

fiat bulletin online

06.2021



Das alte Gesetz (E. A. Dupont, 1923), a damaged frame before restoration, featuring in a forthcoming exhibition on film restoration at the Deutsche Kinemathek (Berlin).

Editorial by Christophe Dupin



Despite the ongoing dreadful context of the COVID-19 pandemic, and the huge difficulties it has created for many FIAF affiliates and other audio-visual heritage institutions and their staff around the world, the news reported in the following pages of the Bulletin is a testament to the high level of activity these have been able to maintain in the last few months.

FIAF itself has managed to keep busy on various fronts since last December – it has organized or been involved in several highly successful online training events (FIAF Programming Winter School, Latin American Seminar, Cataloguing Masterclass), and more are on the way – in particular the ambitious second edition of [BAVASS](#) in September (Apply by 7 July!).

Following the success of our most recent book – the new edition of Harold Brown’s [Physical Characteristics of Early Films as Aids to Identification](#) (which FIAF and the book’s editor Camille Blot-Wellens will at last be able to present in person during Il Cinema Ritrovato in Bologna in July) – we are already working hard on the next one, *Tales from the Vaults*, the history of film technology in 100 artefacts, in partnership with Technès. As for our own history, it will be well documented over the next year or two, with the multi-authored volume on FIAF’s history, and a book of tributes to one of the most successful collective FIAF projects – the Periodicals Indexing Project, which will celebrate its 50th jubilee next year. But beyond those two publications, I would once again like to emphasize the great (ongoing) work done by the team of the FIAF Secretariat to preserve, catalogue, digitize, and make accessible our [rich historical archive](#) – which makes FIAF a rather unique association in the international cultural field. Among our latest additions to the collection of digitized documents, I would like to highlight in particular [FIAF affiliates’ annual reports from the 1940s to the mid-1980s](#). This collection is a truly extraordinary documentary resource about our affiliates’ past missions and activities, and about the nature of our network in the first 50 years of its existence.

For the second year in a row, we were unable to hold a proper FIAF Congress. As we are all getting very tired of videoconferencing meetings, we decided to keep our spring gathering to a minimum, by only holding the [Commissions’ annual workshops](#) and our General Assembly. Both were extremely well attended, as they allowed a number of colleagues in the FIAF network to attend events that they can’t usually afford to join. This has made us think about how to find more inclusive ways to conduct our future congresses – starting with the next one, in Budapest next April, where we still hope to meet as many friends and colleagues of our global community as possible, and raise a glass with them to celebrate our reunion, and to better days ahead.

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01 News from the Affiliates



Once Upon a Time, Cinema (Mohsen Makhmalbaf, Iran, 1989)

> AMSTERDAM EYE FILM MUSEUM

Eye International Conference 2022

Eye Filmmuseum and the Association of Moving Image Archivists (AMIA) join forces to present the 7th Eye International Conference on “Global Audiovisual Archiving: North-South Exchange of Knowledge and Practices” from 29-31 May 2022. Addressing the neglect of audiovisual heritage of the Global South in the digital space, this conference will focus on correcting the current misrepresentation of our global digital audiovisual heritage. It will serve as a platform to promote knowledge exchange between scholars and archivists from the Global South and the Global North, and aims to narrow the knowledge gap between both regions. The Call for Proposals will be issued in summer 2021 on the [conference page](#).

Online Masterclasses

In lieu of this year’s Eye International Conference, cancelled due to the Covid-19 pandemic, Eye will present two online Masterclasses. The first Masterclass “Water, Climate, and Film”, led by Jennifer Peterson (Woodbury University), will look back at the theme of the 6th Eye International Conference / 20th Orphan Film Symposium (2020, online). In the second Masterclass “Global Audiovisual Archiving: North-South Exchange in Knowledge and Practices”, international experts will share their views in a round table discussion on the topic of

the upcoming 7th Eye International Conference (2022). The Masterclasses will be accompanied by film programmes on the [Eye Film Player](#).



Online Public lecture series, “This is Film! Film Heritage in Practice”

The 7th edition of Eye’s annual public lectures series, “This is Film! Film Heritage in Practice”, is the first one to be available online. With this series, Eye aims to interest a wider audience for issues related to the preservation, restoration, and presentation of film heritage. Through 6 sessions, this edition focuses on the overarching theme of the re-use and recycling of archival films from different perspectives. The lectures and Q&A sessions with guest speakers will be published on the [Eye website](#). A selection of films screened during the sessions will be available on the [Eye Film Player](#).

Stay up-to-date with Eye’s academic activities by subscribing to the newsletter: <http://eepurl.com/hvTlj9>



Eye celebrates 75th anniversary
with 75 highlights from the collection

This year [Eye Filmmuseum celebrates its 75th anniversary](#) by releasing 75 highlights from its collection throughout the year. 25 films will be screened in the Eye cinemas. [Over 40 restored works can already be enjoyed on Eye Film Player](#); more titles will be added until the end of 2021.

Eye Film Player is the international streaming platform where you can watch films from the Eye collection, free or for rent. Created by Eye, this platform already contains unique titles like the recent compilation *The Brilliant Biograph* (1897-1902), *Shoes* (1916), *Disney's Alice Comedies* (1924-1926), and Dutch classics like *Seamen's Wives* (1930), *The Trouble with Money* (1936), *Beppie* (1965), and *The Penknife* (1992).

[General overview on our webpage: <https://www.eyefilm.nl/en/programme/75-restorations/331289>]

Elif Rongen



150 Segundo de Chomón

> **BARCELONA**
FILMOTECA DE CATALUNYA – ICEC

Celebrations for the 150th anniversary
of Segundo de Chomón's birth

Segundo de Chomón is a universal figure, with strong ties to Barcelona and the Filmoteca de Catalunya. This 17 October will mark the 150th anniversary of his birth, and 2020 has been declared Chomón's Year, an official Government of Catalonia commemoration. As part of this initiative, we are rolling out a series of activities and proposals to celebrate him and his films so that they reach new audiences. On the one hand, we will present the techniques in which Chomón excelled: **colour, special effects, and stop-motion**, comparing them with what is being done today. On the other hand, we will focus on cinema in **Barcelona between 1901 and 1912**, and his role as a key player in many of the projects that made our city an international film distribution centre. More information is available at anychomon.cat

[es]

Segundo de Chomón es una figura universal estrechamente vinculada a Barcelona y a la Filmoteca de Catalunya. Este año, el 17 de octubre se cumple el 150 aniversario de su nacimiento, y ha sido declarado Año de Chomón, conmemoración oficial del gobierno catalán. En el marco de esta iniciativa, realizaremos una serie de actividades y propuestas para celebrar su figura y su cine, con el fin de que lleguen a nuevos públicos. Por un lado, dar visibilidad a las técnicas en las que destacó: **el color, los efectos especiales y el stop-motion**, comparándolas con lo que se hace hoy en día. Por otro, el cine en **Barcelona entre 1901 y 1912** y su figura, clave para muchos de los proyectos que hicieron de nuestra ciudad un centro de distribución cinematográfica internacional. Más información anychomon.cat

Mariona Bruzzo Llaberia



> BEIJING CHINA FILM ARCHIVE

The Legend of Film On Air

A new 6-part documentary series, *The Legend of Film*, produced by the Documentary Center of China Central Radio and Television with the critical co-operation of China Film Archive, was broadcast nationwide via CCTV-9 channel and CCTV's streaming platform from 9 to 14 January. The series explores the story of the "past life and present life" of Chinese film from different angles, including technology, history, and culture. From photochemical to digital, China Film Archive and its two vaults allowed the cameras access for several months to document all the key parts of the work of film heritage preservation. Tremendous historical archives and materials and many interviews with our professionals and staff were provided and compiled into the series. It is the first time our archive's work has been exposed to the public via national TV at such a high profile.

Claude Chabrol Retrospective

Following our successful retrospectives of Fellini and Rohmer, a special showcase of Claude Chabrol held in January at the China Film Archive to commemorate his 90th birthday completes the trio, ending the year perfectly. The retrospective includes five important works of Chabrol, *Le beau Serge* (1958), *Une affaire de femmes* (1988), *Madame Bovary* (1991), *La Cérémonie* (1995), and *Merci pour le chocolat* (2000). The latter four are new 4K restorations, and are being shown for the first time in Beijing.

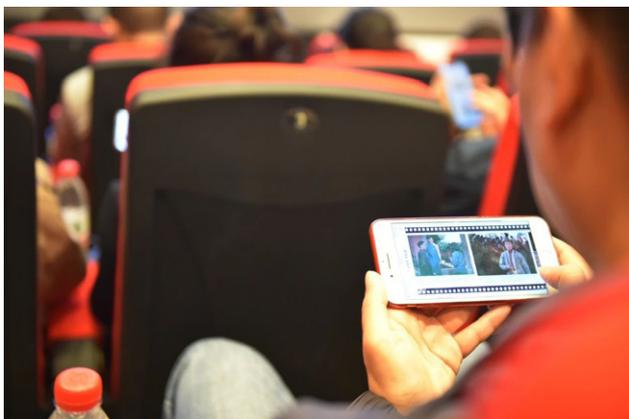
Exhibition of Selected Films from Central and Eastern Europe

The "Exhibition of Selected Films from Central and Eastern European Countries in 2021" is jointly organized by China Film Archive, China Film Group Corporation and Film Channel. During this activity, the selected films will be screened in the theatres of the NAAC, as well as on CCTV-6 Channel. The award-winning Hungarian film *Napszállta* opened the exhibition on 9 February.



Shochiku Classic Retrospective

To celebrate the 100th anniversary of the founding of Shochiku Corporation, or "Shochiku Pictures" as it is known to its fans, the art theatre of CFA has prepared a programme to kick off in May. The exhibition will cover masterpieces created at Shochiku from 1939 to 2019 by such significant filmmakers as Kenji Mizoguchi, Akira Kurosawa, Keisuke Kinoshita, Yasujiro Ozu, Yôji Yamada, Nagisa Ôshima, Yoshishige Yoshida, Masahiro Shinoda, et al. Five clues of "the great masters", "the common people", "the New Wave", and "different colours" can be followed to review the 100-year history of Shochiku through a special retrospective spanning May and June.



An audience member browses the “mini exhibition” on his phone.

Mini Multimedia Interactive Exhibition

In May, China Film Archive launched a digital multimedia interactive exhibition, “Mini Film Archive”, which relies on SVG technology to carry out thematic exhibitions of text and image archives about selected films on their social network platform. By following the archive’s WeChat public account, people can enjoy the mini display on their smartphone or computer to find the historical background, film comic strips, special collections, classic lines and songs, and an exclusive guide, and to take quizzes about the films.

The “mini exhibition” will regularly publish editions of different films. So far the *Song of Youth* (1959) and *Nong Nu* (1963) have been issued.



“Young Filmmaker in Focus” Project

In March, China Film Archive put into practice a new idea, the “Young Filmmaker in Focus” project, dedicated to promoting young filmmakers with both a unique style and market potential. Based on the dis-

tribution mechanism of the NAAC and the impact of the Archive, the project will provide quality exposure for young artists to the public, to help them find their audience by organizing special screenings of key works, in-depth interviews, and on-site interaction activities, etc. To date we have recommended two talented film directors, Peng Fei and Zhang Dalei.

Liu Wenning



Wayne Wang's *Life Is Cheap... But Toilet Paper Is Expensive* (USA, 1990)

> BERKELEY UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)

Recent Activities

During recent months, BAMPFA’s staff has focused its attention on making its online resources more available. The redesigned [CineFiles](#) website contains more than 60,000 documents, profiling the strengths of the collection and our curatorial work. The [Top Value Television \(TVTV\)](#) project is now complete and makes these groundbreaking videos by artists and activists accessible. And, while our film theater has been dark because of COVID-19 health and safety protocols, BAMPFA has hosted more than 200 virtual cinema programs. Several preservation projects are underway, including five short films by Dorothy Wiley; a selection of shorts from Freude Bartlett’s *Serious Business* film distribution company; and Wayne Wang’s *Life Is Cheap... But Toilet Paper Is Expensive*.

Susan Oxtoby

> BERLIN

ARSENAL – INSTITUTE FOR FILM AND VIDEO ART

Archival Assembly #1 – An event by the Arsenal

Archival Assembly #1 brings to a close the five-year project "Archive außer sich", which took place as part of The New Alphabet, a project at the Haus der Kulturen der Welt (HKW). Numerous co-operation partners took part in the collaborative and transnational series of research, presentation, and exhibition projects, including the MA Programme "Film Culture: Archiving, Programming, Presentation" at the Goethe University in Frankfurt. Archival Assembly #1 also presents new digital restorations, and is planned as the first iteration of a biannual festival at the Arsenal, which sees archival work—as well as cinema—as an artistic, curatorial, social, and political practice.

Nathalie Knoll

> BERLIN

DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN

Recent Film Restorations at Deutsche Kinemathek

Since 2019, a funding programme for the digitization of film heritage has allowed the systematic restoration of German archival films. In this way, Deutsche Kinemathek has been able to fund the processing of over 80 films to date. The projects must be selected according to conservation or curatorial aspects and submitted to an expert jury for evaluation. Films of all genres and lengths are eligible, so that over the years the broadest possible spectrum of German film heritage can be made visible again in digital formats. Among others, documentary films by Klaus Wildenhahn and Peter Nestler, as well as key works of female filmmaking by Ula Stöckl, Helke Sander, and Jutta Brückner, but also experimental films by Dore O. and classics of Weimar cinema, have been supported so far.



Das alte Gesetz (E. A. Dupont, 1923), a damaged frame before restoration.

Frame by Frame - Restore Film A forthcoming Exhibition on Film Restoration at Deutsche Kinemathek in Berlin

Film restoration has been part of the work of the Deutsche Kinemathek for decades. Initially, the focus was on German film classics. In recent years, the interest has shifted to forgotten films of the Weimar Republic and the rediscovery of films from the 1960s to the 1980s. Also in focus are documentary and experimental forms, as well as films by female filmmakers, which have long characterized the programme of the Kinemathek's film distribution. The exhibition will provide information on

why films are lost and need to be restored in the first place, and in what ways this can be done today, increasingly with digital support. The question of the extent to which restoration is an intervention in the work and what ethical concerns this raises will also be explored.

FilmReStored Festival – Sixth Edition, 3–7 November 2021

The 6th edition of the **FilmReStored Festival** will be particularly dedicated to migration movements in cinema. Political persecution as well as repressive working conditions have led filmmakers to emigrate to countries, where they were able to draw on old networks but also create new cross-border ones. Migration is as much a part of film history as it is a historical and contemporary reality. Likewise, forced or chosen migration (of anybody, anywhere) has been the subject of films throughout the history of cinema. The archival world reflects the diversity of cinematic migration and takes on an important role in the communication of its history, which continues to this day. We are grateful for the continuing support of FIAF and the archival community, and invite you all to participate, in person, or through our online offers, which will be published later this summer at <https://www.deutsche-kinemathek.de/en/visit/festivals-symposiums/film-restored-06>

Registration is free, and can be made via e-mail: filmrestored@deutsche-kinemathek.de

Martin Koerber



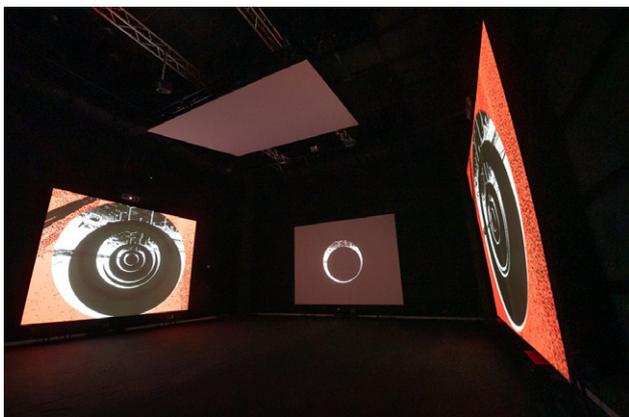
Ricardo Cantor Bossa, Gerente de Artes Audiovisuales del Idartes. Fuente: Cinemateca de Bogotá

> **BOGOTA** CINEMATECA DE BOGOTA - GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES

New Director

On 16 April, the director of the Instituto Distrital de las Artes — Idartes, Catalina Valencia Tobón, appointed Ricardo Cantor Bossa as the new manager of Audiovisual Arts at Idartes, making him the new director of the Cinemateca de Bogotá.

Cantor is a film and television producer from the Universidad Nacional de Colombia, a specialist in market intelligence from the Universidad de los Andes, and holds a Master's degree in Cultural Management from the Universidad Jorge Tadeo Lozano. He assumes the position after an outstanding 14-year career in the audiovisual sector as a film producer and cultural manager. <https://www.cinematecadebogota.gov.co/noticia/ricardo-cantor-nuevo-gerente-artes-audiovisuales-del-idartes>



Video instalación de Camilo Restrepo Tele-Visión en Sala E. Fuente: Cinemateca de Bogotá

Celebrating 50 Years

This year the Cinemateca de Bogotá celebrates the 50th anniversary of its foundation on 11 April 1971. We are also celebrating the second anniversary of our new headquarters, opened on 12 June 2019. The inaugural theme of the new venue in 2019, "A Space to See in Time", integrates the notions of encounter and diversity of outlooks, as well as traditional and contemporary audiovisual forms and aesthetics. In the spirit of celebration, this premise invites us to travel through national and Latin American cinematographies, dissident positions, and political perspectives that expand into new narrative forms and languages.

The programme for 10–15 June includes a special programme full of exhibitions, short and feature film programmes, film concerts, open-air films, talks, publication launches, live-cinema sessions, and a Colombian film gala, among other events. <https://cinematecadebogota.gov.co/noticia/espacio-para-ver-en-tiempo-cinemateca-bogota-cumple-50-anos>

[es]

Nuevo Director

El pasado 16 de abril la directora del Instituto Distrital de las Artes - Idartes, Catalina Valencia Tobón, designó a Ricardo Cantor Bossa como nuevo gerente de Artes Audiovisuales del Idartes, convirtiéndose en el nuevo director de la Cinemateca de Bogotá.

Cantor es realizador de cine y televisión de la Universidad Nacional de Colombia, especialista en inteligencia de mercados de la Universidad de los Andes y magíster en Gestión Cultural de la Universidad Jorge Tadeo Lozano. Asume el cargo luego de una destacada carrera de 14 años en el sector audiovisual como productor de cine y gestor cultural. cinematecadebogota.gov.co/noticia/ricardo-cantor-nuevo-gerente-artes-audiovisuales-del-idartes

50 años, celebraciones

Este año la Cinemateca de Bogotá celebra el aniversario número 50 desde su fundación el 11 de abril de 1971. Así mismo es un año en el que celebra 2 años de su nueva sede, inaugurada el 12 de junio de 2019. La premisa inaugural de la nueva sede en 2019, "Un espacio para ver en el tiempo", integra las nociones de encuentro, diversidad de miradas, así como de formas y estéticas tradicionales y contemporáneas de lo audiovisual. Con el espíritu de celebración, esta premisa nos invita a recorrer por cinematografías nacionales y latinoamericanas, de posturas disidentes y perspectivas políticas que se expanden en nuevas formas narrativas y lenguajes.

La programación del mes de Junio, entre los días 10 y 15, está cargada de una programación especial con exposiciones, programas de cortometrajes y largometrajes, cine conciertos, películas al aire libre, conversatorios, lanzamiento de publicaciones, sesiones de live-cinema, y una gala de cine colombiano, entre otros. cinematecadebogota.gov.co/noticia/espacio-para-ver-en-tiempo-cinemateca-bogota-cumple-50-anos

Henry Caicedo



peter michalovič - peter dubecký

filmové svety miloslava luthera

camera obscura

> BRATISLAVA SLOVAK FILM INSTITUTE

**Book: *Film Worlds of Miloslav Luther*,
by Peter Michalovič and Peter Dubecký**

The Slovak Film Institute has published a new book, *Filmové svety Miloslava Luthera* (Film Worlds of Miloslav Luther), as part of its long-running series *Camera Obscura*, which focuses on introducing important Slovak and foreign filmmakers. *Film Worlds of Miloslav Luther* is the 10th publication in the series. Since the 1980s, Miloslav Luther has been one of the leading filmmakers in Slovak cinema. He attained international success with *King Blackbird* (1984) and *Forget about Mozart* (1985), both of which were co-productions with West Germany. The book contains texts analysing Luther's work and interviews with him about the difficulties of filmmaking. The publication includes many photographs from his work.

Authors: Peter Michalovič, Peter Dubecký. Published by the Slovak Film Institute, Bratislava, 2021, in Slovak, 324 pages, ISBN 978-80-85187-84-7

Richard Šteinhübel



> BREST CINEMATHEQUE DE BRETAGNE

**Gaïd Pitrou, New Director at the Cinémathèque
de Bretagne**

For 20 years, Gaïd Pitrou has been working in the cultural field and has specialized in the promotion of heritage. As head of the Morvan Ecomuseum, she has developed a scientific and cultural project combining the promotion of local history and know-how, audiovisual collections of memory, event programming, and the creation of new facilities.

In 2011 she joined the Ministry of Culture, and took on responsibilities within public institutions such as the National Archives, the National Audiovisual Institute, and the regional conservation of historical monuments in Ile-de-France.

These diverse experiences have in common a pronounced taste for intangible heritage and archives, vectors of questioning, and social links, thanks to the imaginations they transmit.

[fr]

**Gaïd Pitrou, nouvelle directrice de la Cinémathèque
de Bretagne**

Depuis 20 ans, Gaïd Pitrou travaille dans le domaine culturel et s'est spécialisée dans la valorisation du patrimoine.

En sa qualité de responsable de l'écomusée du Morvan, elle a développé un projet scientifique et culturel alliant valorisation de l'histoire et des savoir-faire locaux,

collectes audiovisuelles de la mémoire, programmation d'événements et création de nouveaux équipements.

En 2011, elle rejoint le ministère de la Culture et prend des responsabilités au sein d'institutions publiques telles que les Archives nationales, l'Institut National de l'Audiovisuel ou encore la conservation régionale de monuments historiques d'Ile-de-France.

Ces expériences diversifiées ont en commun un goût prononcé pour le patrimoine immatériel et les archives, vecteurs de questionnements et de liens sociaux grâce aux imaginaires qu'ils transmettent.

Michel Guilloux



Jacques Ledoux (standing) at the 1967 FIAF Congress in East Berlin.

> **BRUSSELS**
CINEMATHEQUE ROYALE DE BELGIQUE /
KONINKLIJK BELGISCH FILMARCHIEF / ROYAL
FILM ARCHIVE OF BELGIUM

CINEMATEK celebrates the Centenary of Jacques Ledoux

Born in 1921, Jacques Ledoux was the uncontested leader of FIAF from 1960 to 1978. As curator of the Royal Belgian Film Archive since 1949, he brought international renown to this institution. With Belgian national cinema output thin on the ground, Ledoux contributed to film preservation in the broadest sense, from his earliest days organizing the transfer of safety film stock and safeguarding the stocks received from distributors in the first air-conditioned depots. The EXPRMNTL and Âge d'Or festivals bear witness to his visionary encour-

agement of the younger generation (Varda, Polanski, Scorsese, Akerman, Dwoskin...). In 1962 he created the Film Museum for the purposes of daily screenings, with the idea that films should be accessible. Added to that was a library devoted to cinema (the most important in Europe), and an exhibition dedicated to the world of pre-cinema. Silent film screenings, with piano accompaniment, continue to be featured on a weekly basis.

From mid-September 2021 until February 2022, CINEMATEK will present an exhibition of archival documents and a programme of films reflecting the tastes ("Flamboyant films") or the participation of Jacques Ledoux in the preservation and encouragement of cinema in all of its richness.

More information at: www.cinematek.be

[fr]

CINEMATEK célèbre le centenaire de Jacques Ledoux

Né en 1921, Jacques Ledoux fut le leader incontesté de la FIAF de 1960 à 1978. Conservateur de la Cinémathèque royale de Belgique dès 1949, il donna une réputation internationale à cette institution. Avec une production nationale faible, Ledoux contribua à la conservation du cinéma dans le plus large spectre, en organisant très tôt le transfert sur film *safety* et en sauvegardant les stocks des distributeurs dans les premiers dépôts climatisés. Les festivals EXPRMNTL et Âge d'Or témoignent de son encouragement visionnaire des jeunes générations (Varda, Polanski, Scorsese, Akerman, Dwoskin...). Il crée le Musée du Cinéma en 1962, pour des projections quotidiennes car il considère que les films doivent être accessibles. S'y ajoute une bibliothèque consacrée au cinéma, la plus importante en Europe, et une exposition consacrée au pré-cinéma au grand didactisme. Chaque semaine le cinéma muet est encore projeté accompagné au piano.

À partir de la mi-septembre et jusqu'en février 2022, CINEMATEK propose une exposition de documents d'archives et une programmation de films reflétant les goûts (« Des films flamboyants ») ou la participation de Jacques Ledoux à la conservation et l'encouragement du cinéma dans toute sa richesse.

Plus d'info: www.cinematek.be



> BUDAPEST NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE

120th Anniversary Celebration

On 30 April 2021, we celebrated the 120th anniversary of the first film directed in Hungary, *A táncz (The Dance)*. Within the framework of the jubilee year, the National Film Institute is launching the International Motion Picture Hungarica Research Programme, with the aim of researching Hungarian and Hungarian-related film history and heritage, making it accessible, and repatriating it wherever possible. More than a third of all films made in the 120 years of Hungarian film history are assumed to be lost forever. We are now at the eleventh hour to discover, save, and make available to today's audiences and posterity our Hungarian works and motion picture values, which were created during the first 120 years of film history, and may still be languishing in obscurity somewhere in the world.

Wide Angle – 120 Years of Hungarian Cinema

In July, a major film history exhibition – Wide Angle – 120 Years of Hungarian Cinema – opens at the Ludwig Museum with the collaboration of the National Film Institute. The display covers the incredibly rich and dramatic story of Hungarian filmmaking from the earliest days to today. It presents the exciting period of the birth of film, the eras of film production and cinema history, as well as many artefacts. Huge international hits, and world-famous artists who worked abroad and

their impact on world cinema are all commemorated. An important accompanying programme supplements the exhibition. In the spirit of the broad promotion of motion picture culture, there will be screenings at the Ludwig Museum, Budapest Classics Film Marathon, and in film clubs and at outdoor venues around the country.

Tamara Nagy



> DHAKA BANGLADESH FILM ARCHIVE

BFA Organized Nine Film-Based Seminars

The Bangladesh Film Archive has paved the way for film-based research work every year, publishing it in book form. Related to this initiative, the BFA fostered a total of 9 research works in the 2020–2021 Financial Year, by 11 researchers. The topics are as follows:

1. Filmmaker Sheikh Niyamt Ali: Life and Works
2. Film Preservation, Restoration, and Modernization: Problems and Prospects
3. Diaspora in Tanvir Mokammel's Two Documentaries, *Border line* and *The Promised Land*: An explanation from the perspective of geo-cultural identity theory
4. An eminent filmmaker, Kazi Zaheer: Life and work
5. Watching Film in theatres: The Evolution of five decades
6. Presentation of the Liberation War of 1971 in Foreign Films

7. The Evolution of Our Films: 1958-2020
8. Digital Film Critics: New conductor for Film Development
9. Analysis, Representation, and management of natural disasters in the cinema of Bangladesh

Eleven researchers conducted 9 Seminars from 2 to 25 February 2021. This attracted a good gathering of film-loving people, researchers, film directors, and producers. Everyone actively presented their opinion and shared information in an open-forum platform. The seminars were presided over by Mr. Md. Nizamul Kabir, Director General at the Bangladesh Film Archive.

The Bangladesh Film Archive has been conducting research on film and film-related issues since 2008. The archive has already reached 100 film research works, and published 72 editions in book format.

Mobile App Service launched

The Bangladesh Film Archive (BFA) has developed an Android-based app in the current year. The apps contain various information, such as our activities, officers working in BFA, different services, online forms, collections of films, a book gallery, a photo gallery, hall management, and International membership. Visitors are also able to input their information, and to donate film to BFA for preservation. Afterwards, a donor receives an acknowledgement message from the BFA. Anyone can download the apps through the Google Play Store. The apps have a bilingual option.

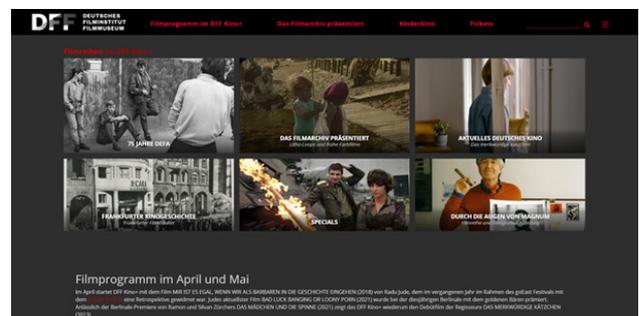
Md. Nizamul Kabir



> FRANKFURT DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

New Digital Project: RHIZOM FILMGESCHICHTE

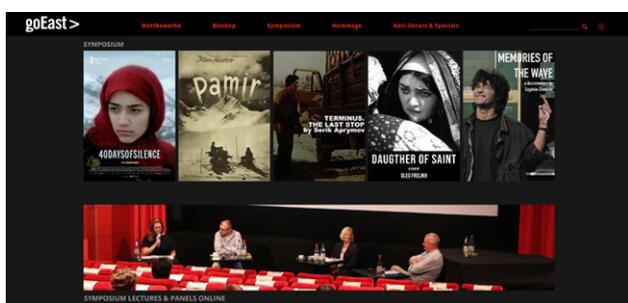
RHIZOM FILMGESCHICHTE is the new digital project of the DFF – Deutsches Filminstitut & Filmmuseum, accessible at www.rhizom.film. As an intuitively operable extension of filmportal.de - All About German Cinema, RHIZOM FILMGESCHICHTE presents thematic pathways which provide targeted background knowledge on stylistic devices in cinema. Using clips of the first minutes of more than 100 digitized German films, the project invites users to playfully immerse themselves in German film history with just a few clicks, moving from silent to sound films, from black & white to colour, from Wolfgang Staudte to Wim Wenders, and learn what connects these films.



Streaming on DFF Kino+

With its new streaming channel DFF Kino+, the DFF will offer its unique programming aesthetic online, and provide access to its dynamic content for its growing audiences, beyond Frankfurt and any pandemic restrictions. Unique filmmaker conversations, new German and international films, new digitizations and archival treas-

ures, DFF's numerous film festivals, projects, lectures, and exhibition-related programmes will all be featured. From silent films to contemporary cinema, offering children's films as well as short films, the DFF's diverse programming celebrates cinema culture and illuminates numerous facets of moving image production. Check us out at [Kino des DFF \(cinemalovers.de\)](http://Kino des DFF (cinemalovers.de))



goEast – hybrid

In 2021, goEast – Festival of Central and Eastern European Film, dedicated its symposium to film culture in (post-)Soviet Central Asia, and went entirely online. This brought some challenges with it: curators Birgit Beumers and Joël Chapron selected a film programme of titles entirely available digitally. The complicated relationship between Gosfilmofond in Moscow and the national archives in the now-independent states of Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan, and Turkmenistan made the co-ordination and logistics especially challenging. The symposium did, however, for the first time also attract scholars from Central Asia, as well as the United States and the UK.

The entire festival film programme was available on an online platform, and juries and accredited press representatives had the possibility of watching the films in the cinema. The festival team produced and recorded a number of film talks with competition guests, as well as an “anti-Oscar night” with guest curator Radu Jude, film critic and festival director Jay Weissberg, and artist Dan Perjovschi. Many of the events can still be watched online on the festival's website.



Co-operation between the Bonn International Silent Film Festival and DFF

The DFF – Deutsches Filminstitut & Filmmuseum is proud to announce that it will be partnering with the Förderverein Filmkultur Bonn to stage the 2021 edition of the Bonn International Silent Film Festival. The open-air festival, founded in 1984, has been devoted exclusively to bringing a mix of classic and forgotten silent films back to the big screen with live musical accompaniment since 1995, and is the longest-running and most important festival of its kind in Germany. The new partnership represents a new beginning for the festival. The 2021 edition is set to take place in the courtyard of Bonn University from 12 to 22 August, with music to be provided by the most renowned silent film accompanists from Germany and abroad. As in the previous year, the programme will also be streamed for a limited time on the festival website, www.internationale-stummfilmtage.de. Selected highlights from the programme will later be presented at DFF's own screening venues in Frankfurt and Wiesbaden.

Frauke Hass



Mobile app *Charles de Gaulle, poursuivre le combat*.



Rayonnages dans les espaces de stockage de l'ECPAD.

> IVRY-SUR-SEINE

ECPAD – ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE

Release of New App, *Charles de Gaulle, poursuivre le combat*

In 2020, on the occasion of the Year of Charles de Gaulle, ECPAD developed and published its first mobile application: *Charles de Gaulle, poursuivre le combat*, free of charge and available on AppStore and Google-Play (production: Pascal Roussel).

London, 1942: the player is invited to an interactive exploration in the three-dimensional reconstruction of General de Gaulle's office. The film archives from the ECPAD collections, accessible during the various interactions (MCQs or puzzles to be reconstructed), enable the main issues linked to the General's search for independence and unity to be evoked. Extracts from his speeches punctuate the narrative of the game.

ECPAD's Accelerated Digital Backup Plan

Since the launch of the accelerated backup plan for films on cellulose nitrate in 2019, 3,950 reels have been inspected and 1,440 have been saved on polyester film: 254 hours of films from the First World War period have been digitized.

In 2020, the processing of the 14-18 collection and the "SCA" collection, which mainly concerns films produced by the Service Cinématographique des Armées from 1944 onwards, was completed. This made it possible to extend the historical scope of the digital preservation plan to the Second World War and the Indochina War.

Anne Simode

[fr]

En 2020, à l'occasion de l'année De Gaulle, l'ECPAD a développé et édité sa première application mobile: *Charles de Gaulle, poursuivre le combat*, gratuite et disponible sur AppStore et GooglePlay (réalisation: Pascal Roussel).

Londres, 1942 : le joueur est invité à une exploration interactive dans la reconstitution en trois dimensions du bureau du général de Gaulle. Les archives filmiques issues des fonds de l'ECPAD, accessibles lors des différentes interactions (QCM ou puzzle à reconstituer), permettent d'évoquer les principaux enjeux liés à la recherche d'indépendance et d'unité du Général. Des extraits de ses discours rythment la narration du jeu.

Plan de sauvegarde numérique accéléré de l'ECPAD

Dès le lancement du plan de sauvegarde accéléré des films sur nitrates de cellulose en 2019, 3 950 bobines ont été inspectées et 1 440 ont été sauvegardées sur pellicule en polyester, soit 254 heures de films sur la période de la Première Guerre mondiale numérisées.

En 2020, le traitement des fonds 14-18 et le fonds «SCA», qui concerne principalement les films produits par le Service cinématographique des armées à partir de 1944, ont été achevés. Cela a permis d'étendre le champ historique du plan de sauvegarde numérique à la Seconde Guerre mondiale et à la Guerre d'Indochine.

Anne Simode



Rhoma Acaans (2012, Leonor Teles, prod. ESTC), about a Portuguese Roma community, is part of the National Cinema Programme's new educational platform.

> LISBON CINEMATECA PORTUGUESA

Publication of two new Books

The Cinemateca recently published two new books: *The Colonial Collection of Cinemateca*, a bilingual edition (Portuguese and English) which also served as a tribute to Joana Pimentel (1953-2018), who worked as Acquisitions Officer and who was also an expert on the subject of the films produced in the former Portuguese colonies of Africa; and *Luis Miguel Cintra: O Cinema*, about the Portuguese stage and cinema actor, best known for his work with filmmakers such as João César Monteiro, Paulo Rocha, and Manoel de Oliveira. International orders are available [here](#).

New Streaming Platform

The Cinemateca plays a key role in the development of film literacy in Portugal as a founding member of the National Cinema Programme, a joint initiative of the Education and Culture ministries. In April, the Programme took a major step forward with the launch of a [new streaming platform](#) with more than 50 Portuguese films, and 20 educational kits.

Retrospective, "The Seas of Europe"

In May 2021, the film retrospective "The Seas of Europe" screened more than 40 European feature and short masterpieces which showcased the relations between the European maritime and film heritages. The [retrospective](#) was organized in the context of the Portuguese Presidency of the Council of the European Union.

A Season of Film Classics

The Portuguese participation in ACE's series "[A Season of Film Classics](#)" took place on June 12, with the screening of the new digital restoration of the silent masterpiece *Maria do Mar* (1930, Leitão de Barros), accompanied by a live performance by Orquestra Sinfonietta de Lisboa of the original music score commissioned for the pianist and composer Bernardo Sasseti (1970-2012).

Tiago Baptista



Ženja Leiler

> LJUBLJANA SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA

Ženja Leiler, new Director of the Slovenian Cinematheque

On 1 December 2020, Ženja Leiler, publicist and critic, long-time journalist, editor, commentator, deputy editor-in-chief of the national newspaper *Delo*, chief editor of the fortnightly magazine for culture and art *Pogledi*, was appointed as the director of the Slovenian Cinematheque. Her writing extends to the fields of cultural policy, media, society, film, literature, and theatre. At the beginning of her five-year term as the director of the Cinematheque, she pointed out in her programme "both the increase of the role of the Slovenian Cinematheque in the public cultural space as well as raising awareness of the importance of film heritage."



New Exhibition Spaces of the Slovenian Cinematheque

After 24 years of operation, the Slovenian Cinematheque finally has new exhibition spaces, located next to the Silvan Furlan Hall on 28 Miklošičeva cesta. It comprises 180 m² of exhibition space, plus another 90 m² which includes an entry point with a cloakroom, a small shop and an educational space, a space for children's activities, youth and adults, workshops, lectures, meetings, talks, etc.

Centennial. Fellini in the World

The first exhibition on the new premises was dedicated to the centenary of the birth of Federico Fellini. Entitled "Centennial. Fellini in the World", the exhibition was open, with several interruptions due to the epidemic, from 22 October 2020 to 24 January 2021. It was planned in conjunction with a retrospective of the director's entire screen oeuvre, but this had to be postponed due to health restrictions. We expect the retrospective to take place in the spring of this year.

The exhibition was made possible by the Embassy of the Republic of Italy and the Italian Cultural Institute in Slovenia, with the support of the Vivere ALL'Italiana programme of the Italian Ministry of Foreign Affairs and International Cooperation. The material exhibited was collected from numerous public and private archives and collections. The authors of the exhibition are journalist and Fellini's friend Vincenzo Mollica, internationally acclaimed curator Alessandro Nicosia, and Fellini's niece Francesca Fabbri.

France Štiglic: Film Legacy (Exhibition, 25 March – 5 December 2021)

The film director France Štiglic (1919–1993) is considered one of the most important creators in the history of Slovenian cinema – due to both his extensive film and television *oeuvre* and the important role he played in shaping the system of Slovenian film production and cinema in general. In his 40-year career, he created several short films, five breakthrough TV series, and 15 feature-length films, among them the first Slovenian sound fiction feature *On Our Own Land*. Although his works differ in genre and style, they are all permeated by his characteristic poetics, full of lyricism and humanism.

France Štiglic was well aware of his significant contribution to Slovenian film history, which is why he bequeathed his film-related legacy to the Slovenian Theatre and Film Museum, the predecessor of the Slovenian Cinematheque. The bequeathed material constitutes the core of the exhibition, which sheds light on the director's creative path and also his cultural and political engagement and pedagogical work. At the same time, the exhibition offers an insight into the lengthy and complex process of filmmaking, with which the general public is mostly unfamiliar. The rich documentary and photographic material is complemented by archival footage, posters, costumes, and props from Štiglic's feature films. The exhibition is accompanied by a publication, *France Štiglic: Film Legacy*, an exhibition catalogue which also contains a collection of essays about the director.

Kristina Ravnikar



Ben Roberts, Chief Executive of the BFI since February 2020.

> LONDON BFI NATIONAL ARCHIVE

BFI creates new Knowledge and Collections directorate

Ben Roberts took up the post of Chief Executive at the BFI in February 2020, weeks before the world went into lockdown. It came at a pivotal time and, like most organisations, the BFI was forced to adopt new flexible ways of working. Externally its focus throughout the pandemic was on working with partners and with the UK Government to support the sector, but Ben also spent this period talking with colleagues about the BFI's purpose, culture and vision for the future.

These discussions have led to a strategic restructuring of the BFI, including the creation of a standalone

Knowledge & Collections directorate that will put a renewed emphasis on the importance of the collections cared for by the BFI National Archive. This directorate team will be instrumental in helping the BFI achieve its new vision, which is to transform access to its programmes, screen culture, heritage and jobs across the whole of the UK by focussing on the diversity of its audiences, expanding its work to embrace television & games, reframing the public's relationship with the national collections, investing in the growth of its digital platforms, and working with industry to deliver long-term strategies for education & skills and net zero.

Last month the BFI announced that Creative Director Heather Stewart will be stepping down from her role in September and moving into a new role as Director Emeritus, where her advocacy work for the BFI and the national collections will continue. Director of Collections, Angela Doane, who has been with the BFI since 2017 and has contributed much to the development of the BFI National Archive's collections strategy in that time, is leaving the BFI. Ben Roberts will shortly lead the search for a new Executive Director of Knowledge and Collections who will be responsible for developing the BFI National Archive's future collections strategy to enable growth in public access as the organisation looks to its centenary year in 2033.



Plan to restore silent Sherlock Holmes film series

The BFI National Archive and Iron Mountain Entertainment Services (IMES), a division of Iron Mountain Incorporated®, have announced a major new restoration project to fully restore all of the 1920s silent Stoll Sherlock Holmes

film series starring Eille Norwood as the famous sleuth. Once completed, this will be the first time that the entire film series will be seen by audiences in over 100 years.

Support for the digital restoration project has been made possible through Iron Mountain's Living Legacy Initiative, which is Iron Mountain's commitment to preserve and make accessible cultural and historical information and artifacts. Work is being undertaken by experts at the BFI National Archive and is expected to be completed by 2023, to coincide with the centenary of the release of the final serial and feature adaptation of *The Sign of Four* (1923).

Distinguished stage actor Eille Norwood (1861–1948) still holds the record for having appeared in more Sherlock Holmes films than any other actor connected to the role and was the Holmes who had the stamp of approval from Arthur Conan Doyle himself. He portrayed the famous sleuth in 45 two-reelers across 3 serials.

Sarah Bemand

> MOSCOW GOSFILMOFOND OF RUSSIA

Illusion's Anniversary

March marked the 55th anniversary of the opening of the unique Illuzion Cinema of Gosfilmofond of Russia. It was opened in 1966 to show Russian and foreign classics, the most outstanding and significant films created throughout the history of world cinema. The film programme was based exclusively on the Gosfilmofond collection. Illuzion immediately became a centre of attraction for all film-lovers, and at the end of the 1960s it was one of the most important cultural centres in Moscow. Today Illuzion is one of the most promising film venues, keeping up with the times while not deviating from tradition, and equipped with equipment that allows silent film to be shown at different speeds and in different formats.

Participation in the Tsiolkovsky International Film Festival of Films and Programmes about Space

Gosfilmofond of Russia prepared a special programme for the Tsiolkovsky International Film Festival of Films and Programmes about Space, which began on the

day of the 60th anniversary of Yuri Gagarin's flight. The programme included Russian and foreign films, united under the headings "Space Before the Space Age" and "Pavel Klushantsev's Universe". Among the science-fiction films screened were the works of famous directors Mikhail Kaufman, Ladislav Starevich, and Pavel Klushantsev, among others.

Restoration of the film *Judith*, 1909

Gosfilmofond of Russia is in the final stages of restoring a French biblical film, *Judith*, made at the Gaumont film studio in 1909 by Louis Feuillade, one of the main French directors of the silent period. One of the earliest surviving films by Feuillade, made under the influence of Film d'Art, which, following the work of Pathé Frères, claimed cinema as a new art form. Gosfilmofond has the only surviving copy in the world on original first-generation nitrate film stock. The film is coloured in three ways: tinting, toning, and stencilling. Also, one of the major French actors of the 1910s, Léonce Perret, has been identified in the film. The film entered Gosfilmofond in 1967, and unlike other films in the collection, the original has survived to this day, and was not transferred to triacetate film due to the high quality of the nitrate stock, and also due to its extremely careful storage within the walls of the film archive.

Archival Film Festival moves to Moscow

August 2021 in Moscow will see the latest edition of "Belye Stolby", Russia's first festival of archive films, organized since 1997 by Gosfilmofond, the main site of which will be the Illuzion cinema. One of the most important shows, entitled "Restorations and Findings", will be a presentation of the restoration results of the 1909 Feuillade film *Judith*, carried out by the specialists of Gosfilmofond. It will be shown in one of the oldest cinemas in the world, the Khudozhestvenny, which opened in 1909. Special screenings will also be held in other Moscow cinemas. 70mm films will be screened at the Cosmos cinema.

Gosfilmofond of Russia digitizes Film Collection

Gosfilmofond of Russia continues to work on the project, launched in 2020, to digitize Russian and Soviet cinema as part of the national project "Culture". The archive's aim is to make the material available for the modern era and preserve it for future centuries. All his-

torical experience shows that we in the modern era do not always understand what will be of interest to those who come after us. In our opinion, it is only natural that the entire collection of films should be accessible and usable, not only in Russia but also abroad. The project is conducted under the auspices of the Ministry of Culture of the Russian Federation. By 2024 it is planned to digitize over 22,000 film elements. Every month Gosfilmofond of Russia puts films which are in the public domain into free access <https://www.culture.ru/live/cinema/movies?sort=-publishDate> (Note that the site is in Russian only).

Olga Derevyankina



> MUMBAI FILM HERITAGE FOUNDATION

Memorandum of Understanding signed to Preserve Manipur Film Heritage

Film Heritage Foundation (FHF) signed an MOU with the Manipur State Film Development Society (MSFDS), to work together to preserve Manipur's rich film heritage. This is a pioneering project as Manipur, in the northeast of India, is the first state in the country to set up a film archive and museum with training and conservation facilities. To support this remarkable initiative, FHF has donated two re-winding tables to MSFDS. Our team also travelled to Manipur in April to help them assess their film collection, advise them on a film vault, and provide hands-on training on the conservation of film and non-film materials.

Jayant Platel

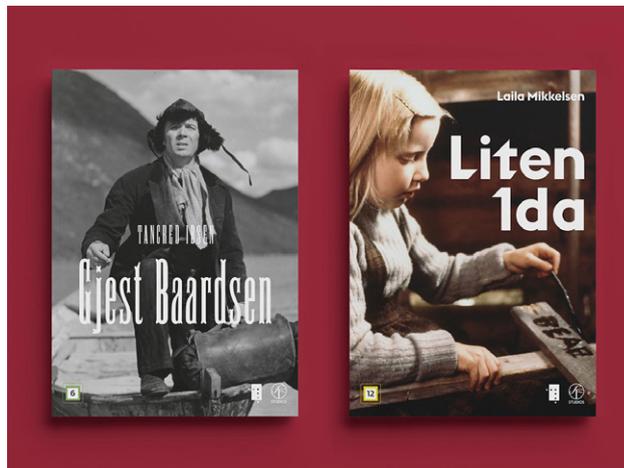


> **NEW HAVEN**
YALE FILM ARCHIVE

Change of Name

As of January 2021, the institution known since its founding in 1982 as the Yale Film Study Center has been renamed the Yale Film Archive. The name change coincides with the Film Archive's move to a new home atop Yale's Sterling Memorial Library. The newly renovated 3,200-square-foot space offers updated viewing booths, a state-of-the-art 23-seat screening room, and a film conservation suite with cold storage, flatbed film viewers, and small-gauge digital transfer equipment. The Film Archive will continue facilitating screenings for faculty, students, and researchers, as well as collecting and preserving unique film elements and presenting public programs in Yale's two new film-capable screening rooms.

Brian Meacham

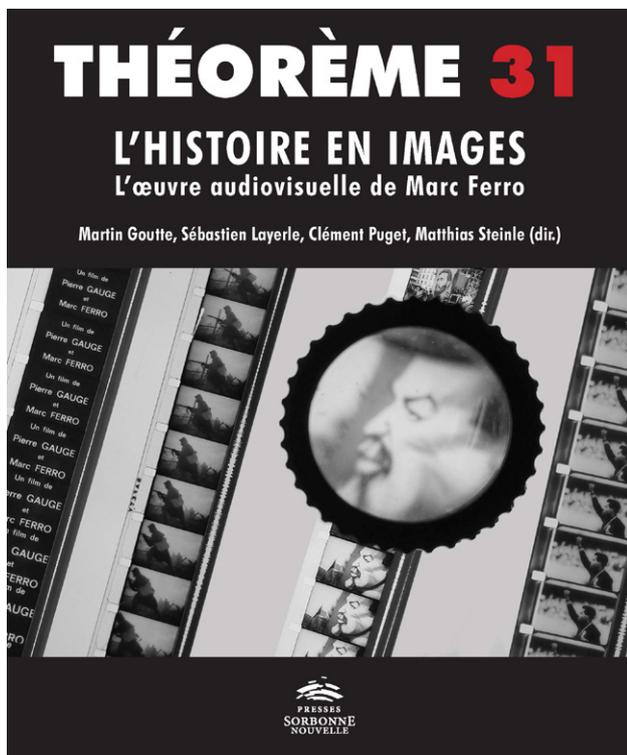


> **OSLO**
NASJONALBIBLIOTEKET / NATIONAL LIBRARY OF
NORWAY

New DVD Publications:
Gjest Baardsen and *Liten Ida*

The National Library of Norway, in collaboration with SF Studios, has published two DVDs featuring new restorations, of the films *Gjest Baardsen* (1939, Tancred Ibsen) and *Liten Ida* / *Little Ida* (1981, Laila Mikkelsen), both with English subtitles. *Gjest Baardsen* is a key film from the "Golden Age" of Norwegian cinema in the late 1930s, and the DVD includes an essay by novelist Rune Christiansen. *Liten Ida*, a film about childhood during WWII, was recently included in *Sight & Sound's* list, "The Female Gaze: 100 Overlooked Films Directed by Women"; the DVD includes essays by film scholar Ingrid Synneva Holtar and journalist Helle Aarnes.

Eirik Frisvold Hanssen



> PARIS
CINEMATHEQUE UNIVERSITAIRE

Marc Ferro's Farewell

The recent death of Marc Ferro (1924-2021) has cast a shadow over historical and film studies. A promoter of cinema as a source and a globetrotter of film archives, he was a great mediator of history on television (*Histoire parallèle*, 1989-2001), and (less well-known) a practitioner of historical documentary since the 1960s. He tirelessly scoured the film libraries of France, Europe, Russia, etc., for his research as much as for his broadcasts or his film compilations. This audiovisual work, which is difficult to reconstruct and often difficult to access, was the subject of a collective volume in 2020 (*L'histoire en images: L'œuvre audiovisuelle de Marc Ferro*, "Théorème" n°31) in which the Cinémathèque Universitaire was involved both upstream, by making films from the collection available, and downstream, by depositing film and non-film archives of the director Pierre Gauge on his numerous collaborations with Marc Ferro.

<https://psn.univ-paris3.fr/ouvrage/31-lhistoire-en-images-loeuvre-audiovisuelle-de-marc-ferro#>

[fr]

Adieux de Marc Ferro

La récente disparition de Marc Ferro (1924-2021) a en-deuillé les études historiques et cinématographiques. Promoteur du cinéma comme source et globe-trotter des archives filmiques, il fut un grand médiateur de l'histoire à la télévision (*Histoire parallèle*, 1989-2001) et, de façon moins connue, un praticien du documentaire historique depuis les années 1960. Écumant les cinémathèques de France, d'Europe, de Russie, etc., il fut un globe-trotter des archives filmiques pour ses recherches autant que ses émissions ou ses *compilation films*. Cette œuvre audiovisuelle malaisée à reconstituer et souvent difficile d'accès a fait l'objet en 2020 d'un volume collectif (*L'histoire en images: L'œuvre audiovisuelle de Marc Ferro*, «Théorème» n°31) auquel la Cinémathèque universitaire a été associée à la fois en amont, par la mise à disposition des films de la collection, et en aval par le dépôt d'archives films et non-films du réalisateur Pierre Gauge sur ses nombreuses collaborations avec Marc Ferro.

<https://psn.univ-paris3.fr/ouvrage/31-lhistoire-en-images-loeuvre-audiovisuelle-de-marc-ferro#>

Laure Gaudenzi



> **PARIS**
ICONOTHEQUE DE L'INSTITUT NATIONAL DU
SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE

Release of *The Witches of the Orient*

The French Sport Institute (INSEP) has collaborated with UFO production to release a new feature documentary film, *The Witches of the Orient*, directed by Julien Faraut. The film includes many 16mm and 35mm elements of Japanese *animé*, as well as archive footage from the 1960s revealing the story of the women's volleyball team of Japan, gold medalists at the 1964 Tokyo Olympics, who inspired a long series of *manga* and *animé*.

After being part of the International Film Festival Rotterdam (IFFR) and Doc Fortnight at MoMA, *The Witches of the Orient* will be released in cinemas on 9 July in the USA, 16 July in the UK, and 21 July in France.

You can watch the trailer here:
https://www.youtube.com/watch?v=6_Jy8t3BiOQ

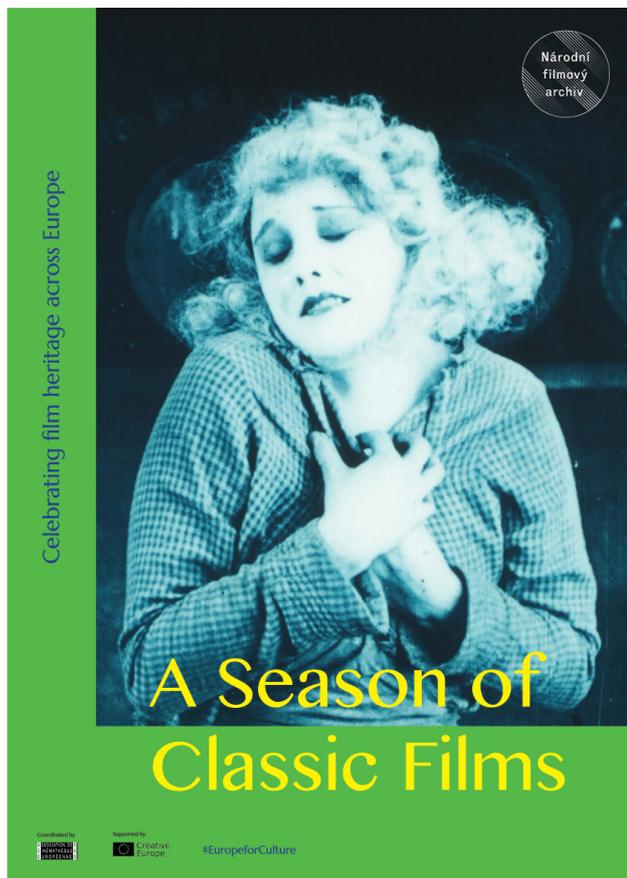
Julien Faraut



> **PRAGUE**
NÁRODNÍ FILMOVÝ ARCHIV

The Return of Ivan Passer

Národní filmový archiv has acquired [the estate of the director Ivan Passer](#), which includes screenplays, film production documents, videos, personal diaries, family and work-related photographs, personal finances, correspondence, and even cookery recipes. The collection was transferred from Los Angeles in 34 large boxes. It included a set of golf playing cards with notes on how to improve one's golf game. The director always had a passion for gambling and golf, which he shared with fellow filmmaker and close friend Miloš Forman. The collection is immensely significant as it offers a unique look into the director's work and personal life.



A Czech Season of Classic Films

From April to June, the Národní filmový archiv is making a series of seven silent films available [online on Filmový přehled](#) as part of the project of the Association of European Cinematheques, *A Season of Classic Films*. All of the selected silent films are accompanied by contemporary musicians. The films are presented on dual screens – one being dedicated to the title itself, the second serving as a stage for the musicians. This particular presentation setting enables us to emulate how silent films are performed in physical space – as parallel pieces that complement one another, with the audience being able to focus on particular aspects of the projection.

Veronika Bokšťeflová



> QUITO
CINEMATECA NACIONAL DEL ECUADOR ULISES ESTRELLA - CCE 'BENJAMIN CARRION'

EVELINA: New Multimedia Platform for the Chronology of Ecuadorian Film Culture

In celebration of its 40th anniversary, the Cinemateca Nacional del Ecuador launched a new platform containing the Chronology of the Audiovisual Memory of the country. This is a virtual, multimedia, and free space that connects various repositories, specialized documents, audio, and films to build a spiral chronology, in constant revision and transformation, which, in addition to listing audiovisual productions, analyses and describes the stages that defined the moving images of Ecuador. This project continues the research on Ecuadorian film culture inaugurated by the Cinemateca in 1982.

The name of the platform is EVELINA, in honour of Evelina Macías, the first Ecuadorian film actress, who at the beginning of the 20th century decided to become an actress in a Guayaquil infested by poverty and machismo. <https://evelina.cinematecanacionalcce.com/>

Diego Coral López

[es]

EVELINA: Nueva Plataforma Multimedia de la Cronología de la Cultura Cinematográfica Ecuatoriana

Por la celebración de sus 40 años, la Cinemateca Nacional del Ecuador lanzó una nueva plataforma que contiene la Cronología de la Memoria Audiovisual del país, un espacio virtual, multimedia y gratuito que conecta a varios repositorios, documentos especializados, audios y películas que permita construir una cronología espiral, en constante revisión y transformación que, además de enumerar producciones audiovisuales, analiza y describe las etapas que definieron las imágenes en movimiento de Ecuador. Un proyecto que continúa la investigación sobre la cultura cinematográfica ecuatoriana inaugurada por la Cinemateca en 1982.

El nombre de la plataforma es EVELINA, en honor a Evelina Macías, la primera actriz de cine ecuatoriana, quien a inicios del siglo 20 decidió ser actriz en un Guayaquil infestado por la pobreza y el machismo.
<https://evelina.cinematecanacionalcce.com/>



Walter Lima Jr

> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

Project "Ouvindo Histórias"

In June, during the 5ª Semana Nacional de Arquivos (5th National Archival Week), Cinemateca do MAM will launch the project *Ouvindo Histórias - Depoimentos sobre a Cinemateca do MAM* (Hearing Stories – Testimonials about the Cinemateca do MAM), in celebration

of Cinemateca's 65th anniversary (July 2020). The Cinemateca team conceived an oral history project and has been collecting testimonials from several collaborators who took part in the Cinemateca's history over the past six and a half decades. Between July and December 2020 the team conducted 8 interviews, available on vimeo.com/showcase/ouvindohistorias. The first testimony available is from the award-winning director Walter Lima Jr. (*Menino de Engenho*, *A Lira do Delírio*, and *Innocence*), programmer at the Cinemateca between 1958 and 1963.

José Quental



> SKOPJE KINOTEKA NA REPUBLIKA SEVERNA MAKEDONIJA / CINEMATHEQUE OF THE REPUBLIC OF NORTH MACEDONIA

Final Farewell to Boris Nonevski from the Cinematheque of North Macedonia

With sadness in our hearts we share the news that at the end of January we lost Boris Nonevski, former director of the Cinematheque of North Macedonia for many years (1985-1999; 2004-2007).

Born in 1943, he studied political science in Belgrade, Serbia, and before he was appointed director of the Cinematheque in 1985, he worked for a long time as the editor of the theoretical magazine *Socialism*. As Director of the Cinematheque he laid the foundations of the current organizational structure, and introduced a systematic and analytical approach to processing the acquired audiovisual materials collection, as well as establishing the principles of the cataloguing and archiving of other collections (written documentation, photography, posters, printed materials, museum items, etc). He emphasized the importance of collecting audiovisual and

other materials related to the history and culture of the country and the region, acquired not just from the neighboring Balkan archives, but also from worldwide film archives, collections, funds, and museums.

He also supported the launch of *Kinopsis*, the magazine for film theory and history, which has been published for 30 years, and supervised the publication of many books related to the history of domestic cinema, film theory, essays, etc. He undertook the first major protection projects related to our national cinematography by making new and restored film prints, and promoted the Manaki Brothers' pioneer films and their significance as one of the first cinematographers in the region.

Under his leadership the Cinematheque of Macedonia became a member of FIAF (1991) and ACE (1997), and with him as festival director the Cinematheque organized two issues (1993 and 1994) of the ICFF Manaki Brothers (International Cinematographer's Film Festival).

The public memorial service for Boris Nonevski (1943-2021) took place in the cinema theater of the Cinematheque on 5 February, in the presence of his family, friends, and colleagues.

Aleksandra Mladenovikj



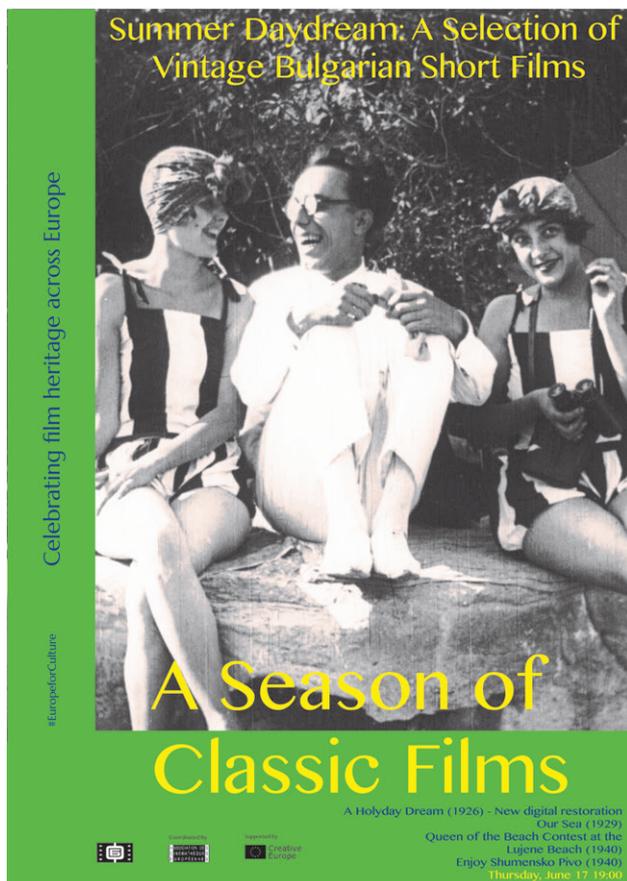
Rosen Spasov of the BNFA with Marjan Vujovic and Aleksander Erdeljanovic Jugoslovenska Kinoteka at archival cinema Odeon.

> SOFIA BULGARSKA NACIONALNA FILMOTEKA /BULGARIAN NATIONAL FILM ARCHIVE

Key Event Week of Serbian Cinema

The Week of Serbian Cinema was held in the archival cinema Odeon in Sofia, Bulgaria, from 21 to 27 May 2021. The event was co-organized by the Bulgarian National Film Archive and the Jugoslovenska Kinoteka. The programme featured 8 new digital restorations of Serbian and Yugoslavian films including *Ko To Tamo Peva* (1980, dir. Slobodan Shian), *Greshnica Bez Greha* (1930, dir. Kosta Novakovic), and *Varljivo Leto '68* (1984, dir. Goran Paskalevic), among others.

The Opening ceremony can be viewed (only in Bulgarian with no subtitles- to add?) <https://www.youtube.com/watch?v=smsirtLp8s0>



Poster for "A Season of Classic Films" in the archival cinema Odeon.

Current Film Restoration Project:

As part of the ACE initiative "A Season of Classic Films", the Bulgarian National Film Archive will present a new digital restoration of the Bulgarian film *A Holiday Dream* (1926, dir. Panayot Kenkov). The film is being digitally restored in the digitization centre of the Jugoslovenska Kinoteka in Belgrade and will be screened as a part of a special event called "Summer Daydream: A Selection of Vintage Bulgarian Short Films", on 17 June 2021 in the archival cinema Odeon in Sofia, Bulgaria. The full programme will include three more titles from the same period, with online streaming of the introduction and live musicians. Full information on the event will be presented very soon on the project's website: <https://ace-film.eu/projects/season-of-classics/>

Rosen Spasov



> STOCKHOLM SVENSKA FILMINSTITUTET

New Intermediate Nitrate Storage in Rotebro

In 2006, the Swedish Film Institute inaugurated its long-term preservation nitrate storage facility in the former mining town of Grängesberg, some 300 km northwest of Stockholm. However, nitrate material not yet inspected and catalogued, and elements needed for comparison and identification, as well as new nitrate deposits and material to be used as source elements for duplication and digitization, have been kept in an old building at the facility in Rotebro, where the main part of the vaults and the photochemical laboratory of the Swedish Film Institute are housed. In late 2020 the local fire authorities withdrew their permission for storing nitrate in this old building, and in the Spring of 2021 all nitrate material in temporary storage was transferred to a fire-safe container on the Rotebro lot, with controlled temperature and relative humidity.

Jon Wengström



> **TIRANA**
THE NATIONAL ALBANIAN FILM ARCHIVE (AQSHF)

The Death of a Horse (Vdekja e kalit) – Restoration
Premiere of Albania's First Dramatic Fiction Film
Made after the End of Its Communist Era

The Albanian National Film Archive (AQSHF) presents online the newly restored 1992 fiction feature *The Death of a Horse (Vdekja e kalit)* directed by Saimir Kumbaro. The film was free-to-view worldwide with English subtitles from 19 May to 26 May on the Albanian National Film Archive's YouTube channel. The Archive's Director Iris Elezi provided an introduction, giving context to the film's place in Albania's cinema history.

The new restoration and online release of *The Death of a Horse* was made possible thanks to "A Season of Classic Films", an initiative of Association des Cinémathèques Européennes (ACE) with the financial support of the Creative Europe MEDIA programme.

Based on actual events, *The Death of a Horse* recounts the story of a proud Albanian army officer who refuses to kill his beloved prize thoroughbred. After the officer defies the Communist authorities, he is jailed and his family is forced to endure the tragedy many experienced during the time of the Albanian dictatorship.

One of Albania's many endangered film negatives, *Vdekja e kalit* was brought back to its original sound and image quality, thanks to the efforts of Israeli restoration expert Shai Drori and the independent Australian filmmaker Steven Kastrissios. A landmark in the country's rich and undiscovered movie legacy, *The Death of a Horse (Vdekja e kalit)* has an immense dramatic power, rarely equalled in Albanian cinema.



> **TOULOUSE**
LA CINEMATHEQUE DE TOULOUSE

Restoration of *Nozze d'oro*

La Cinémathèque de Toulouse and the Museo Nazionale del Cinema (Turin) have recently posted on their Vimeo channels the film *Nozze d'oro* (1911, Luigi Maggi, prod. Ambrosio). It was jointly restored in 2011 by the Museo Nazionale del Cinema, la Cinémathèque de Toulouse, and the Fondazione Cineteca di Bologna. The research of period documents and available prints have led to the conclusion that the tinted positive nitrate print kept at la Cinémathèque de Toulouse was the most consistent with the print released in Italy in the 1910s.

This restoration is part of a project led by the Museo Nazionale del Cinema dedicated to a corpus of award-winning films during the 1911 Turin International Exhibition celebrating the 50th anniversary of the unification of Italy. *Nozze d'oro* received the award in the artistic category, but was then banned by the Italian censors. It was released in Europe and the United States to great critical acclaim.

[fr]

Restoration de *Nozze d'oro*

La Cinémathèque de Toulouse et le Museo Nazionale del Cinema publient sur leurs chaînes Vimeo le film *Nozze d'oro* (Luigi Maggi, Ambrosio, 1911), restauré en 2011 par le Museo Nazionale del Cinema de Turin, la

Cinémathèque de Toulouse et la Fondazione Cineteca di Bologna. Après analyse des documents d'époque et des copies disponibles, la copie positive nitrato teintée conservée par la Cinémathèque de Toulouse s'est avérée la source la plus conforme à la copie distribuée en Italie dans les années 1910.

Cette restauration fait partie d'un projet conduit par le Museo Nazionale del Cinema, consacré aux films primés à l'Exposition internationale de Turin en 1911 à l'occasion du cinquantième anniversaire de l'Unité italienne. *Nozze d'oro* remporta le premier prix dans la catégorie artistique, mais il fut ensuite interdit à plusieurs reprises par la censure italienne. Il fut distribué en Europe et aux États-Unis, obtenant un grand succès public et critique.

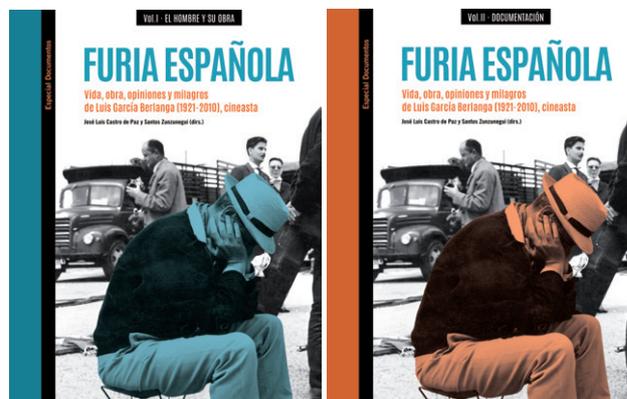
[es]

Restauración de *Nozze d'oro*

La Cinémathèque de Toulouse y el Museo Nazionale del Cinema publican en sus canales de Vimeo la película *Nozze d'oro* (Luigi Maggi, Ambrosio, 1911), restaurada en 2011 por el Museo Nazionale del Cinema de Turín, la Cinémathèque de Toulouse y la Fondazione Cineteca di Bologna. Después de analizar los documentos de la época y las copias disponibles, la copia positiva de nitrato tintada que conserva la Cinémathèque de Toulouse resultó ser la fuente más fiel a la copia distribuida en Italia en los años 1910.

Esta restauración forma parte de un proyecto liderado por el Museo Nazionale del Cinema, dedicado a las películas premiadas en la Exposición Internacional de Turín de 1911 con motivo del cincuentenario de la Unidad Italiana. *Nozze d'oro* ganó el primer premio en la categoría artística, pero fue prohibida posteriormente en varias ocasiones por la censura italiana. Se distribuyó en Europa y Estados Unidos, con gran éxito entre el público y la crítica.

Clarisse Rapp



> VALENCIA FILMOTECA VALENCIANA – INSTITUT VALENCIÀ DE CULTURA

Publication on Luis García Berlanga

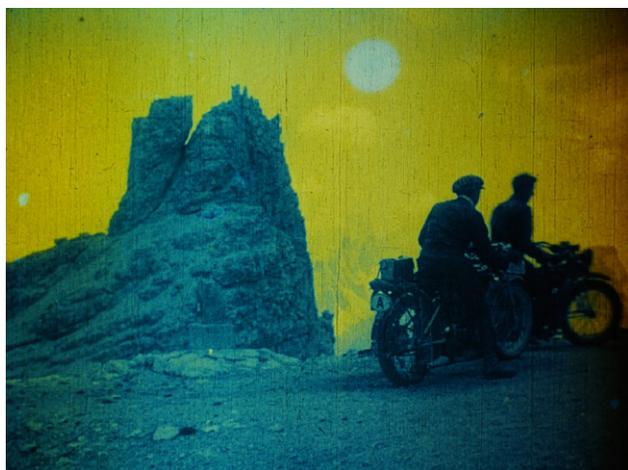
On the occasion of the centenary of the birth of Luis García Berlanga, the most universal Valencian filmmaker, the Institut Valencià de Cultura and Filmoteca Española have co-published the collective publication *Furia española. Vida, obra, opiniones y milagros de Luis García Berlanga (1921-2010)*, no. 19 of the collection *Documentos de la Filmoteca Valenciana*. Co-ordinated by José Luis Castro de Paz and Santos Zunzunegui, it consists of two volumes, and represents an exhaustive approach to the multiple facets of the filmmaker, including that of President of the Filmoteca Nacional between 1978 and 1982. The book is complemented with a DVD that includes a roundtable discussion on Berlanga and two of the filmmaker's lesser-known works, *El circo* (1950) and *Se vende un tranvía*, directed by Juan Estelrich adapted from a script by Berlanga and Rafael Azcona.

[es]

Publicación sobre Luis García Berlanga

Con motivo del centenario del nacimiento de Luis García Berlanga, el cineasta valenciano más universal, el Institut Valencià de Cultura y Filmoteca Española han coeditado la publicación colectiva *Furia española. Vida, obra, opiniones y milagros de Luis García Berlanga (1921-2010)*, nº 19 de la colección *Documentos de la Filmoteca Valenciana*. Coordinado por José Luis Castro de Paz y Santos Zunzunegui, consta de dos volúmenes y

supone un exhaustivo acercamiento a las múltiples facetas del cineasta, entre ellas la de Presidente de la FilMOTECA Nacional entre 1978 y 1982. El libro se completa con un DVD que incluye una mesa redonda en torno a Berlanga y dos de los trabajos menos conocidos del cineasta, *El circo* (1950) y *Se vende un tranvía*, dirigido por Juan Estelrich a partir de un guion de Berlanga y Rafael Azcona.



> VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

Film Restoration

Filmarchiv Austria and the Austrian Film Museum collaboratively worked on the restoration of *Mit dem Motorrad über die Wolken* (1926, Lothar Rübelt), an Austrian film that captures an adventurous motorcycle ride from Vienna to the Dolomites. The daring filmmaker and his companions embark on a journey off the beaten track, in search of mountain peaks and stunning views. The restoration is based on elements preserved in the archives of both institutions and includes an elaborate reconstruction and digital recreation of the original tinting and toning. A first screening will take place at the open air cinema of Filmarchiv Austria in Vienna on 24 June 2021.

Janneke Van Dalen



New Publications

A rapid succession of changes has drastically reshaped the domain of preserving and exhibiting film heritage in the 21st century. In *Scratches and Glitches*, Jurij Meden, curator at the Austrian Film Museum, offers a collection of essays that attempt to make sense of these changes-in-progress in the wider context of cultural history, focusing on the responsibility of film archives and museums as guardians of film heritage.

Maria Lassnig (1919–2014) is internationally recognized as one of the most important painters of the 20th and 21st centuries. The publication *Maria Lassnig. Film Works* (bilingual, English and German) provides the first comprehensive index of Lassnig's film works created in New York in the 1970s and offers insight into the filmmaker's world of ideas through a wide selection of her previously unpublished notes and via contributions by film scholars.

Eszter Kondor

> WARSAW

FILMOTEKA NARODOWA – INSTYTUT AUDIOWIZUALNY (FINA)

New Director-General and Deputy Director at FINA

The National Film Archive – Audiovisual Institute (FINA) has the pleasure to inform everyone that starting from 4 March 2021 Robert Kaczmarek assumed the position of Director-General of FINA. He studied Sociology at the University of Warsaw and in 1989 graduated as a film director from the Łódź Film School. He is a professionally active film director, screenwriter, and film producer, and is known in Poland for his documentaries exploring social, political, and cultural issues. A cofounder of the Polish Association of Independent Film Producers, he is currently the chairman of the Polish Film Institute Council. The most important task he set himself is to develop the long-term strategy of conservation and dissemination of the FINA audiovisual archives.

The position of Deputy Director of Collections and Education has been taken up by Monika Piętas-Kurek, a film expert, art historian, and cultural manager. She graduated with studies in the History of Art, Polish Philology, and Journalism at the University of Warsaw. In the past she worked for the Polish Film Institute and the Ministry of Culture, National Heritage and Sport.

Restoration of Polish Animated Films

For the last few years the National Film Archive – Audiovisual Institute (FINA) has worked on the preservation, digitization, and restoration of its amazing and vast collection of animated films produced by the *Se-Ma-For* Studio of Small Film Forms. As part of this project, FINA has restored and shared animations by some of the most renowned artists representing the Polish School of Animation, such as Daniel Szczechura, Piotr Dumata, and Zbigniew Rybczyński, addressed at young and older audiences and made with a variety of techniques – puppets, cut-out animation, and cartoons. The films have been shown in cinematheques worldwide and at numerous international film festivals, such as *Il Cinema Ritrovato* in Bologna. FINA invites archives and cinemas around the world to establish collaboration and show the restored gems of Polish animated films: marketing@fina.gov.pl



Restoration of *Daredevils* (*Szalency*)

The digitally restored collector's edition of the 1928 film *Daredevils* (original: *Szalency*) directed by Leonard Buczkowski made it to the final of *Il Cinema Ritrovato* DVD Awards competition. The film, known until now in its incomplete version, survived only because of its distribution outside Poland. FINA digitized the preserved nitrocellulose film and restored it digitally at 4K resolution. Leonard Buczkowski's feature debut is a unique piece of Polish cinema history. The first Polish super-production, it features a staggering number of military formations, novel special effects and pyrotechnics, and meticulously reconstructed battle scenes, which make the film a truly monumental piece. The plot combines the story of Poland's regaining of independence with romantic and comic elements. The author of the film's musical score was Stephen Horne, in collaboration with Martin Pyne.

To learn more about the edition or to order it, click [here](#).

Katarzyna Homan

02 News from the FIAF Executive Committee



A virtual session of the meeting of the FIAF Executive Committee on 16 April 2021.

> Virtual EC Meeting on 15-16 April 2021

The outgoing Executive Committee had their last meeting on 14-15 April via videoconferencing.

During the two days, the EC first discussed various affiliation issues, including the application received from the Film Archive of the National Archives of Estonia to upgrade its FIAF status from Associate to Member. The application received the unanimous support of the EC, and it was decided to ask the General Assembly to ratify this recommendation.

The EC then examined the proposed revision of Rule 41 of the *FIAF Statutes and Rules* clarifying the voting procedure for the election of the EC. The proposal, drafted by the Senior Administrator and the Secretary General, was approved, and it was decided to submit it to the General Assembly for ratification.

It also discussed and approved FIAF's 2020 financial results, which include a significant provision to be used

to offer FIAF affiliates an exceptional fee reduction in 2022, and the 2021 and 2022 budgets drafted by the FIAF Treasurer.

It heard the oral reports of the Heads of the three FIAF Commissions and of the P.I.P Editor. The EC also expressed its warm thanks to Thelma Ross, the retiring Head of the Cataloguing and Documentation Commission, for her efficient leadership of the Commission over the last few years, and her great dedication to her mission. It discussed the FIAF Training & Outreach Project, FIAF's current and future publications, the 2020 and 2021 FIAF Awards, the FIAF History Project, and the possible hosts of future FIAF Congresses.

The EC also welcomed a representative of the staff of the Cinemateca Brasileira, which was dismissed in 2020, to hear the latest news about the Cinemateca's difficult situation, voice FIAF's full support, and suggest ways in which FIAF and its affiliates can help find a solution.



First meeting of the newly elected EC on 23 April 2021.

> Election of the new Executive Committee

The election of the new [FIAF Executive Committee](#) took place online, via the FIAF online voting system, during the second day of the General Assembly on 23 April 2021.

The new EC, which has been elected for two years, is composed of Frédéric Maire (Cinémathèque suisse, Lausanne), President; Michael Loebenstein (Österreichisches Filmmuseum, Vienna), Secretary-General; Jon Wengström (Swedish Film Institute, Stockholm), Treasurer; Chalida Uabumrungjit (Film Archive – Public Organization, Bangkok), Vice-President; Tiago Baptista (Cinemateca Portuguesa, Lisbon), Vice-Secretary-General; Cecilia Cenciarelli (Fondazione Cineteca di Bologna, Bologna), Vice-Treasurer; Peter Bagrov (George Eastman Museum, Rochester), Thomas Christensen (The Danish Film Institute, Copenhagen), Iris Elezi (Arkivi Qendror Shteteror i Filmit, Tirana), and György Raduly (Hungarian National Film Archive, Budapest), EC members representing Members; Paula Félix-Didier (Museo del Cine Pablo C. Ducrós Hicken, Buenos Aires), Brian Meacham (Yale Film Study Center, New Haven), and Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai), EC members representing Associates.

On 23 April, shortly after the end of the General Assembly, the new Executive Committee held a first brief online meeting, as is customary after the election of the new EC.

In accordance with Rule 61 of the Statutes and Rules, the EC members representing FIAF Members who re-

ceived the highest number of votes in the EC elections were offered the roles of Vice-President, Vice-Treasurer, and Vice-Secretary-General. As a result, we can confirm that Chalida Uabumrungjit is the new Vice-President; Tiago Baptista the new Vice-Secretary-General; and Cecilia Cenciarelli the new Vice-Treasurer.

> Future EC meetings

The EC has arranged a short meeting on 19 July to discuss in particular the possibility of organizing a FIAF symposium or Second Century Forum event in the autumn, as suggested during the 2021 General Assembly.

The next full EC meeting will take place in the autumn as usual.

03 News from the Secretariat



> FIAF Staff and Brussels Office

Since December, the FIAF Secretariat staff in Brussels has once again had to adapt to the difficult reality of office work in the age of COVID-19. The whole team has not met in person for over a year now. Instead we hold team meetings via Zoom once a month, and we make sure that one of us is present in the office every weekday. Although these challenges have not affected the Secretariat's effectiveness and responsiveness, we can't deny that we are looking forward to the time when we can start working together in the FIAF office again.

Despite the context, we have been able to welcome Hadrian Nevzadi, a student from the Université libre de Bruxelles, as part of our ongoing internship partnership with that university. Based in the P.I.P. office left unoccupied by our indexing colleagues, he handled the vast collection of programme brochures of FIAF affiliates donated to FIAF by the Deutsche Kinemathek last year, and he did a great job sorting, re-boxing, and cataloguing over 40 boxes of these precious historical documents (see also FIAF Historical Archive and FIAF History Project).

Our previous intern, Barbara Robbrecht, has now worked for the Secretariat for nearly a year on a student contract. As she is about to end her studies, we have offered her a part-time contract for another year, to provide administrative assistance and help us with

the FIAF History Project.

We're glad to have been also able to count on our efficient pool of freelance specialists. Our graphic designer Lara Denil (based in Namur in Belgium), *JFP* Editor Elaine Burrows (London), copy-editor Cathy Surowiec (London), web programmer Jean-Pascal Cauchon (Tours in France), and our two translators Aymeric Leroy (Grenoble in France) and Itziar Gomez Carrasco (Sevilla) have all remained fully available and extremely reactive to our many last-minutes demands.

I'm also glad to report that with the help of our excellent web programmer, we have finally been able to introduce online payments via the FIAF website. Managed by our accounting and HR assistant Elsa Degerman, it has made the [sales of our new book](#) *Physical Characteristics of Early Films as Aids to Identification* much easier to handle.

> FIAF website and social networks

In the current context, we continue to see the website as a key platform to ensure the continuity of service to the FIAF community, so we have made every effort to maintain it as regularly as possible, add new information and resources, and improve and update those

already there. The website has also been crucial to the success of our recent training events, not only by promoting them but also communicating with the participants and collecting their feedback.

Our Facebook account continues to attract more web users (5694 “likes” and 6201 followers as of 14 June). Making the current issue of the *Journal of Film Preservation* and all past issues available for free on the [Calameo publishing platform](#) has also dramatically increased the readership of our publications (including the *FIAF Bulletin Online*), and FIAF’s visibility in the wider world.

> FIAF Historical Archive and FIAF History Project

Thanks in particular to the work of our new colleague Barbara and our student Hadrian, we have continued to [catalogue](#) and digitize, and [make available online](#) more historical documents as part of our ongoing work on the FIAF Historical Archive.



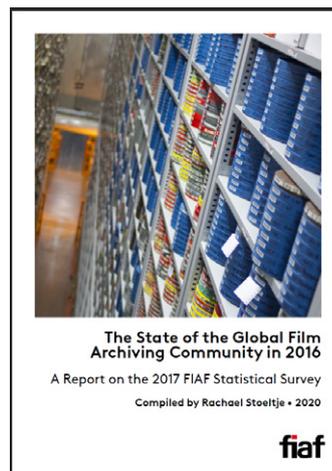
Our intern Hadrian Nevzadi catalogues the collection of FIAF affiliates’ programme brochures donated by the Deutsche Kinemathek.

The entire collection of FIAF affiliates’ programme brochures (some of them going back to the 1950s) donated by the Deutsche Kinemathek at the end of last year has now been catalogued – go to the [online search field](#) and type in “PRG” – you will see the full contents of the 46 boxes now added to the FIAF Historical Archive.

P.I.P. Editor Rutger Penne is also making good progress with the project on a book celebrating the 50th anniversary of the P.I.P. The book, which will include a comprehensive history of the Project as well as tributes by many of the people involved in it since 1972, is ex-

pected to be published in 2022.

On 15 January, we launched a Call for Chapter Contributions as part of the FIAF History Book. We received 23 proposals from film historians and colleagues from the FIAF community, on a variety of topics. Christophe Dupin and André Stufkens, the two co-editors of the book, carried out a rigorous examination of all proposals, and have now submitted their comments to the FIAF History Project’s steering group and asked for their feedback. A videoconference meeting is scheduled on 18 June to discuss the proposals and make a final decision. It is expected that all chapter proposers will be notified by the agreed deadline of 30 June.



> 2017 Statistical Report and 2021 Survey

A statistical report based on the 2017 FIAF statistical survey, authored by Rachael Stoeltje from her analysis of the data, was finally published as a PDF document on 17 December 2020, and [made available on the FIAF website](#).

At its November 2020 meeting, the FIAF Executive Committee charged EC member Tiago Baptista with the task of preparing the online questionnaire for the 2020 statistical survey. With the help of the FIAF Senior Administrator and FIAF’s web programmer, he has worked on improving and clarifying the 2017 questionnaire. The new online questionnaire is now being thoroughly tested, and FIAF affiliates will soon be asked to fill it in with data for the year 2020.



> Affiliates' Annual Reports

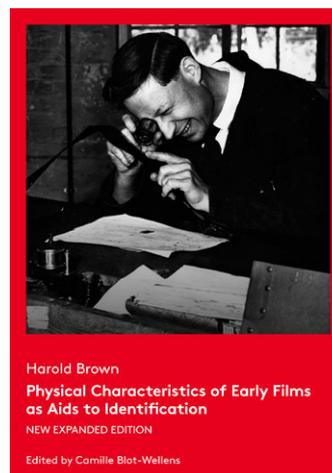
As of 14 June, the FIAF Secretariat has received a total of 149 [Annual Reports](#) from its 172 affiliates for the year 2020. This unique annual documentary resource about the FIAF network is often overlooked, even though it is available to all members of the FIAF community in the Member area of the FIAF website. It is probably even more important in the truly exceptional year that was 2020, as it documents how our affiliates coped with the extraordinary circumstances of the COVID-19 pandemic. We would like to remind our readers in the FIAF network that they can access affiliates' annual reports for the period 2011-2020 on the website.

Please note that we are also gradually digitizing, and making available to all on the FIAF website, [affiliates' historical annual reports](#). We have now reached the year 1985, thanks to our colleague Barbara's great efforts.

> 2022 FIAF Directory

We will be publishing a new *FIAF Directory* at the beginning of 2022, following the Secretariat's usual active campaign to get all affiliates to provide updated contact details in the autumn. The new edition will be available as a PDF file as well as in a paper version. However, this published version of the Directory is by definition out-of-date almost as soon as it is out, so remember that you can search for FIAF affiliates' contacts in the online directory search engine on the FIAF website, which is regularly updated.

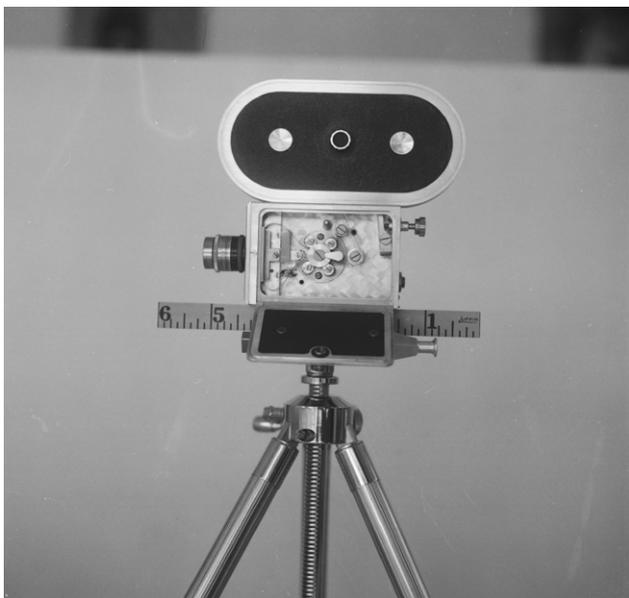
Please note that past lists of FIAF affiliates and *FIAF Directories* dating back to the early 1960s can be consulted and downloaded in the [history section of the FIAF website](#).



> Physical Characteristics of Early Films as Aids to Identification

As you know, this long-awaited new edition of Harold Brown's seminal book on early film identification finally came out in late November 2020. As of June 2021, almost 250 copies have been sold and a further 130 complimentary copies distributed to FIAF affiliates and contributors to the book. Positive reviews of the book have so far been published in the latest issues of the *Journal of Film Preservation* and the French film journal *1895*. We have received a lot of very positive feedback on the book from many colleagues in FIAF archives, as well as other professionals in the field of film preservation.

The book is available via the FIAF Secretariat in Brussels and from Indiana University Press, which is also making it available in electronic form.



One of the 100 objects described in *Tales of the Vaults* – a 3mm camera.

> Partnership with Technès: *Tales from the Vaults* book

A joint project between FIAF and the International Research Partnership on Cinema Technology [Technès](#), *Tales from the Vaults: An Illustrated History of Film Technology around the World* (working title) is a bilingual (English-French) color-illustrated book telling the stories of 100 of the most fascinating film-technology artefacts preserved by film archives around the world.

The project is making very good progress, thanks in particular to the efforts of the two co-editors – Rachael Stoeltje for FIAF and Louis Pelletier for Technès, who are now actively working through the 100 essays (including 78 in English and 22 in French) received and accepted for the book. The 100 essays are in various stages of completion – edited, proofread, translated, or author-approved. All are being translated into either French or English for the book. We are working with long-time FIAF editor Catherine A. Surowiec, who is copy-editing and proofing the English essays, and FIAF's French translator and proofreader, Aymeric Leroy, who is finalizing the French essays and has started work on the translations. The Project Steering Committee consists of Christophe Dupin (FIAF) and Santiago Hidalgo (Technès). The workflow is now smooth and working well. The book is expected to be completed in the first half of 2022.



**FIAF 2020
SIMPOSIO
INTERNACIONAL
EN LÍNEA**

> Publication of the proceedings of the 2020 FIAF Symposium

This publication of a selection of texts presented at the [2020 FIAF Online International Symposium](#) on "Prevention and Management of Natural and Human Disasters in Film Archives" is being prepared by

Filmoteca UNAM, with some financial support from FIAF. Twelve texts have been received and edited, and translated into English and Spanish. They are currently being finalized. The publication is expected to be ready by September.

04 Journal of Film Preservation



JFP #104 was rather more digitally focused than usual. We published the latest chapter of FIAF's own Digital Statement, which has now gone past the technology to consider the ethics of digital transfers, a subject also tackled by Jeanne Pommeau and Caroline Fournier. The article by these two authors proposes amendments to the FIAF Code of Ethics to take account of the latest ideas of what should and should not be done in restorations. This is evidently a topic that must be picked up at a future Congress, where a new text can be approved by the affiliates.

Other "digital" articles were concerned with using digital means to offer access to collections. This was partly as a response to the closure of cinemas as one measure to help control the ongoing coronavirus pandemic, and thus as a substitute for "live" programming, but also as a continuation of policies of making available – properly curated and contextualised – materials that might otherwise be difficult to programme: non-fiction, local interest, and short films in particular. Oliver Hanley from the Programming and Access to Collections Commission wrote up some of the Commission's findings on this.

JFP #104 was not all digits, though. Indeed, it wasn't even all moving images, as we featured an article on the Ingmar Bergman Foundation, which administers the filmmaker's personal archive of papers and photographs. Other archives represented in our pages are in Buenos Aires and Rio de Janeiro, the former now working on a project to preserve and give access to mate-

rials relating to the Antarctic, the latter in the throes of moving its collection to new premises, with all the difficulties inherent in such an operation much exacerbated by anti-COVID-19 procedures.

Perhaps our most satisfying achievement was that we were able to include Amitabh Bachchan's acceptance speech on the occasion of his receiving the 2021 FIAF Award. It's not often that the two things – the Award ceremony and a JFP issue about to be printed – coincide quite so neatly.

Our upcoming issue promises to be both wide-ranging and full. It starts with the latest information from Janneke van Dalen and Nadja Šičarov on their "Share That Knowledge" project, due to be completed next year, followed by an article on a Portuguese protocol for dealing with small-gauge materials. There is a survey of the effects of Article 8 of the latest EU Copyright Directive which deals with Orphan works, and two documentation-related articles, reporting on the Linked Open Data Task Force and the recent Cataloguing Workshop.

A history of the Estonian archive, which celebrates its 40th anniversary this year, is accompanied by the first part of a long Oral History interview, by Rachael Stoeltje, with David Francis, a long-time important figure in FIAF. There are also several articles on recent restorations – *México Industrial* (1923), *Die Stadt ohne Juden* (1924), *L'Idée* (1932), and *Un Verano Feliz* (1972) – and, of course, the usual selection of reviews of books and DVDs.

As always, please send us any proposals for article topics or reviews that you think others would find of interest. We would also like to hear about any publications of your own that you'd like to see reviewed in our pages. We naturally welcome articles in any of FIAF's three official languages – we would always like more contributions in Spanish – but as regards book and DVD reviews, the publications reviewed don't themselves have to be in English, French, or Spanish.

The JFP is your Journal. We welcome your contributions.

Elaine Burrows
Editor of the *Journal of Film Preservation*
Jfp.editor@fiafnet.org

05 News from the P.I.P.

> The 50th Anniversary of the P.I.P.

We have made good progress on the **special celebration book** which we plan to publish on the occasion of the upcoming 50th anniversary of the P.I.P. in 2022. All the P.I.P.-related documents in the FIAF Historical Archives have now been inventoried. We have also digitized a considerable number of materials, including all the reports from the (Cataloguing and) Documentation Commission since 1968. We aim to publish electronic versions of all the commission reports and meeting minutes on the FIAF website later this year.

The Editorial Board consists of Cathy Surowiec (copy-editor), Christophe Dupin (FIAF History Project), and myself (editor and main author). Further, I can rely on two historical advisors for this publication. Karen Jones, the “mother of the P.I.P.”, will advise me on the early history of the project from 1969 to 1989 (she was active as commission member until April 1989). Ron Magliozzi will assist me for the texts dealing with the period 1985 to 1996 (when he was active in the Documentation Commission). I took over as P.I.P. Editor in 1998, so the last 23 years are also “covered”.

The book will be presented at a **celebratory event** that will bring together P.I.P. contributors and key

persons from the past, which will be held in Copenhagen, where the P.I.P. originally started in 1972. Besides the presentation of the book, the event will include an indexing workshop and a documentation symposium, which will be organized in collaboration with the “documentation department” of the Cataloguing and Documentation Commission. It is possible that the coronavirus will still be haunting us in 2022, so as the time approaches we will evaluate whether a big in-person event is realistic or not.

It would be great if we could also celebrate the P.I.P.’s 50th anniversary with the FIAF community during the FIAF Congress in Budapest.

> Journal coverage

To guarantee our users adequate journal coverage, we regularly make sure we add new journals in our database. This graph shows how many new periodicals we have included over the last two years:

Rutger Penne
P.I.P. Editor
r.penne@fiafnet.org

06 News from the Commissions



> Cataloguing and Documentation Commission (CDC)

International Directory of Film Related Collections and Libraries (aka Special Collection Directory)

International film archives and libraries are not only preserving film materials, but also related documentation donated by professionals, including film directors, actors, film producers and distributors, film historians, film reviewers and journalists.

To help researchers to access these materials, FIAF first produced several paper editions of the International Directory of Film and TV Documentation Collections, and then updated the Directory in electronic form until 2008.

In 2018 the FIAF Cataloguing and Documentation Commission decided to update and enrich the information present in the Directory by creating a simple tool, allowing students, researchers, and archivists to identify where Special Collections are preserved and how to access them.

The tool is now ready, and the task force in charge of this project has started to implement it, recuperating the information present in the old Directory, but also trying to identify which FIAF institutions are collecting and preserving Special Collections, analysing the official web site of each institution. In the actual Directory 126 institutions are listed.

We took this first step to try to facilitate the work



of colleagues who will oversee compiling the Directory, but now the time has come for you to contribute! Within the coming month, your institution will receive an official invitation to start the editing.

If your Institution is already listed, all you must do is bring the statistical data up to date and revise and enrich the section related to Special Collections. If it's not included in this first list, you are allowed to create a new institution.

We are aware that it's a work involving time, but we believe that it's important not only for researchers but also for film heritage institutions: to know which institution preserves a certain collection could probably enable us to create new partnerships and create projects.

Our aim is to officially publish the Directory as soon as all our FIAF colleagues have finished the work.

A special thanks to the task force members: Nancy L. Goldman, Sophie Hébert, Rutger Penne, Circe Sánchez, Mats Skärstrand, and Martine Vignot.

For additional info please contact:
Anna.Fiaccarini@cineteca.bologna.it

Members of the CDC:

Adelheid Heftberger (Head), Natasha Fairbairn, Anna Fiaccarini, Maria Assunta Pimpinelli, Siobhan Piekarek, Mats Skärstrand; Rutger Penne (Ex-officio)



> Technical Commission (TC)

The Digital Statement

Digital Statement Part II Preservation Scans:

We are still investigating some technical questions, and then the paper will be offered to corresponding members for a final review. The reason this section is taking so long is that the concepts are very technical and take more research and explanation.

Digital Statement Part III Ethics of Digital Film Restoration:

This section of the Digital Statement was successfully completed after intensive work in the summer and fall, and has been reviewed by the entire TC. The working team for this paper was TC correspondent Rob Byrne, Caroline Fournier, Ulrich Ruedel, and Anne Gant. The paper has been published in the recent *JFP* and is also available [on the FIAF website](#). During the recent FIAF virtual assembly in April, the writers gave a presentation, which resulted in a lot of questions and discussion. The presentation is also available [on the FIAF website](#). The paper was prioritized by the TC, as digital tools for restoration become more powerful, and it seemed timely to publish a set of guidelines for ethical digital restoration practices. The TC may schedule further events around this document, as there is a lot of interest from the community.

Digital Statement Part IV Sound Restoration:

The work on the next chapter of the Digital Statement is continuing. The paper aims to address both scanning and restoration in just one part.

Minimum Viable Archiving project

This multi-year, multi-part project has 3 main sections, all of which are being worked on by different teams within the TC.

Part I: Documentation Toolkit. This is intended to be a section of the TC webpages with resources for basic archiving, cataloguing, and other workflows. It is being organized by Caroline Fournier, with support from Camille Blot-Wellens, Ulrich Ruedel, and the rest of the TC, who are gathering resources. The framework will include sections on collection policy, identification, conservation, and digitization and restoration.

Part II and III: Low-cost solutions for digital access, storage, and vaults are the focus for Tiago Ganhão, Anne Gant, and Rodrigo Mercês. In the past months, they have been busy with research into global solutions for low-cost scanning and have spoken with independent scanner developers to understand limitations and capabilities of scanner designs. Rodrigo is working on developing inexpensive sensors and control software for vault management. Tiago has done research on structural solutions that could be good candidates for housing a film collection, gathering information about the best way to create some architectural drawings for the MVA.

Website renovation

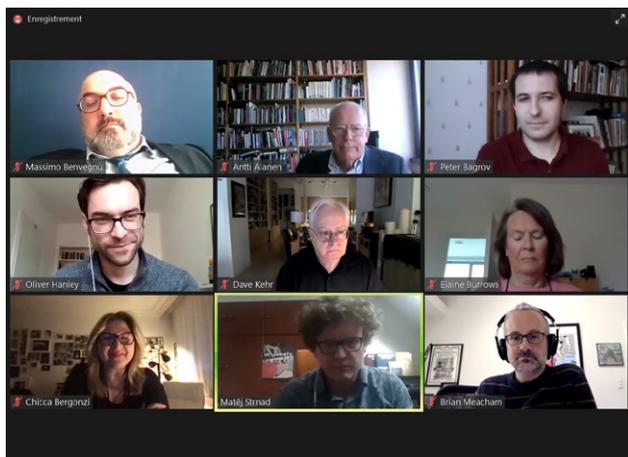
The TC is also working on a renovation of its area of the website. Many of the technical papers are still relevant, and they will receive a mark showing that they have been verified and are up to date. Others will be retired. The new structure should be available to visitors by fall 2021.

Other projects

Every year, we have been involved in many other smaller projects and questions from the FIAF community, and we try to respond to questions from the field. Members are welcome to write to the TC with their own technical questions or issues that they think the TC should address.

Members of the TC:

Anne Gant, Eye Filmmuseum, Amsterdam (Head); Caroline Fournier, Cinémathèque suisse, Lausanne (Deputy Head); Camille Blot-Wellens, independent film archivist and historian, Stockholm; Tiago Ganhão, Cinemateca Portuguesa/Museu do Cinema, Lisbon; Kieron Webb, BFI National Archive, London/Berkhamstead; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Ulrich Ruedel, HTW- University of Applied Sciences, Berlin; Céline Ruivo, independent consultant, Paris



> Programming and Access to Collections Commission (PACC)

In lieu of reporting on individual activities of the Programming and Access to Collections Commission in greater detail, I would like to refer the *FBO* readership towards the recordings [from this year's FIAF Commissions' workshops](#). While for obvious reasons these took place only via remote Zoom sessions, and therefore perhaps didn't allow for exchanges as active and direct as those often seen at in-person congresses, in principle they were very inclusive, open, and accessible. On these lines I would only like to quickly summarize the program of PACC's workshop, as it also reflects the scope and variety of our commission's activities.

The workshop offered an overview of [PACC's e-resources](#) by Oliver Hanley, who referenced not only their most visible and circulated part ("Film/AV Collections Online" – See his excellent piece on the subject in the [latest issue of the JFP](#)), but also other resources which are pivotal to PACC's and FIAF's focal points (such as "Collec-

tion Policies" or "Film/AV Collection Catalogues and Databases"). Please do have a look at them, and report any omissions or such. Antti Alanen spoke on digital deposit of non-national titles, an urgent topic addressed most actively by the film archives in the Nordic countries, but contemplated by many more of us. Peter Bagrov gave us an update on the positive development in inter-FIAF loan policies and practices. Dave Kehr provided an insightful, yet naturally open-ended perspective on the development within the US/Hollywood film studios, whose restructurings already have had an impact on both preservation and restoration units, but also on the availability of screening elements. Chicca Bergonzi explained why it is important for FIAF as an entity to be actively present in film heritage markets and discussions, and what are our immediate ambitions in this. Finally, Brian Meacham concluded with the invitation to join a publication project focused on Home Movies, and also a summary of the [last – and very successful – FIAF Programming Winter School](#).

To conclude, there is one commission membership announcement to be made. In light of her new duties as the director of the UCLA Film & Television Archive, May Hong HaDuong decided in early 2021 to step down from the commission. May would still be engaged in the "25th Anniversary of the Manual for Access" project, and the commission hopes that eventually she would be able to re-join in some capacity. May was instrumental in restarting the now very popular "PACC e-resources", and although being officially listed only as a corresponding member, provided invaluable energy and insight to the commission's workings. I would like to take this opportunity to sincerely thank May for her work – and remind the whole community that our doors are open for anyone interested in contributing to PACC's projects or in developing new ones.

Please do get in touch with us on any of the points discussed above, through pacc@fiafnet.net

Matěj Strnad, Head of PACC

Members of PACC:

Matěj Strnad, Národní filmový archiv (Head); Chicca Bergonzi, Cinémathèque Suisse (Deputy Head); Peter Bagrov, George Eastman Museum; Elaine Burrows, Consultant; Oliver Hanley, Filmuniversität Babelsberg; Dave Kehr, The Museum of Modern Art – Department of Film; Brian Meacham, Yale Film Archive (formerly Yale Film Study Center).

07 Training & Outreach



> 6th FIAF Programming Winter School

25–26 February & 1–2 March 2021, online

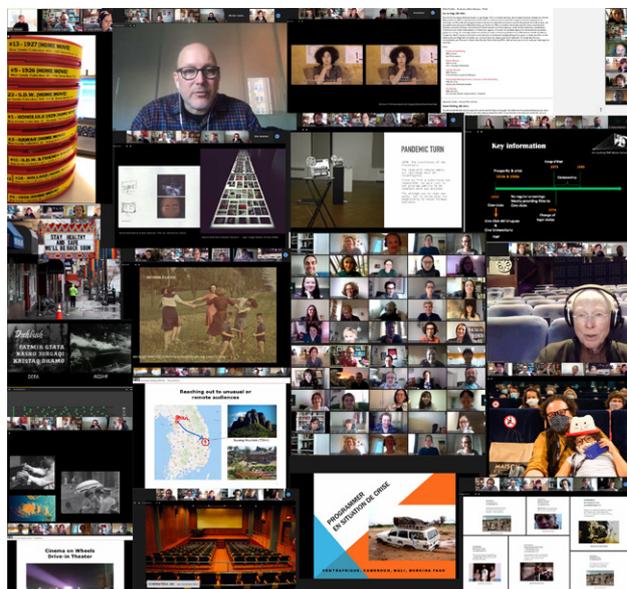
For the sixth year in a row, FIAF joined forces with the Cinémathèque française – and for the first time, with the Fondation Jérôme Seydoux-Pathé – to offer this short training course on “programming film heritage”. Because of the context, this sixth edition took place as an online event (via Zoom in its “meeting” mode) over four half-days, on Thursday 25 and Friday 26 February, and Monday 1 and Tuesday 2 March 2021. As before, the event was fully bilingual (French/English).

It was important for us to limit the number of participants despite the event being held online, in order to ensure comfort for all participants and make the event as interactive as possible. Following a rigorous and fair selection process, the organizers selected 57 participants from 135 applications, and 55 of them (from 28 countries) did take part in the School. There were many disappointed applicants, so we decided to make the video recordings of all the presentations of of the 2021 Winter School available to all on the FIAF website, with the speakers’ permission. They can be found on this page of the [FIAF website](#).

The classes were taught by 29 programming experts from the global network of FIAF archives, and other distinguished professionals in relevant fields. Holding the event online made it possible for us to invite guest speakers from all over the world (from São Paulo to Seoul).

The programme conceived by the organizers took into account the rich feedback we received from the participants of the 2020 Winter School, as well as the current context. It included sessions on online programming in a context of crisis, programming amateur films, the montage of archival films as an extension to programming, programming for unusual or remote audiences, histories of programming, and our usual portrait of an experienced programmer. This year, we also asked all participants to take an active part in the event by asking them to submit personal programmes of films selected from the FIAF affiliates’ streaming platforms, as part of the FIAF programming game. Their [programming exercises](#) were discussed in dedicated sessions at the end of each of the four days. These sessions were particularly appreciated by the students.

For the first time, we also offered the students free access to various films discussed during the Winter School, via a dedicated streaming platform (named “Iris”, after FIAF co-founder Iris Barry) on the FIAF website.



As usual, we gave all participants and speakers the opportunity to provide feedback on the event, via an online form. Their feedback was on the whole extremely positive, and they provided a lot of constructive criticism and ideas of possible thematic sessions for future editions of the Winter School, which will be very useful to us. The majority would like more hands-on and interactive sessions, and fewer lectures. After the success of this online edition, many would also appreciate an event in a hybrid form (both in-person and online). We must bear this in mind for future editions.



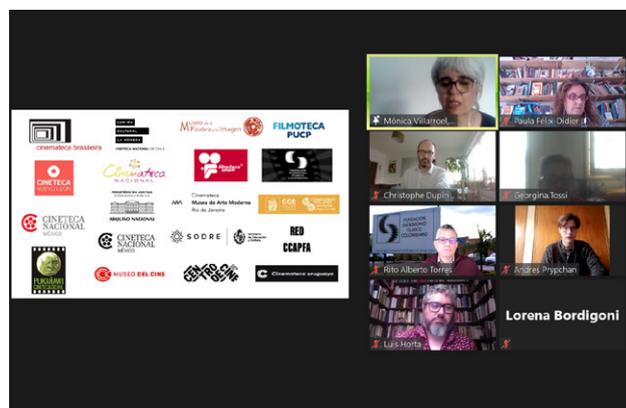
> Seminario en línea: los desafíos del patrimonio cinematográfico

11–12 & 15–16 March 2021, online

In response to requests expressed by a number of film heritage institutions in recent years, FIAF decided to partner with the Cooperation and Cultural Services of the French Embassies in Venezuela, Colombia, and Argentina (who initiated the project and funded most of it), to offer a free online seminar on the management, conservation, and dissemination of film heritage in Latin America.

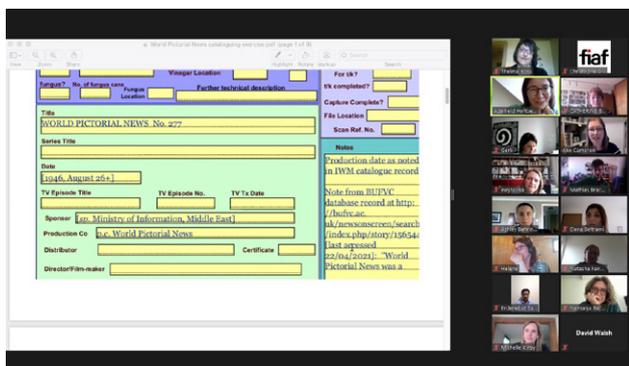
This seminar provided an opportunity for all film heritage institutions in that region, including all our affiliates in those countries, to exchange views on the

main challenges they face, as well as to share successful initiatives. Over 4 half-days, experts in film heritage from the Southern Cone region, the Andean countries, and France, were invited to speak, alternating between masterclasses, case studies, and exchanges of experience. The conception and organization were entrusted to France's Institut National de l'Audiovisuel (INA), in collaboration with FIAF. In order to best meet the needs and expectations of the participants, INA and FIAF proposed that the invited institutions fill in and validate a short questionnaire that allowed them to select the most relevant topics in order to conceive a course programme adapted to their particular concerns. The FIAF Training & Outreach Coordinator and Senior Administrator took part in the elaboration of the online registration questionnaire and online feedback form, both hosted on the FIAF website. The Senior Administrator participated in all sessions of the training event, and gave a presentation about FIAF, while the FIAF President greeted the participants at the start of the event. INA's professional trainers co-ordinated and led the training sessions.



A presentation by CLAIM's Mónica Villarroel Márquez as part of the Seminar.

The feedback received from the participants was on the whole very positive, and the event seems to have encouraged CLAIM to initiate a programme of new training initiatives for Latin American film heritage institutions, in partnership with FIAF, in the next few months.



> Cataloguing Masterclass March–April 2021

27–28 April 2021, online

An online [Cataloguing Masterclass](#) on the subject of newsreels and cinemagazines took place over two days at the end of April. This masterclass was taught by Thelma Ross, Adelheid Heftberger, and Natasha Fairbairn (all from the FIAF Cataloguing and Documentation Commission). This is the first time we have put together a short course involving both live sessions and offline “homework” to be done in advance of these live sessions. The feedback from the participants was excellent, and it has encouraged us to conceive other similar events on a variety of topics in the near future.

> Report on sustainable film stores

The research reported on previously, which was carried out at Bath University, UK, has been published as an article in [Energy and Buildings Journal](#). (A version has also been published in the latest issue of the [JFP](#).) This article shows that it is possible to build a film store with negative energy use in cold, dry climates and in hot, dry climates, but not in hot, humid climates.

> India

Following the extensive work that the Film Heritage Foundation in India has done to raise awareness of the importance of film archives, the Manipur State Film Development Society has laid the groundwork for a Manipur State Film Archive, with support from Manipur state and much assistance from the Film Heritage Foundation, with whom they have signed a memorandum of understanding (MoU). As part of the activities around the announcement of this MoU, David Walsh was invited to deliver an online lecture on 12 April on the setting up a film archive and the preservation and dissemination of film. We will be following their progress with interest and offering assistance where we can.

> Other recent activity

We are in discussion with a Belgian filmmaker with a strong interest in saving what remains of the cinema and TV heritage of Iraq, to explore ways in which we might assist, building on his frequent trips to that country and his extensive connections there. In common with many countries around the world, the surviving film and videotape languishing largely unacknowledged in poor storage conditions is reaching the end of its life. We have so far provided information about the imminent fate of the material if no action is taken and some general guidance on the steps needed to save at least some of the material.

We are planning to refine this type of information into a more formal document which can be widely disseminated to raise awareness of endangered collections in the wider world.



> Taller de digitalización de la imagen cinematográfica, Bogotá

22 June – 27 July 2021

The Cinemateca de Bogotá, Colombia, is staging a number of events in their 50th anniversary year, including two ambitious workshops on digitisation and on digital preservation, the first of which is due to begin on 22 June. David Walsh has been providing assistance in finding suitable experts to take sessions, and will himself be giving a lecture on digitization.



> BAVASS2021 Online

20 September – 1 October 2021, Online
Applications open until 7 July

BAVASS 2021 will be an online event, running for 10 days in late September. Based on successful online training models that FIAF has used during the pandemic, and on the successful [first edition of this biennial event](#) held in Bloomington, Indiana, in May 2019, this ambi-

tious training school will combine lectures and interactive workshops across a wide range of topics. Participants will also carry out assignments in their own time throughout the two weeks of the school.

BAVASS 2021 online will concentrate on the key aspects of the work of film archives, covering both practical and theoretical subjects taught by leading experts in the field. Each day will consist of a lecture for all participants and workshops for smaller groups in which discussion of the participants' assignments will form the basis of the training. There will also be opportunities for the participants to get to know each other in free-discussion periods.

Topics covered in BAVASS will include: film technology, film identification and selection, digital technology, film and videotape digitization, digital preservation, born digital, open source tools, access and online engagement, film programming, cataloguing, AV preservation strategies, archive funding and advocacy, and disaster preparedness.

BAVASS 2021 will be limited to 48 participants, with the majority of places reserved for employees of FIAF affiliates. Attending the school will demand much of the participants' time, Monday to Friday, over the two weeks, and applicants must be able to commit to this. Only those who have attended the full course will be awarded a course completion certificate.

The registration cost will be **150€ (plus VAT if applicable)** for employees of FIAF-affiliated institutions and full-time students, and **200€ (plus VAT if applicable)** for all others.

Registration will be open between 16 June and 7 July. Participants will be chosen after the closing date by a selection jury.

You can listen to our Training & Outreach co-ordinator David Walsh speak about the FIAF Training & Outreach programme and the forthcoming BAVASS 2021 for the London-based radio channel FRED [here](#).



> Digital Archives" Summer School

6-10 September 2021, Potsdam (and online)
Application deadline: 12 July 2021

Data Literacy and Presentation Strategies in Audiovisual Archives" is a 5-day, practice-oriented educational offer directed at staff members of audiovisual archives as well as any other interested person who would like to enhance their knowledge about digital environments and processes related to digital archives.

This "Digital Archives" Summer School was initiated by Film University Babelsberg (Filmuni Summer School), and is supported by FIAF and the Deutsche Kinemathek. The concept was developed by Adelheid Heftberger, the current Head of the FIAF Cataloguing and Documentation Commission, Jürgen Keiper and Prof. Dr. Chris Wahl. It will take place in a hybrid form from 6-10 September in Potsdam, Germany, with the possibility of attending part of it online.

FIAF is awarding a small number of scholarships that will cover partial or full participation fees. Travel and accommodation costs must be covered by the applicants themselves.

For more information and to register, visit the [Digital Archives Summer School website](#).

> Other Planned Events and Future Activities

Managing Disasters in Audiovisual Archives

We propose a practical handbook on this topic for publication in 2022, which will complement the publication of the papers from the Mexico 2020 online symposium. The work will be edited by David Walsh, and is intended to be an indispensable guide to preparing for and dealing with disasters.

Film Digitization Guidance Documents

David Walsh is updating the guidance on Choosing a Film Scanner (available as one of the Technical Commission resources), and is also completing a companion guidance document on Film Digitization, based on training materials used in recent years.

Short thematic workshops for the francophone networks

Discussions have been resumed with the FCAFF and INEDITS networks to propose a new series of short thematic francophone workshops as part of this successful partnership.

> FIAF Internship Fund

The FIAF Internship Fund was created in November 2017 as part of the FIAF Training & Outreach Programme, as an additional way of providing training. This Fund enables FIAF affiliates to send members of staff to undertake an internship or placement at another FIAF affiliate to further their knowledge and skills in a specific and targeted area of film archiving.

After a very quiet year for the FIAF Internship Fund in the last year because of the ongoing COVID-19 pandemic, we were glad to receive a new application as part of the Spring 2021 round of funding, from Timotej Lah of the Slovenian Cinematheque. The FIAF Executive Committee unanimously approved the allocation of 2,000€ to enable him to carry out an internship at the Národní filmový archiv in Prague in September.

The EC also decided that the unspent money from the Spring 2021 round would be carried over to the next round, meaning that there will be a total of 8,000€ available to help fund internships in October. Hopefully, the COVID-19 situation will have further improved by October and more colleagues from FIAF affiliates will be able to apply – we strongly encourage you to do so. You can see the exact terms and conditions of the FIAF Internship Fund in [this member-area page of the FIAF website](#).

David Walsh & Christophe Dupin

08 FIAF Award



Once a year, FIAF celebrates a well-known film personality (external to the FIAF archival world) whose experience in the field of cinema underlines the missions of the Federation, by presenting them with a FIAF Award. The FIAF Award recognizes in particular their dedication and contribution to the preservation of, and access to, the world's film heritage, for the pleasure of today's audiences, as well as for the benefit of future generations.

> 2021 FIAF Award

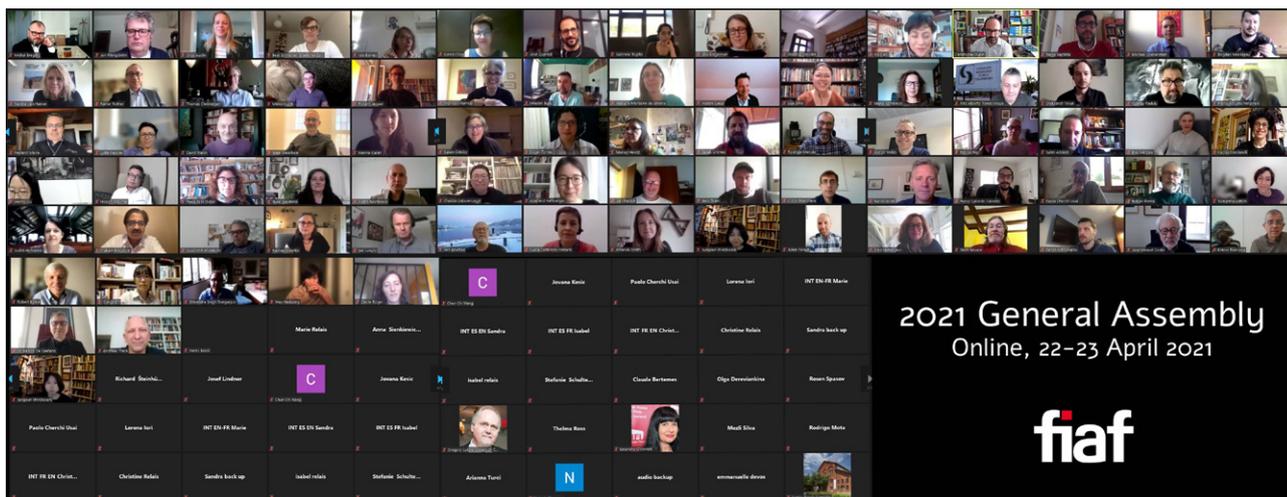
Only a few months after honouring the Brazilian filmmaker Walter Salles with the 2020 FIAF Award, and exactly 20 years after Martin Scorsese received the very first FIAF Award, FIAF presented the 2021 FIAF Award to the legend of Indian cinema Amitabh Bachchan during a [live-streamed event in Mumbai](#) on 19 March. The event was chaired by FIAF's Secretary General Michael Loebenstein, and featured our President Frédéric Maire and past recipients Martin Scorsese and Christopher Nolan, who paid tribute to Amitabh Bachchan via recorded video messages. This was a very new kind of event for FIAF, and we are very grateful to Shivendra Singh Dungarpur, who handed over the trophy to Mr. Bachchan in his office in Mumbai, and to the Film Heritage Foundation for the organization of this magnificent event. The coverage of the event in the press, especially in India and on the subcontinent, was huge. This can only have helped further the cause of film preservation in that region.

> 2022 FIAF Award

A new call for nominations will be sent out to all FIAF affiliates in September, and the FIAF Executive Committee will have to make a final decision the recipient of the 2022 FIAF Award at its autumn meeting. Here is a reminder of the FIAF Award selection criteria:

- The Award is to be presented to a well-known film personality;
- The Award recipient must be external to the FIAF community;
- The Award can only be presented to a personality who has demonstrated a clear commitment to at least some of the missions of the Federation, and whose work is not known to be at odds with the principles of the FIAF Code of Ethics;
- The Executive Committee wishes to encourage nominations promoting geographical, cultural and gender diversity;
- The ceremony during which the FIAF Award is presented must generate significant press coverage. It is therefore essential that it can take place during a key film event (a major film festival, a FIAF Congress or other FIAF event, etc).

09 FIAF Congresses



> 2021 FIAF Congress

Following the decision last October to cancel the 2021 FIAF Congress in Dhaka, Bangladesh, because of the ongoing COVID-19 pandemic, it was decided to hold part of the Congress online in April 2021.

On 21 April, the three FIAF Commissions held their annual workshop online. These one-hour sessions, which were organized via Zoom and were open to everyone, were recorded. The video recordings are now [available on the FIAF website](#), for those of you who missed them live.

For the second year in a row, the FIAF General Assembly was also held online, over two consecutive days on 22 and 23 April. It was attended by more FIAF affiliates than ever before. Delegates were asked to vote on the various topics of the GA via the Zoom poll functionality and via FIAF's in-house web-based voting system. The 2021 GA adopted the Minutes of the 2020 GA, ratified the upgrade of the Film Archive of the National Archives of Estonia from the status of Associate to that of Member, and adopted the revision of Rule 41 of the [FIAF Statutes and Rules](#) on the procedure for Executive Committee elections. It also approved FIAF's 2020 financial results (including a 43,000€ provision which will fund a 250€ reduction of each FIAF affiliate's annual fee in 2022), the revised 2021 budget, and the initial 2022 budget. Finally, the GA approved the Thai

Film Archive's proposal to hold the 2024 FIAF Congress in Bangkok.

The 2021 General Assembly also elected the new FIAF [Executive Committee](#). Two new members were welcomed to the EC: Peter Bagrov (George Eastman Museum), EC member representing Members, and Thomas Christensen (The Danish Film Institute), EC member representing Members. Two departing EC members, Michal Bregant and Hugo Villa Smythe, were thanked for their services to FIAF.

The next EC meeting on 19 July will discuss the possibility of organizing a FIAF symposium or Second Century Forum event in the autumn, as suggested during the 2021 General Assembly.



The expected venue of the 2022 Budapest Congress, at the Moholy-Nagy university of art and design.



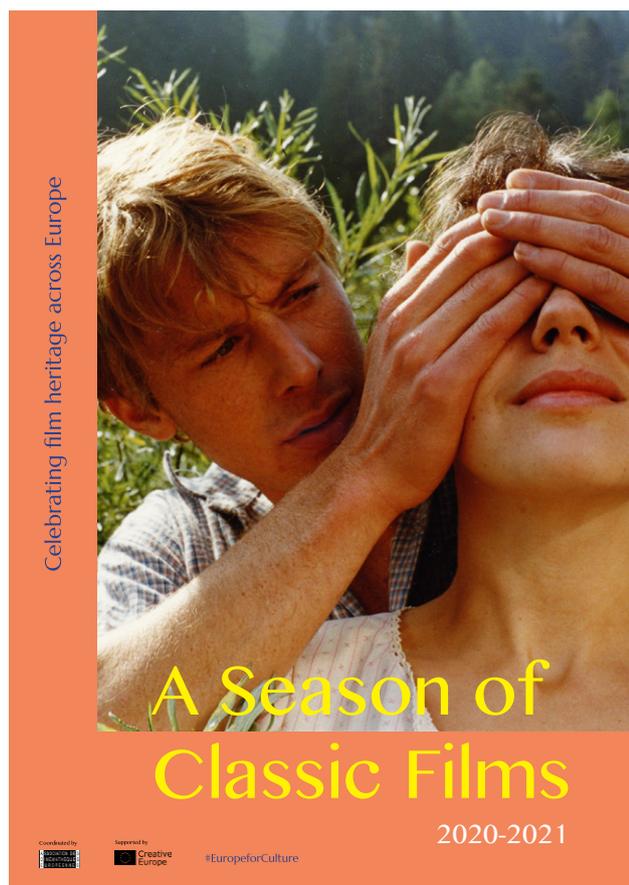
> 2022 FIAF Congress

The next FIAF Congress – hopefully the first one to be held in person since 2019 – is scheduled to take place in Budapest, Hungary, from 26–30 April 2022, and hosted by the National Film Institute Hungary – Film Archive. The provisional title of the symposium is “The Visible Archive: Archiving, processing, digitizing, restoring and sharing non-feature film collections”. You can consult the first newsletter of the 2022 Budapest Congress (published April 2021) in [English](#), [French](#), or [Spanish](#) on the FIAF website.

> Future FIAF Congresses

The host of the 2023 Congress will be UNAM, Mexico City, following the cancellation of the 2020 Mexico City Congress, at a date yet to be determined. The 2024 Congress will be hosted by the Thai Film Archive and will take place in Bangkok. As for the host of the 2025 FIAF Congress, it will be chosen by the next FIAF General Assembly.

10 CCAA & Partner Associations



> ACE ACE – ASSOCIATION DES CINÉMATHÈQUES EUROPEENNES

A Season of Classic Films 2020-2021

A Season of Classic Films is an initiative of ACE that offers free access to restored European films, connecting the public with cinema history and the preservation of film heritage. The films are presented by 22 members of ACE, via online streaming and on the big screen, as possible. The initiative is supported financially by the European Commission, especially to raise awareness of Europe's film culture among a younger public. In addition to reaching new audiences, the project is also an expression of connection and solidarity between the European film archives.

Considering that the COVID-19 pandemic means the events are subject to certain limitations, several institutions planned streaming events to enable greater access. Most film institutions did not have prior experience with live streaming, and they used the support of this European initiative to organize their first-ever online live screenings. All events were technically successful, and reached large audiences across Europe and beyond.

The most remarkable effect during this period is the curation of communal viewing experiences for hybrid and online film screenings and the contextualization of the presented films. The hybrid solutions employed by the participating institutions effectively improve their technical know-how in streaming services and shape new best practices in various forms of engagement: via social media, live discussions, live/recorded introductions to contextualize the film screenings and the film preservation work carried out by each institution.

Despite the restrictions and reduced operations of cinémathèques in Europe, *A Season of Classic Films* has a significant visibility within Europe and other countries. All films are offered with English and, on many occasions, French subtitles. Up to now, 14 members of ACE have presented their selected films, and some films are still free-to-view online for a limited period. The last free screenings of this year's edition are planned for the coming months. Programme information and access links are announced on the ACE website. Please visit: <https://ace-film.eu/projects/season-of-classics/>

The selected films are presented in a catalogue, which is used as an informational tool to promote European film archives, to support film loans among archives, and to encourage programming in film festivals and other exhibition venues. See the online programme catalogue: <https://ace-film.eu/a-season-of-classic-films-programme-catalogue/>

Paulina Reizi (Eye Filmmuseum),
Co-ordinator of *A Season of Classic Films*

> ARSC

ARSC's 55th Annual Conference

The Association for Recorded Sound Collections held its 55th Annual Conference and Workshop from 12-15 May 2021 as a virtual setting. A wide range of presentations was headed by a plenary session discussion of the new U.S. Copyright Law. Because of the logistics in reserving conference space and the still uncertain ramifications of the COVID-19 crisis, it was decided that the 2022 conference would also be held virtually with resumption of in-person attendance returning in 2023.

Cary Ginell
ARSC's Vice Past President



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COORDINADORA LATINOAMERICANA
DE ARCHIVOS DE IMÁGENES EN MOVIMIENTO

café claim

Como conversaciones informales en una cafetería o bar, "Café Claim" es una serie de encuentros virtuales mensuales impulsados por Claim con el fin de conocer el quehacer de las cinematecas y archivos audiovisuales en América Latina y el mundo.

Participan:

- María Paula Lorgia (Programadora Cinemateca de Bogotá - Colombia)
- Guelfo Ascanelli (Programador Cinemateca Francesa)

• Conducción: José Quental (Cinemateca del MAM de Río de Janeiro - Brasil)

Fecha:

- 11 de junio 2021
- 14:00 (Bogotá, Quito)
- 15:00 (Santiago)
- 16:00 (Río de Janeiro)
- 21:00 (París)

@CLAIMcomunidad



> CLAIM

CLAIM Café

As part of its new development stage, the *Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento* (CLAIM) seeks to establish a closer dialogue between the archives of the region and other latitudes. Thus, from June and throughout the year, we are promoting bilateral meetings in the "CLAIM Café", which will be broadcast live on our organization's Facebook site. The first session,

held on 11 June (which will remain available on this social network), addressed the theme of programming, and brought together María Paula Lorgia, programmer at the Cinemateca de Bogotá, and Guelfo Ascanelli, programmer at the Cinémathèque française, with José Quental, CLAIM's technical coordinator, as moderator. These meetings include a coffee conversation where we address issues such as preservation, dissemination, and co-operation, as well as other aspects that contribute to strengthening ties between archives. We will soon have coffee with Hernani Heffner, director of the Cinemateca del MAM, Rio de Janeiro, and Tiago Baptista, director of ANIM, Cinemateca Portuguesa.

In the meantime, our working commissions are also in the process of preparing an exhibition of films from CLAIM member archives, which we hope to circulate across the region soon. We are also working on the revision and updating of institutional documents and on the construction of an institutional website that we hope to launch during the second half of the year.

Mónica Villarroel Márquez
CLAIM's Executive Coordinator

[es]

Café CLAIM

Como parte de su nueva etapa de desarrollo, la *Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento* (CLAIM) busca establecer un diálogo más estrecho entre los archivos de la región y de otras latitudes. Es así que desde el mes de junio y durante todo el año, impulsaremos encuentros bilaterales en el "Café CLAIM", que se transmiten en el Facebook live de nuestra organización. La primera sesión, realizada el 11 de junio (que queda disponible en la red social), abordó el tema de programación y convocó a María Paula Lorgia, programadora de la Cinemateca de Bogotá, y Guelfo Ascanelli, programador de la Cinemateca Francesa, con José Quental, coordinador técnico de CLAIM, como moderador. Estos encuentros contemplan una conversación de café donde iremos abordando temas como preservación, difusión, cooperación, entre otros que contribuyan a estrechar lazos entre los archivos. Próximamente tendremos un café con Hernani Heffner, director de la Cinemateca del MAM, Río de Janeiro, y Tiago Baptista, director de ANIM, Cinemateca Portuguesa.

Paralelamente, nuestras comisiones de trabajo están en plena preparación de una muestra de cine de los archivos miembros de CLAIM que esperamos hacer circular prontamente por la región. Asimismo, trabajamos en la revisión y actualización de documentos institucionales y en la construcción de una página web institucional que esperamos estrenar el segundo semestre.

Mónica Villarroel Márquez
Coordinadora ejecutiva de la CLAIM

> FIAT-IFTA

FIAT/IFTA Archive Achievement Awards

The FIAT/IFTA Archive Achievement Awards are designed to honour outstanding archival initiatives and projects that have significantly improved the ways in which archives are preserved, managed, and used. Any initiative that brings the professional preservation and management of audiovisual archives to a higher level, and any project that valorizes the use of archives in an outstanding way, is eligible to enter.

We are currently accepting entries for the 2021 FIAT/IFTA Archive Achievement Awards. Our categories are "Excellence in Media Management", "Excellence in Media Preservation", "Excellence in Unlocking the Value and Potential of Archives", and "Excellence in Archive Production".

Entries are welcomed until 30 June 2021. <https://fiatifta.org/index.php/awards/>

2021 FIAT/IFTA Media Studies Grant

We recently held a call for projects for the 2021 FIAT/IFTA Media Studies Grant. This programme offers support for research done at member television archives with the aim to study archival material or archiving practices from these institutions.

We are proud to announce that the projects for FIAT/IFTA's 2021 Media Studies Grants have been selected. We are eager to share their findings with you on our social media accounts over the coming months.

Get to know the previous research papers that have received FIAT/IFTA's Media Studies Grant: <https://fiatifta.org/index.php/media/fiatifta-publications/research-papers-of-the-fiat-ifta-media-studies-grant/>

2021 FIAT/IFTA World Conference

The title of this year's FIAT/IFTA World Conference is "Advancing the Digital Dividend". The past year has shown that we need to be agile, and able to rapidly adapt to change. We must ensure that the digital dividend, the return to society of our efforts, becomes as large, as visible, and as viable as possible. This is why the 2021 FIAT/IFTA World Conference programme features the following chapters:

- Digital preservation: an era of new challenges
- New actors, new models, new processes in MAM and metadata creation
- Relevance, engagement, and distinctiveness: the archive as a public actor
- Archival value: between return on society and return on investment
- Local issues, global perspectives

We will be sharing the registration link for the FIAT/IFTA World Conference 2021 through our social media and newsletter. We look forward to seeing you from 19 to 21 October 2021! Don't forget to save the dates!

Sebastian Martin, FIAT-IFTA's Network Co-ordinator



> FOCAL INTERNATIONAL

FOCAL International Awards 2021

The FOCAL International Awards, now in their 18th year, champion creativity, integrity, and sustainability in screen culture. Its aim is to celebrate achievement in the use of footage in all variety of genres, across all

media platforms, as well as recognizing the exceptional work of archive researchers and the accomplishments in film and television restoration work.

Due to the ongoing global pandemic this is the second year FOCAL will be announcing the winners virtually, on 24 June 2021, at 19:00 (BST) on FOCAL's Vimeo, Facebook, and YouTube channels, hosted by Jo Caulfield, a stand-up comedian, presenter, and comedy writer who has worked with the biggest names and shows in British comedy.

The 2021 competition received a wide variety of submissions, making it an undeniably rich and diverse contest, made possible by the incredible work of archive professionals, restorations, and researchers. It has been a challenge, but a rewarding deliberation process for FOCAL's dedicated jurors across the globe, a testament to the continuing and growing power of archival storytelling, whether in the form of branded content or a cinematic feature.

All shortlisted nominees across 14 categories (*Production, Restoration, & Preservation, Jane Mercer Researcher of the Year*) have been announced, and are available [on FOCAL's website](#), which includes highly acclaimed documentaries such as *Ronnies, Crip Camp, Kubrick by Kubrick*, and many more exceptional productions. FOCAL is delighted to welcome back their *Student Jury Award for Most Inspiring Use of Archive*, our fourth year of collaborating with the National Film and Television School in the UK.

These are the leading and most complete set of awards for the archive footage industry. We hope you can join us on 24 June to honour all the nominees and celebrate with the winners.

FOCAL is dedicated to continuing the competition in the forthcoming years, and we hope we will be able to return to the in-person gala event in 2022.

For further details, or to contact FOCAL – awards@focalint.org

www.focalint.org

Mary Egan

Director of Operations, FOCAL International

> IASA – FIAT / IFTA

Collaboration between the International Centre for Documentary Heritage and IASA

The International Centre for Documentary Heritage (ICDH), under the auspices of UNESCO, supports and promotes preservation and conservation of documentary heritage around the world. ICDH has recognized IASA's role as a very active and influential organization for the work of sound and audiovisual archives. It acknowledges IASA's continued efforts for global co-operation and remarkable contributions to strengthening co-operation between archives and other institutions that preserve sound and audiovisual documents. As a result, ICDH has collaborated with IASA to produce this 12-minute documentary for member states of the Memory of the World (MoW). The documentary is part of ICDH's initiative for sharing the world's best practices in preservation, management, and utilization of documentary heritage. The objective of the video is "capacity building" through virtual training of the member states and relevant institutions across the globe. <https://www.youtube.com/watch?v=fMNP7yq0YvU>

IASA's 2021 Conference

The theme of the 2021 Conference is "Closing the Gap for a New Generation of Sound and Audiovisual Archives". This year's Conference will again be held virtually, from 27 to 30 September.

The conference programmes in each zone will be co-ordinated by the following institutions:

- Radio y Televisión Nacional de Colombia (for America)
- Netherlands Institute for Sound and Vision (for Europe and Africa)
- Universiti Putra Malaysia (for Asia and Australasia)

Judith Opoku-Boateng

Vice President (Communications)

> SEAPAVAA

25th SEAPAVAA e-Conference, 23–25 June 2021

Registration is open for the 25th SEAPAVAA e-Conference. The theme of the conference is *AV Archiving in Changing Times: Successes, Failures, and Challenges*. Hosted by the Vietnam Film Institute, this is the first time that SEAPAVAA is organizing a virtual conference.

Registration and details for the conference are available from <https://www.seapavaaconferece.com>

The conference will also be streamed live on SEAPAVAA's [Facebook](#) page.

First virtual Archival Gems Screening

For the first time, SEAPAVAA is holding a virtual Archival Gems Screening prior to the conference. The Archival Gems Screening has always been a highlight of SEAPAVAA's annual conferences, showcasing the preserved treasures from SEAPAVAA members' collections. These gems will be published between 28 May – 22 June 2021. Check them out on SEAPAVAA's [Facebook](#) page and share about your favourites on your social media platforms.



Joint FIAF-SEAPAVAA Congress in Hanoi, 2004.

Calling for Memorable Photos for SEAPAVAA's Jubilee Anniversary Online Photo Gallery

We will be commemorating SEAPAVAA's 25th anniversary with an online photo gallery on SEAPAVAA's website: <https://www.seapavaa.net>

Share your memorable photos from any SEAPAVAA event captured over the years. Submit your photos to the Secretariat (secretariat@seapavaa.net) between 1-30 June 2021.

Provide the following information on each photo:

- Name of event
- Year the photo was taken
- Photo credits

While efforts will be made to upload submitted photos, the Secretariat reserves the right to select photos to represent as many SEAPAVAA historical moments, memories, and events as possible.

We look forward to welcoming everyone at these upcoming activities.

For enquiries, please email Genelyn Galang at secretariat@seapavaa.net

Sanchai Chotirosseranee
Secretary General SEAPAVAA

11 Supporters

Since the last FBO two new Supporters were added. The total of FIAF Supporters amounts to 51 (31 commercial companies, 14 non-profit organizations, and 6 individuals).

> NEW SUPPORTERS



WIM WENDERS STIFTUNG

“People around the globe have seen my films, many have been influenced by them, and some of these films have become classics or cult films. In this sense they no longer belong to me anyways, but instead to a collective memory of cinema-goers of every age and many nationalities. Through the establishment of the foundation and the associated acquisition of rights and the subsequent restoration of the films, it is possible that in the future my work will only belong to itself and thus to everyone.” (Wim Wenders)

In the fall of 2012 this desire began to be fulfilled. The establishment of the Wim Wenders Foundation in Düsseldorf created a legally binding framework to bring together the cinematic, photographic, artistic and literary lifework of Wim Wenders in his native country and to make it permanently accessible to the general public worldwide. The non-profit foundation model ensures that the whole body of work remains beyond the reach of any form of private self-interest. All proceeds are used to finance the purpose of the foundation: the promotion of the arts and culture through the preservation, restoration, research and distribution of Wenders' work on the one hand and through the support of young talents in the area of innovative cinematic narration on the other.

The first major challenge was to acquire the rights of the films, many of which had been lost in the course of half a century, the result of a constantly changing

film industry and a wide variety of production and exploitation models, company liquidations, mergers and sales. Meanwhile 52 of Wim Wenders' films could be acquired, and 19 were restored, resp. digitized.

The foundation's extensive archive bears testimony to the multi-dimensional authorship of the artist Wim Wenders and his filmic, photographic and literary work. It is gradually and systematically being documented and thus made accessible for research as well as for new publications, presentations and educational projects. As far as possible, the foundation also supports ground-breaking research projects, symposia and publications.

In cooperation with the Wim Wenders Stiftung, the Film- und Medienstiftung NRW has been awarding the Wim Wenders Grant every year since 2014. It supports young filmmakers in telling innovative and unconventional stories with new means, thus enriching the visual language. 31 young filmmakers have been able to benefit so far from an annual funding of € 100,000 provided by the Film- und Medienstiftung NRW.

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<https://wimwendersstiftung.de>



CINEMA AND TELEVISION HISTORY INSTITUTE (CATHI) AT DE MONTFORT UNIVERSITY

De Montfort University's Cinema and Television History Institute (CATHI) is a centre of excellence in archival screen heritage. It specialises in evidence-based methods and oral history approaches to inform ground-breaking interdisciplinary research and UKRI-funded international collaborations.

The Institute boasts not only world-leading researchers, but a host of unique and valuable film and media-related archives (mainly non-moving image materials) that provide a veritable treasure trove of fascinating research materials to support innovative undergraduate teaching, engaging and educational public screenings, exhibitions and events, and [distinctive interdisciplinary postgraduate training](#).

CATHI is home to a growing number of unique collections now comprising collectively of over 500,000 items including films, television programmes, sculptures, pottery, paintings, posters, scripts, manuscripts, books, magazines, correspondence, publicity materials, audio tapes, diaries, production files, press clippings and photographs. Our holdings include: The Hammer Script Archive, Sir Norman Wisdom Collection, Peter Whitehead Archive, Palace and Scala Archive, The Cinema Museum's Indian Cinemas Archive, and the Lawrence Gleadle Archive of 1930s film poster art, while DMU Special Collections holds the [Andrew Davies Archive](#), Anita Anand Archive, [Andrew Logan Archive](#), and Leicester Phoenix Arts and Film Society Archives.

CATHI's ambition to bring its archive-based research to new audiences initiated a plethora of forthcoming events to be held in the coming months. The Institute of Historical Research, will be hosting the event [Voices of Indian Cinema: A view of Independence &](#)

[Beyond](#) in collaboration with CATHI institute to discuss the work of late Mahmood Jamal and to commemorate the 75th anniversary of India's independence. The London Cinema Museum's Indian cinema collection is currently being itemised and prepared for digitization and cataloguing. A new documentary is being made about the Palace Picture collection, drawing on or archive donated by the late Nik Powell. From October 2021 a PhD project in collaboration with the Birmingham-based South Asian Arts collective Sampad, will begin to explore the archive of broadcaster Anita Anand held at De Montfort University. On Wednesday 10th November 2021, CATHI will be hosting the 3rd Postgraduate Archives Open Day. This is the opportunity to discuss archives and their use in creative and academic practices.

The event is free (but must be [booked in advance](#)) and is open to enthusiasts working on any aspect of film, media and popular culture more generally.

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> NEWS FROM FIAF SUPPORTERS



ARRI

ARRI is proud to announce the addition of "Archive Solutions" to its ARRI Approved Certified Pre-Owned (CPO) program. The CPO program fully refurbishes used ARRI products, subjecting them to rigorous testing before releasing them for sale with an "ARRI Approved" certificate. CPO customers can now purchase the ARRISCAN Classic film scanner at an affordable price, yet with complete peace of mind. By adding the ARRISCAN XT upgrade, they can access ARRI's latest scanning and preservation technology in a cost-effective way. Each CPO product comes with a one-year warranty and worldwide customer service.

For more information visit: www.arri.com/cpo
Thilo Gottschling
tgottschling@arri.de



CENTRO DE PESQUISADORES DO CINEMA
BRASILEIRO (CPCB)

Brazilian Documentary Restoration

O País de São Saruê, by Vladimir Carvalho (1971), one of the most important documentaries in Brazilian Cinema, exposes the misery and the harsh landscape of the inhabitants of the Peixe and Piranhas rivers in western Paraíba. The film was restored in 2003 by the Center for Researches of Brazilian Cinema (CPCB) with the sponsorship of Petrobras. The restoration was carried out by Francisco Sérgio Moreira with the Labocine team. The film, which is celebrating its 50th anniversary, is part of the 2021 edition of CineOP (Ouro Preto, MG), organized by Universo Produção. The festival, focused on audio-visual preservation, treats cinema as Patrimony.

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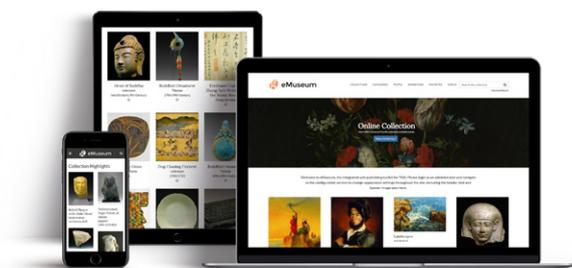


Sharing Your Time-Based Media Collections Online

Publishing film archives and time-based media art online can amplify your web presence. With many institutions temporarily closed or facing capacity limitations, Gallery Systems' online collections software, [eMuseum](#), has boosted audience engagement during the pandemic.

User-friendly with fully configurable layouts, eMuseum offers a creative solution for showcasing your institution's film archival projects, allowing visitors to virtually tour your collections from anywhere. For a demonstration, see how the [Hoover Institution Library and Archives](#) adapted eMuseum to share its film archives online.

Lauren Turner, Content Marketing Specialist
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www.gallerysystems.com



Hochschule für Technik
und Wirtschaft Berlin
University of Applied Sciences

HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW)

Microscopy of Historical Film Colors

In a joint project between HTW Berlin and the University of Zurich (UZH), historical film color samples stemming from the Koshofer Collection at UZH have been microscopically investigated at the conservation-scientific facilities of HTW Berlin. The intriguing and often stunning photomicrographs showcase the relationship between the photographic image, their material and chemical composition and three-dimensional structure, while exhibiting their own peculiar beauty. Following an online exhibition opening on 28 May, the images have now been published on the *Timeline of Historical Film Colors* <https://filmcolors.org>. We gratefully acknowledge the financial support from HTW's FNK Commission and UZH for the project.

Barbara Flueckiger (UZH), Sreya Chatterjee (HTW),
Ulrich Ruedel (HTW)



"Chromolithography, DE ca. 1900. Credit: Gert Koshofer Collection. Sample No. 40. Photomicrograph by Sreya Chatterjee, HTW Berlin."

IMAGICA
ENTERTAINMENT >> MEDIA

IMAGICA ENTERTAINMENT MEDIA SERVICES INC.

New Name

Imagica Entertainment Media Services Inc. is a newly transformed service organization, providing creative production, post-production, media services including that for film, such as film processing, scanning, recording and digital restoration.

In addition, we have released a new acetic acid adsorbent named CINE KEEP2 for films. With CINE KEEP2, acid gas produced by the films could be absorbed and removed, preventing films from deterioration.

If you have any interest, free samples could be provided. Please contact: archiving@imagica-ems.co.jp



 **prasad**
CORP

PRASAD CORPORATION PVT. LTD.

Digitising News Reels of Culturally Significant Estonian History for the National Archives of Estonia

Prasad Corp. has digitised part of the newsreel collection of the Film Archive of the National Archives of Estonia (NAE). NAE's newsreels include 275 hours of culturally significant Estonian history material spanning over 70 years.

The project includes film preparation, cataloguing, and the digitisation and post processing of the 35mm newsreels in 4K by a team consisting of Prasad and Estonian digitisation specialists Ratus OÜ.

The workflow is divided between Estonia and India. Digitisation is being carried out with Prasad-owned DFT's Scanity HDR film scanner onsite in Tallinn, while the post processing and creation of deliverables is performed in India.

info@prasadcorp.com
www.prasadcorp.com





RAINER WERNER FASSBINDER FOUNDATION

**The Rainer Werner Fassbinder Method:
A Retrospective from 10 September 2021
to 6 March 2022**

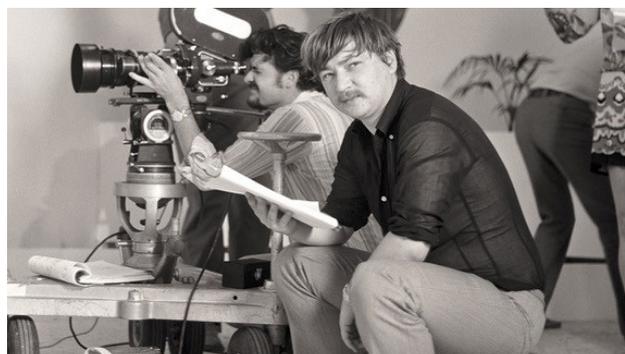
Rainer Werner Fassbinder (1945-1982) was a man of many parts. The director, film producer, actor and author is considered one of the most important representatives of the New German Cinema. Like few other artists, he created a body of work that shaped and inspired the image of post-war intellectual Germany. The exhibition presents a comprehensive portrait of the great German filmmaker in the context of his time and links his oeuvre and his biography with the reality of everyday life he experienced in Germany.

Fassbinder's exposed position, his creative non-conformity and artistic radicalism led to now-legendary films, television and theatre plays, such as *Fear Eats the Soul*, *The Marriage of Maria Braun*, *Eight Hours Don't Make a Day*, *Berlin Alexanderplatz* and *Querelle*, which have become part of the collective visual memory. He was extremely prolific: in a career that lasted less than two decades, he wrote, directed or shot 45 feature films and 25 plays. Fassbinder was an artist who succeeded in synthesising radical subjectivity and social analysis in his works. He made this synthesis his method and the principle of his directorial practice. From the beginning, he moved between theatre, film/television and documentary styles, adapting his visual language to the needs of each form.

He lived and demanded intensity. His often contrary, critical attitude never got in the way of his profoundly affectionate depiction of people, irrespective of their milieu, and was invariably marked by respect and consistency. Fassbinder's work – the subject of fierce debate during his lifetime – has lost none of its force, vitality and significance. To understand it means to be able to muster understanding and tolerance for ourselves and others.

An exhibition of the Bundeskunsthalle, Bonn, in cooperation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, and the Rainer Werner Fassbinder Foundation, Berlin

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DFF - Deutsches Filminstitut & Filmmuseum, Frankfurt am Main / Estate of Rainer Werner Fassbinder © Photographer Peter Gauhe.



University of
Zurich^{UZH}

UNIVERSITY OF ZURICH
DEPARTMENT OF FILM STUDIES

New Research Project

Bridge Discovery *Scan2Screen*. Multi-spectral scanning workflow for the digitization of archival film. Commercial scanners are geared towards modern film stock and are therefore often not able to capture the full spectral range of historical film colour stocks. *Scan2Screen*, funded as a BRIDGE Discovery project by the Swiss National Science Foundation, aims to develop a comprehensive, automated digitization workflow based on multispectral scanning. The workflow considers all aspects that contribute to the final appearance of a film's digital translation on the screen according to a variety of historical analogue cinema projection technologies.

<https://www.film.uzh.ch/en/research/projects/verbund/scan2screen2.html>

Dr. Simon Spiegel
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NON-PROFIT ORGANIZATIONS



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THE FILM AT LINCOLN CENTER
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fiaf bulletin online

06.2021



**Locarno
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Les Sorcières de l'orient / The Witches of the Orient (Julien Fauraut, 2020)

fiaf

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