: we will hear voices from Mozambique, Burkina Faso, Guinea-Bissau, Angola and South Africa, sharing their fears and hopes. We will listen, and then decide, along with the executive committee and the general assembly of **fiaf**, how to play our part in the unremitting struggle to preserve African heritage.

You will be able to look at the program of events in more detail in this third newsletter. We are looking forward to welcoming you, and are entirely at your service between now and the beginning of the congress.

Very sincerely,

**Boris Todorovitch**  
Directeur du patrimoine cinématographique  
Centre national de la cinématographie

april 2008



### **dates and venues**

The 64th **fi af** Congress will be held at the **Cinémathèque française**, from monday april 21 through saturday april 26, 2008. Executive committee meetings will be held april 18 – 20. The Symposium will take place on april 21 and 22. April 23 will be dedicated to the Second Century Forum. The **fi af** general assembly will be held on april 25 and 26.

At the **Cinémathèque française**, delegates will also be invited to a series of screenings entitled “Treasures in color from film archives” and to visit the exhibition on Georges Méliès. An 800 sq. meter tent has been especially set up in front of the Cinémathèque for lunches and evening events on april 22, 25, and 26.

The opening dinner on april 20, as well as a screening session followed by an evening cocktail reception on april 21, will take place at the **Bibliothèque nationale de France (site François Mitterrand)**, where an exhibition will be held retracing the history of color in cinema in parallel with the program of restored color films.

The evening of april 23, after a screening taking place at 7:00pm at the Cinémathèque française, delegates will be invited to a cocktail reception organized by the mayor of Paris, Bertrand Delanoë, at the reception hall in the **Hôtel de Ville de Paris**.

The excursion day on april 24 will begin with a visit of the **CNC French Film Archives** at Bois d’Arcy, followed by a gala luncheon at the **Château de Versailles**; at the end of the luncheon, delegates will be granted private access to Marie-Antoinette’s estate. Finally, to close this exceptional day, delegates will be welcomed at the **Gaumont Museum** in Neuilly-sur-Seine, right next to Paris.

### reception at the congress

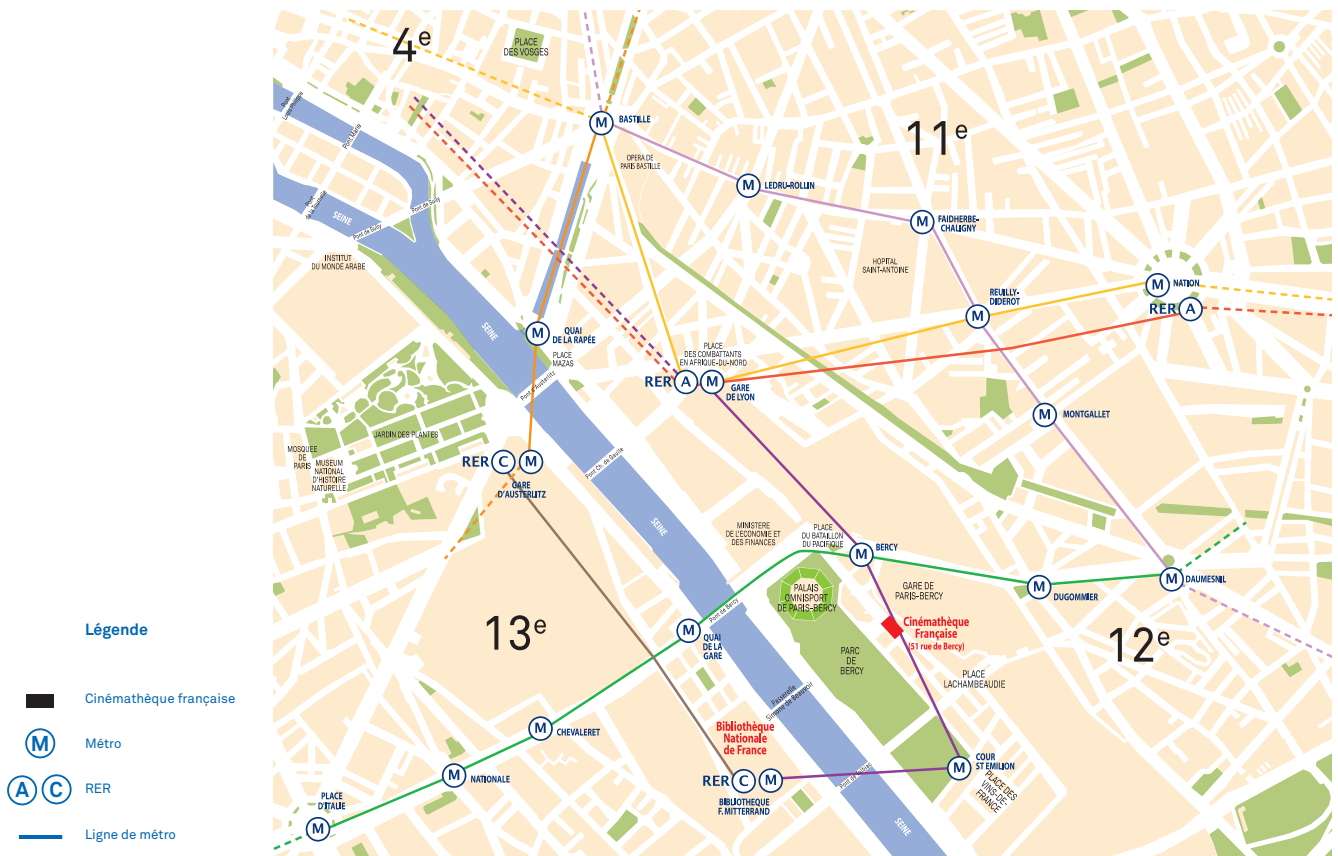
Upon arrival to Paris, you are invited to come directly to the **Cinémathèque française**, where we will be welcoming you every day, beginning on april 20, from 9:00am to 6:00pm.

### La Cinémathèque française

Musée du cinéma  
51 rue de Bercy 75012 Paris  
Information at 01 71 19 33 33

### Access

Metro Bercy Lines 6 and 14  
Bus No.24, No.64, No.87  
By car, take A4 motorway, exit at Pont de Bercy  
Parking at 77 rue de Bercy (Hôtel Mercure) or 8 boulevard de Bercy



## schedule

### thursday, april 17

**Cinémathèque française**  
9:00am – 6:00pm

arrival and welcome of the executive committee of the **fi af**

### friday, april 18

**Cinémathèque française**  
salle du conseil  
9:00am – 6:00pm

executive committee meeting

**Cinémathèque française**  
salle Paul-Auguste Harlé  
(basement floor)  
9:00am – 6:00pm

meeting of the cataloguing  
and documentation commission (CDC)

### saturday, april 19

**Cinémathèque française**  
salle du conseil  
9:00am – 6:00pm

executive committee meeting

**Cinémathèque française**  
salle Paul-Auguste Harlé  
(basement floor)  
9:00am – 6:00pm

meeting of the cataloguing  
and documentation commission (CDC)

**Cinémathèque française**  
espace d'exposition (7th floor)

Visit of the *Georges Méliès, magicien du cinéma* exhibition

### sunday, april 20

**Cinémathèque française**  
delegate welcoming area  
9:00am – 6:00pm

arrival and registration of delegates

**Cinémathèque française**  
salle du conseil  
9:00am – 6:00pm

executive committee meeting

**Cinémathèque française**  
salle Musidora (second floor)  
9:00am – 6:00pm

meeting of the technical commission (TC)

**Cinémathèque française**  
salle Paul-Auguste Harlé  
(basement floor)  
9:00am – 6:00pm

meeting of the cataloguing  
and documentation commission (CDC)

**Cinémathèque française**  
salle Lucie & Renée Lichtig  
(second floor)  
9:00am – 6:00pm

programming and access  
to collections commission (PACC)

**Bibliothèque nationale de France**  
Belvédère  
7:30pm – midnight

congress opening evening event



**monday, april 21**

**Cinémathèque française**  
salle Henri Langlois  
9:00am

official opening of the 64th **fi af** Congress  
by Christine Albanel, minister of culture  
and communication, and Eva Orbanz, president of the **fi af**

**Cinémathèque française**  
salle Henri Langlois  
9:00am – 6:00pm

**Symposium – day 1**

Pandora's box:  
film archives and the question of rights

**Bibliothèque nationale de France**  
grand auditorium  
8:00pm

*Pleins feux sur la couleur ! (Spotlights on Color)*  
screening at the Bibliothèque nationale de France  
in partnership with Eclair Group

**Bibliothèque nationale de France**  
salle des Globes de Coronelli  
9:00pm

evening cocktail reception

**tuesday, april 22**

**Cinémathèque française**  
salle Henri Langlois  
9:00am – 6:00pm

**Symposium – day 2**

Pandora's box:  
film archives and the question of rights

**Cinémathèque française**  
salle Henri Langlois  
8:00pm

evening celebration of **fi af**'s 70th anniversary

**Cinémathèque française**  
10:30pm

screening of a restored copy  
of *L'Armée des ombres (Army in the Shadows)*,  
by Jean-Pierre Melville, France / 1969 / 150'

evening cocktail reception

**wednesday, april 23**

**Cinémathèque française**  
salle Jean Epstein  
9:00am – 6:00pm

**Second Century Forum**

The Cinémathèque africaine is ten years old  
*A gloomy anniversary*  
in partnership with la Thomson Fondation for Film  
and Television Heritage

**Cinémathèque française**  
salle Henri Langlois  
9:00am – 1:00pm

**regional group meetings**

Association des cinémathèques européennes (ACE)

**Cinémathèque française**  
salle Musidora (second floor)  
9:00am – 12:30pm

South East Asia-pacific Audiovisual Archive Association  
(SEAPAVAA)



- Cinémathèque française**  
salle du conseil  
10:00am – 12:00pm Association of Moving Image Archivists (AMIA)
- Cinémathèque française**  
salle Lucie & Renée Lichtig  
(second floor)  
10:00am – 12:00pm Forum of Asian Film Archives (FAFA)
- Cinémathèque française**  
salle Musidora (second floor)  
2:00pm – 4:00pm Coordinadora Latinoamericana de archivos de imagenes  
en movimiento (CLAIM)
- Cinémathèque française**  
salle Lucie & Renée Lichtig  
(second floor)  
2:00pm – 4:00pm The Nordic Film Archives
- Cinémathèque française**  
salle du conseil  
2:00pm – 6:00pm Council of North-American Film Archives (CNAFA)
- workshops**
- Cinémathèque française**  
salle Georges Franju  
4:00pm – 6:00pm Technical Commission (TC)
- Cinémathèque française**  
salle Paul-Auguste Harlé  
(basement floor)  
2:00pm – 4:00pm Cataloguing and Documentation Commission (CDC)
- Cinémathèque française**  
salle Henri Langlois  
7:00pm *La Cape rouge (Akai jinbaori / The Scarlet Cloak)*  
by Satsuo Yamamoto  
Japon / 1958 / 90'
- Hôtel de Ville de Paris**  
salle des fêtes  
9:00pm evening cocktail reception



#### thursday, april 24

Cinémathèque française

7:30am

leave for the French Film Archives of CNC (Bois d'Arcy)

9:00am – 12:30pm

visit of the French Film Archives of CNC

Château de Versailles

1:30pm – 3:30pm

lunch at the Cotelle Gallery

Château de Versailles

3:30pm – 5:00pm

free visit of Marie-Antoinette's estate

Musée Gaumont

(Neuilly-sur-Seine)

6:30pm

museum visit and cocktail reception

free evening

#### friday, april 25

Cinémathèque française

salle Henri Langlois

9:00am – 5:00pm

general assembly

Cinémathèque française

12:30pm – 14:30pm

meeting of the editing committee  
for the *Journal of Film Preservation*

Cinémathèque française

salle Henri Langlois

6:00pm

magic lantern show

Cinémathèque française

salle Henri Langlois

8:00pm

Méliès program:  
films by Georges Méliès in color (120')

Cinémathèque française

10:00pm

evening cocktail reception

#### saturday, april 26

Cinémathèque française

salle Henri Langlois

9:00am – 4:00pm

general assembly

Cinémathèque française

salle du conseil

4:00pm – 6:00pm

executive committee

Cinémathèque française

7:00pm

closing event

## Paris Symposium 2008 April 21 and 22, 2008

### Pandora's box: film archives and the question of rights

Twelve years after the Congress in Jerusalem, **fiaf** is organizing a Symposium on the legal environment surrounding cinematographic works by initiating a discussion on the prickly question of rights. Relations between producers, film cataloguing administrators, and archiving organizations often unfold in an emotional climate that should be reconsidered.

The **Symposium** will be based on lectures by specialists from all around the world: historians, archivists, lawyers, and rightsholder representatives. A special focus will be given to round tables on legal deposit, the public domain, and orphan films.

Other topics to be addressed will include the role of rightsholders and the film archive community, the future of relations between rightsholding and archive companies at the dawn of the digital age, contracts for using preserved and restored films, and the ownership of restorations. Several case studies will be used to fuel the debates, and the public will be able to participate through Q&A sessions.

**monday, april 21**  
Cinémathèque française  
salle Henri Langlois

9:00am – 10:30am

official opening of the 64th **fiaf** Congress  
by Christine Albanel, minister of culture  
and Communication, and Eva Orbanz, president of the **fiaf**

#### opening of the Symposium

##### introduction

Chairman : Antti Alanen,  
Film Programmer, National Audiovisual Archive, Helsinki  
*Commission for Programming and Access to Collections*

##### prologue

Jean-Eric de Cockborne, head of the legal Unit  
at the Division of Media and Culture Policy  
of the European Commission, Belgium  
Mari Sol Pérez Guevara, Audiovisual and Media Policy Unit,  
European Commission, Belgium

##### keynote speech

Jukka Liedes, director, Division of Culture and Media  
Policy, Ministry of Education and Culture, Finland  
*Author's Rights and Copyright and Moving Images Today*

##### Case Study : *Metropolis* Fritz Lang, 1927

Werner Sudendorf, documentation,  
Museum für Film und Fernsehen, Berlin

10:30am – 10:50am

coffee break

10:50am – 12:00pm	<p><b>new prospects</b></p> <p><b>public domain</b> David Pierce, consultant for the Library of Congress, Washington</p> <p><b>orphan works</b> Paul Klimpel, administrative director, Museum für Film und Fernsehen, Berlin</p> <p><b>the International Federation of Film Producers Associations / Association des Cinémathèques Européennes</b> <i>Negotiations on a New Model Deposit Agreement</i> Gabrielle Claes, curator of the Cinémathèque Royale de Belgique</p> <p><b>the author's point of view</b> Pascal Rogard, managing director of the Society of Dramatic Authors and Composers, Paris</p>
12:10pm – 12:30pm	<b>questions / answers</b>
12:30pm – 2:00pm	lunch
2:00pm – 3:45pm	<p><b>round table : rightsholders and the Film Archive Community</b> Chairman: Eric Le Roy, AFF (French Film Archives), Paris Martine Offroy, director of Heritage, Gaumont, Paris Ellen Schaffer, head of cataloguing at the Société Nouvelle de Cinématographie, Paris Béatrice Valbin, head of restoration at Studiocanal, Paris Florence Dauman, producer, Argos, Paris</p>
3:45pm – 4:00pm	<p><b>the ten commandments of piracy</b> Nicolas Seydoux, president of the Association for the Fight Against Audiovisual Piracy, Paris</p>
4:00pm – 4:20pm	coffee break
4:20pm – 6:00pm	<p><b>Round Table : Rightsholders and Archives Facing the Future</b> Chairman : Valérie Lépine, deputy manager of cinema, CNC, Paris Fritz Attaway, Motion Picture Association of America, Washington Juan Martin Eveno, Digimage Laboratory, Paris</p>
6:00pm – 6:30pm	<b>questions / answers</b>



**tuesday, april 22**  
Cinémathèque française  
salle Henri Langlois

9:00am – 10:30am

**legal deposit**

Chairman: Clyde Jeavons, former curator,  
National Film and Television Archive, London

Eric Schwartz, Mitchell Silberberg & Knupp LLP, Washington

Ardiouma Soma / Gaston Kaboré  
*le Dépôt légal en Afrique*

Nancy Goldman, head of the commission,  
Cataloguing and Documentation Commission  
*Challenges in managing and using digital files  
in an archive library*

Yolande Racine, general director of the Cinémathèque  
Québécoise, Collective Licenses in Quebec

10:30am – 10:45am

coffee break

10:45am – 12:15pm

**preservation and rights issues**

Chairman: Thomas Christensen, curator,  
Danish Film Institute, Denmark

Serge Bromberg, Lobster Film, Paris  
*Case study Buster Keaton*

Jean-François Debarnot, legal director,  
Institut National de l'Audiovisuel  
(National Audiovisual Institute), Paris

Camille Blot-Wellens, director of film collections  
at the Cinémathèque Française, Paris  
*The Albatros catalog*

Martin Koerber, Curator,  
Museum für Film und Fernsehen, Berlin  
*Why Restoration Does Not Change Copyright*

12:15am – 12:30pm

**questions / answers**

12:30pm – 2:00pm

lunch



- 2:00pm – 3:00pm **fair use**  
Chairman: Patrick Loughney, senior curator,  
George Eastman House, Rochester
- Violaine Challéat, curator for Heritage,  
Head of Archives Division -  
Etablissement de Communication et de Production  
Audiovisuelle de La Défense (Audiovisual Production  
and Communication Institute at La Défense), Paris
- Roger Smither, Keeper, Imperial War Museum, London  
*Ethics: who claims control – license – profit – sharing*
- 3:00pm – 3:30pm coffee break
- 3:30pm – 5:00pm **Final Round Table : Perspectives on Rights Today**  
Chairman: Hisashi Okajima, chief curator,  
head of National Film Center, Tokyo
- Eric Schwartz,  
Mitchell Silberberg & Knupp LLP, Washington
- Fritz Attaway,  
Motion Picture Association of America, Washington
- Jukka Liedes, Director,  
ministry of Education and Culture, Finland
- Eva Orbanz, **fiaf** president
- 5:00pm – 5:30pm **conclusion**  
Patrick Loughney, Antti Alanen, Eric Le Roy



## **Second Century Forum Paris 2008** **The Cinémathèque africaine is ten years old** *A gloomy anniversary*

Selected at the end of the general assembly of the 2007 Congress in Tokyo, the theme of the **Second Century Forum** will address a question we are all asking: what about the cinematographic heritage of Sub-Saharan Africa? In other words, will film heritage institutions finally be established in a permanent way, so that the composite cinematographic wealth of the African people can be preserved on African soil?

In the 1980s, the Pan-African Federation of Filmmakers called for the creation of the Cinémathèque africaine (African Film Library) at FESPACO. In 1998, this call led to the inauguration of the preservation center of the Cinémathèque Africaine in Ouagadougou. Today, however, the situation appears to be at a standstill, due to a lack of long-term financing. The air-conditioning system that protected the films is now almost non-operational. Films from the 60s and 70s are in danger, falling victim to vinegar syndrome. The program for film maintenance and restoration is stalled.

The situation in Ouagadougou is far from being unique. From Congo, Mozambique, Guinea-Bissau, and Mali, we receive calls for constructive help, including requests for skill transfers, film preservation equipment, hardware and software to build up inventories, but also for repatriation of African films that are preserved everywhere... except in Africa.

The Thomson Fondation for Film and Television Heritage, which has a great deal of experience acquired through working with film archives and cinémathèques on all continents, in particular during the creation of the Bophana center in Cambodia, is sponsoring this forum. At the end of the forum, specific solutions will be proposed by the fi af to officials coming all the way to Paris to talk about the situation of the film heritage which they are in charge of and responsible for.

**Cinémathèque française**  
salle Henri Langlois

**Boris Todorovitch** will preside over  
the Second Century Forum

- 9:00am **screening** of *La mémoire du Congo en péril*  
a film by Guy Bomanyama
- 9:15am **Guido Convents**  
*The exceptional Cinematographic Heritage  
of the Belgian Colonial Period*
- 9:35am **Ardiouma Soma**  
*The Cinémathèque in Ouagadougou is already ten years old  
- an overview*
- 9:55am **Henning Mankell and Pedro Pimenta**  
*Cinematographic heritage issues in Mozambique*
- 10:30am **Carlos Vaz**  
*The state of cinematographic heritage in Guinea-Bissau*
- 10:45 am coffee break
- 11:00am **round table**  
led by Wolfgang Klaue and Robert Daudelin
- What short- and medium-term measures can be taken  
for African cinematographic heritage?*  
with  
Séverine Wemaere, the Thomson Fondation for Film  
and Television Heritage  
Gaston Kaboré, Burkina Faso  
Joie Springer, UNESCO  
Bengt Orhall, Sweden, Consultant  
Djalma Luiz Félix Lourenço, Mozambique  
Jean-Pierre Garcia, Amiens Film Festival
- 1:00pm **end of discussions**

### speakers

**Guido Convents** is a cinema historian. Since the 1980s, he has published works about African cinema, particularly in the Belgian Congo, Rwanda-Urundi, Zaire, the Democratic Republic of Congo, Rwanda, and Burundi. Along with Guido Huysmans, he is the creator of Afrika Filmfestival, which takes place at Leuven, in Belgium.

**Ardiouma Soma** is the director of the Cinémathèque Africaine in Ouagadougou.

**Henning Mankell** is a well-known Swedish author, known in particular for his detective novels. He spends his time between Sweden and Mozambique, where he is very active in the field of culture. He is highly involved in defending cinematographic heritage, and has actively contributed to bringing the Svenska Filminstitutet in Stockholm into closer contact with leaders in Mozambican cinema.

**Pedro Pimenta** is the director of the documentary film festival Dockanema in Maputo. His long-term experience as an independent producer in a region that is now marked by South African influence has led him to take a position on questions relating to the film heritage of Mozambique.

**Carloz Vaz** is the president of the National Cinema and Audiovisual Institute in Guinea-Bissau.

**Séverine Wemaere** is the managing director of the Thomson Fondation for Film and Television Heritage.

**Jean-Pierre Garcia** is the director of the International Film Festival in Amiens, which for over 20 years has been coupled with Fespaco and Vues d'Afrique. He has notably published *Sous l'arbre à palabres: guide pratique à l'usage des cinéastes africains* (*Under the Tree of Endless Discussions: a Practical Guide to African Filmmakers*).

**Joie Springer** represents the Information Society Division of UNESCO (United Nations Educational, Scientific and Cultural Organization).

**Bengt Orhall** is an expert and consultant in the field of cinematographic technical industries and film preservation. He is the author of a recent report for the Svenska Filminstitutet in Stockholm on the film archives of Maputo.

**Gaston Kaboré** currently directs the Imagine Institute in Ouagadougou, which was created in 2003 and dedicated to providing training in the fields of image and sound. It was designed as a place of exchange for collective memory and audiovisual heritage.

**Djalma Luiz Félix Lourenço** is the director of the National Cinema and Audiovisual Institute of Mozambique.

**Boris Todorovitch**, the director of cinematographic heritage at the CNC, will preside over the forum.

**Wolfgang Klaue** and **Robert Daudelin**, honorary members of the fiaf, will act as moderators.



### discovering the departments of the Cinémathèque française

The Cinémathèque Française offers delegates the chance to learn about its different activities. These visits will provide opportunities to meet staff members, and better understand the services, collections, facilities and operation of the Cinémathèque. Delegates will be able to discuss techniques and occupations.

These visits are offered every day from Monday, April 21 through Friday, April 25. Registration by email (limited places).

department / activity	hours	registration
Film library	5:00pm (French) 6:00pm (English)	cid@cinematheque.fr
image library, photo and poster / drawing departments	1:00pm	cid@cinematheque.fr
research area, archive and printed material departments	1:00pm	cid@cinematheque.fr
projection rooms	1:00pm	a.bidegorry@cinematheque.fr

In addition, a visit of the premises, followed by a presentation about the team and its activities, will be organized on **wednesday, april 23, at 4:30pm**. Aimed at providing information about the educational activities of the Cinémathèque, it will include a presentation of Cinéma, cent ans de jeunesse (Cinema, 100 years young), a think tank and educational experimental group to which many European archives are already associated.

Registration by email at the following address: [g.sebire@cinematheque.fr](mailto:g.sebire@cinematheque.fr)



## programming by Cinémathèque française and CNC's Archives Françaises du Film

### the cinematographic adventures of color

The screenings offered at the Cinémathèque Française during the Congress pay tribute to the cinematographic adventures of color.

The films, originating from collections of fiaf member archives around the world, demonstrate both different coloring processes, such as those in the works of Georges Méliès, or Svend Gade and Heinz Schall's *Hamlet* (1920-1921) presented by the Deutsches Filminstitut, and the variety of color shooting techniques that punctuate cinema history.

Thus, the Technicolor of the 1920s with Victor Schertzinger's *Redskin* (Library of Congress in Washington), the Spanish Cinefotocolor in Ladislao Vajda's *Doña Francisquita*, 1953 (Filmoteca Española in Madrid), or the Gasparcolor with Ivo Caprino's *Karius og Baktus*, 1954 (Norsk Filminstitut in Oslo) will once again beam brightly with their specificities.

However, these techniques did not pass through the years without damage, and very particular restoration processes must be used in order to restore their original state. Satsuo Yamamoto's *The Scarlet Cloak*, 1958 (National Film Center de Tokyo) and Jean-Pierre Melville's *Army in the Shadows*, 1969 (French Film Archives-CNC), are exemplary works in this area.

As for Jacques Feyder's *Carmen*, it is emblematic for the Cinémathèque Française. Thanks to various elements of Albatros productions that were preserved, the original colors could be restored using the Desmetcolor process. This was carried out in the Haguefilm laboratory in Amsterdam. After nitrate processing, which mobilized everyone's efforts in the 1980s and 1990s, preserving, fixing and restoring color films that have been shot since the 1950s is now becoming the daily routine for cinematographic archives.

Today, archivists, chemists, and computer specialists gather together to discuss these issues.

This program also pays tribute to their teamwork to save this heritage which is under threat.

The full program is available at [www.cinematheque.fr](http://www.cinematheque.fr)



## exhibitions

Delegates are invited to visit two fascinating exhibitions.

*Georges Méliès, Magicien du Cinéma* will take place at the **Cinémathèque Française**.

*Pleins Feux sur la Couleur!* will take place at the **Bibliothèque Nationale de France**.

### *Pleins Feux sur la Couleur! (Spotlights on Color!)*

The theme of color in cinema, addressed in the programming of the **Cinémathèque Française**, is illustrated at the **Bibliothèque Nationale de France** through a presentation of heritage documents under the title of *Pleins Feux sur la Couleur!* It brings together elements from its collections, as well as from the **CNC's Archives Françaises du Film**. Dialogues between sometimes unusual objects, works, and archives of cinema productions allow the greater public to understand the place of color in cinema within the history of color technologies and sensibility.

#### **Bibliothèque nationale de France**

site François Mitterrand, hall Est

espace découverte

monday, 2:00 – 7:00pm

tuesday through saturday, 10:00am – 7:00pm

sunday, 1:00 – 7:00pm

free entrance

### *Georges Méliès, Magicien du Cinéma (Georges Melies, Cinema Magician)*

The works of Georges Méliès have never stopped being sought after, gathered, and protected, against all odds. Today, they are safe enough to let out all their powers and their effects, just like a genie in a bottle. Pioneering works for the cinematograph, they will remain sources of inspiration for the inventors and creators of tomorrow. The exhibition features surprising projections and playful paths in the invented universe of a man who is a cross between Jules Verne and Professor Tournesol...

#### **Cinémathèque française**

exhibition space, 7th floor

monday – saturday, 12:00 – 7:00pm

open on thursday until 10:00pm

sunday, 10:00 – 8:00pm



### **invitation to the Cinémathèque de Toulouse on april 28 and 29**

The Cinémathèque de Toulouse, which has been a member of the **fi af** since 1965, invites **fi af** Congress participants to discover the archives in Toulouse during the week following the Congress. On monday, april 28, a special evening will be held to honor Raymond Borde, the founder of the Cinematheque. It will be followed on April 29 by a cinema-concert showing a very rare work by Danish filmmaker Carl Theodor Dreyer, with piano accompaniment by Karol Beffa.

Interested delegates can contact Cinémathèque de Toulouse directly to best organize their trips from Paris to Toulouse.

**contact Cécile Jodlowski-Perra**

cecile.jodlowski@lacinemathequedetoulouse.com

phone: +33 5 62 30 30 14

### **logistics and meals**

A communication center will be available at the Cinémathèque Française, providing a photocopier, telephone and fax, computers, printers, internet access, and traditional pigeonholes. Coffee breaks, lunches, and most dinners will be taken care of by the Centre National de la Cinématographie (CNC). Audio and video recordings of the lectures will be made each day.

### **simultaneous interpretation**

Simultaneous interpretation will be provided in English, French, and Spanish during the Symposium and the general assembly.

### **transportation**

Paris has two main airports: Roissy-Charles-de-Gaulle in the north, and Orly in the south of Paris. They are served by many modes of collective and individual transportation, allowing easy access to east-central Paris, where the Congress will be held.

The RER B runs from Roissy-CDG to the center of Paris in 30 minutes.

ORLY is connected to the center of Paris by Orlyval and RER B, which take you into the center in 30 minutes.

### **currency**

The Euro is the common currency of the 27 member countries of the European Union, and the sole currency used in 13 of those countries, including France. You can easily exchange your currency at airports, hotels, and banks.

### **passport and visa**

Delegates are invited to make inquiries at the French embassies and consulates of their countries. Furthermore, the French website for the Ministry of Foreign Affairs provides information about visa regulations ([www.diplomatie.gouv.fr/venir/visas/](http://www.diplomatie.gouv.fr/venir/visas/)). European Union nationals do not require a visa to enter France.



### **admission and registration fees**

Members and associates will be able to attend all Congress events for free, under the following conditions:

- four delegates per member archive
- two delegates per associate archive
- additional delegates from member or associate archives will be asked to pay a flat rate of 250€ for the entire Congress, allowing access to all events, including lunches, dinners, and evening events.

Speakers belonging to a member or associate archive who are invited by Congress organizers will not be counted in the quotas above.

### **donors / visitors**

donor : 250 €

visitor : 400 €

Donors and visitors will be able to attend all Congress events, including lunches, dinners, and evening events, with the exception of the general assembly.

Please note that the capacity of certain Congress venues cannot be exceeded; thus, late registration by visitors may result in restrictions of access.

Speakers invited by the **fiaf** will be attending all Congress events free of charge, including lunches, dinners, and evening events.

Registration forms can be downloaded at the website [www.fiafCongress.org/2008](http://www.fiafCongress.org/2008)

### **accommodations**

Currently, many of the hotels offered by the **Ptolémée agency** in the **2nd newsletter** no longer have rooms available for the Congress dates. Delegates who do not yet have accommodations can contact Ptolémée directly, to find out more about the possibilities currently available for hotel reservations.

phone : 33 (0)1 47 70 45 80

fax : 33 (0)1 47 70 46 10

email : [fiaf2008@ptolemee.com](mailto:fiaf2008@ptolemee.com)



## contacts



Fédération internationale des archives du film  
1 rue Defacqz  
1000 Bruxelles  
Belgique  
tél. +32 2 538 30 65  
fax +32 2 534 47 74  
info@fi afnet.org  
www.fi afnet.org  
www.fi afcongress.org

### CNC

Archives françaises du film  
7bis rue Alexandre Turpault  
78395 Bois d'Arcy  
France  
tél. +33 1 30 14 80 86  
fax +33 1 34 60 52 25  
fi af2008paris@cnc.fr  
www.cnc-aff.fr  
www.cnc.fr

### Ptolémée

Secrétariat d'organisation du congrès – Réservation hôtelière  
4 cité Paradis  
75010 Paris  
France  
tél. + 33 1 47 70 45 80  
fax + 33 1 47 70 46 10  
fi af2008@ptolemee.com  
www.ptolemee.com

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