

# fiat bulletin online

12.2021



A New Start for  
the Cinemateca Brasileira

## Editorial by Christophe Dupin



This rich new issue of the *FIAF Bulletin Online* is a good reflection not only of the level of activity of many of our affiliates around the world, but also of FIAF itself, and its partner associations, in a year that has once again been very challenging for most of us, as we must continue to adapt our projects and events to the ongoing reality of the COVID-19 pandemic.

At this point, our colleagues of the National Film Institute Hungary – Film Archive, together with the FIAF Secretariat, are making every effort to prepare the best and safest possible 2022 FIAF Congress in Budapest. Great Symposium proposals are being received, the [Congress website](#) is now accessible, and registrations are due to open in January. However, with the worrying evolution of the latest wave of the virus – in Europe in particular – we must, and will, be prepared to cope with any eventuality.

On a brighter note, a few weeks ago we received from our 2020 FIAF Award recipient Walter Salles and our colleagues at the Cinemateca Brasileira in São Paulo the excellent news that the deep crisis that had paralysed the Cinemateca for a year and a half was hopefully in the process of being resolved. Perhaps the support that FIAF and many of its affiliates, among others, have voiced publicly on various occasions has paid off. As you can see on the cover of this issue, some of the staff who had been dismissed in the summer of last year were able to re-enter the premises and resume work on 18 November. Needless to say, restarting this major film heritage institution after a 16-month shutdown will be no easy feat. Our friends in São Paulo can count on FIAF's support if needed.

Three of FIAF's essential projects – the *Journal of Film Preservation*, the Periodicals Indexing Project, and the *Treasures from the Film Archives* database – will have big anniversaries next year. The first two, created in 1972, will celebrate their half-century, while *Treasures* will be reaching the age of 60 (the very first incarnation of the unified FIAF catalogues of film holdings that were later integrated into the current database was published in 1962). Despite their venerable age, these projects are still key resources for the FIAF community today. One could even argue that they are more relevant now than they ever were, partly because they have kept evolving and adapting to the evolution of our field. We'll be very happy to mark these milestones with the celebrations they deserve in 2022.

Finally, we would like to dedicate this issue of the *FIAF Bulletin Online* to two much-appreciated figures of the FIAF community recently departed – [Vittorio Boarini](#), former director of the Cineteca di Bologna and FIAF Executive Committee member, and [Laurent Bismuth](#), an essential collaborator of the Cataloguing and Documentation Commission over the last decade, whose far too premature passing left many of us heartbroken.

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## 01 News from the Affiliates



The still from this visual is from *What's On* (1997, Martha Colburn).

### > AMSTERDAM EYE FILM MUSEUM

#### Meet the Archive

Every year in May, Eye Filmmuseum organizes Meet the Archive, where curators present interesting collections or forgotten films, showcase new cooperations and other projects buzzing away behind the scenes. In 2021, because of the pandemic, Meet the Archive went online. This resulted in eight episodes and four spin-offs that are meant to celebrate Eye's 75th anniversary by highlighting some of the topics and policies that have become our trademarks. All episodes are in English and will remain accessible on Eye's YouTube channel. We hope to welcome you all in person again in Amsterdam on 28 May 2022 for the next edition of Meet the Archive.

You can find all the episodes of Meet the Archive 2021 here: <https://www.eyefilm.nl/en/meet-the-archive/527192>

Elif Rongen



*Reel-Unreel* (Francis Alys in collaboration with Julien Devaux and Ajmal Maiwandi, 2011, Kabul). BY-NC-ND

### Call for Proposals: Eye International Conference on Global Audiovisual Archiving

From 29 – 31 May 2022, Eye Filmmuseum, the University of Amsterdam (UvA), Amsterdam School for Cultural Analysis (ASCA), and the Association of Moving Image Archivists (AMIA) will present the [7th Eye International Conference on 'Global Audiovisual Archiving: Exchange of Knowledge and Practices'](#).

The 2022 edition will focus on the current misrepresentation of global audiovisual heritage holdings, looking in particular at the alarming scarcity of audiovisual heritage from the Global South in the digital space. The [Call for Proposals](#) is now open and the deadline to apply is 16 January 2022. We encourage proposals from participants, archives, and regions that are usually underrepresented in conferences related to audiovisual heritage.

For full details, please visit [www.eyefilm.nl/conference](http://www.eyefilm.nl/conference)  
Questions? Email us at [conference@eyefilm.nl](mailto:conference@eyefilm.nl)

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### Appel à propositions : Eye International Conference 'Global Audiovisual Archiving'

29-31 mai 2022, Eye Filmmuseum, Université d'Amsterdam (UvA), Amsterdam School for Cultural Analysis (ASCA) et l'Association of Moving Image Archivists (AMIA) présentera la [7e Eye International Conference 'Global Audiovisual Archiving: Exchange of Knowledge and Practices'](#).

L'édition 2022 se concentrera sur la représentation incorrecte des matériaux du patrimoine audiovisuel mondial, compte tenu notamment de la pénurie alarmante de patrimoine audiovisuel dans les pays du Sud dans l'espace numérique.

L'appel à propositions est désormais ouvert et la date limite de soumission des propositions est fixée au 16 janvier 2022. Nous encourageons les soumissions des participants, des archives et des régions qui sont généralement sous-représenté dans les conférences liées au patrimoine audiovisuel.

Pour plus de détails, visitez [www.eyefilm.nl/conference](http://www.eyefilm.nl/conference)  
Des questions? Écrivez-nous à [conference@eyefilm.nl](mailto:conference@eyefilm.nl)

[es]

## Convocatoria de propuestas: Eye International Conference 'Global Audiovisual Archiving'

Del 29 al 31 de mayo de 2022, Eye Filmmuseum, Universidad de Amsterdam (UvA), Amsterdam School for Cultural Analysis (ASCA) y la Association of Moving Image Archivists (AMIA) presentará la [7ma Eye International Conference 'Global Audiovisual Archiving: Exchange of Knowledge and Practices'](#).

La edición de 2022 se centrará en la tergiversación actual de los materiales del patrimonio audiovisual mundial, teniendo en cuenta, en particular, la alarmante escasez de patrimonio audiovisual en el Sur global en el espacio digital. La [convocatoria de propuestas](#) ya está abierta y el plazo para la presentación de propuestas es 16 Enero de 2022. Alentamos las propuestas de participantes, archivos y regiones que están generalmente subrepresentados en congresos relacionados con el patrimonio audiovisual.

Para obtener todos los detalles, visite [www.eyefilm.nl/conference](http://www.eyefilm.nl/conference)

¿Preguntas? Envíenos un correo electrónico a [conference@eyefilm.nl](mailto:conference@eyefilm.nl)



## > BEIJING CHINA FILM ARCHIVE

### Mr. Siwei Lin becomes the New Deputy Director of the China Film Archive

We are pleased to announce that Mr. Siwei Lin was named the deputy director of the China Film Archive this year, and took office in August.

Mr. Lin has worked in the China Film Archive since 2003, mainly engaged in public events and film activities. For 6 years he has led the team managing the Panorama of the Beijing International Film Festival and has kept creating exhilarating achievements in both box-office and reputation, making the China Film Archive a core partner of the Festival. He was also the head of the Acquisition Department and the Public Service Department. From now on, Mr. Lin will shoulder more responsibility for the Archive and will continue overseeing acquisition, public affairs, and cooperation with film festivals.



## Abbas Kiarostami's Films Visit Beijing

This November we held the biggest-ever retrospective of Abbas Kiarostami in China at our art theatre, showing 17 films, including his classics and earlier works, documentaries, and features, representing the spectrum of his creative life. Thanks to digitization and restoration technology, we had the chance to see some examples of films that have rarely been shown in Beijing before, for instance, *The Experience* (1973), *The Wedding Suit* (1976), and *The Traveler* (1974), scanned in 4K and 2K restored versions.



## Munich Chinese Film Festival

Held from November 22 to 27, the 9th Munich Chinese Film Festival witnessed the fifth year of cooperation between the China Film Archive and the Confucius Institute in Munich, the organizer of the festival. The China Film Archive has supported the festival by providing 2 restored classics, *New Year Sacrifice* and *The Little Toys*, and selecting and coordinating 3 new productions to join the festival.

Additionally, the festival offered a variety of cultural activities, including online lectures and workshops. Two lectures themed "the Inter-generational Inheritance of Chinese Film Directors" and "the Revival of Chinese Mythological Cartoons in Recent Years" were given online by Ms. Zhou Zhou, associate research fellow at the CFA.



## First Slovenian Film Retrospective in Beijing

The Slovenian Film Retrospective, co-organized by the China Film Archive, the Embassy of the Republic of Slovenia in China, and the Slovenian Film Center, kicked off in the art theatre of the China Film Archive on 28 October. It was the first time for Chinese audience to see Slovenian films in a cinema. The screenings consisted of two restored classics, *The Valley of Peace* (1956) and *Funeral Feast* (1969), as well as 4 recent Slovenian films, *Gaja's World* (2018), *My Last Year as a Loser* (2018), *Don't Forget to Breathe* (2019), and *Sanremo* (2020). Together these works show the rich cultural heritage of the Slovenian cinema from distinct periods, enabling better mutual understanding between the peoples of China and Slovenia. The event lasted until 4 November.



## 2K Restoration of *Jin shang tian hua* at Lumière Classics

*Jin shang tian hua*, a 1962 comedy restored by the China Film Archive, has been selected by Lumière Classics, and just had its international debut on 11 and 16 October in Lyon at the Lumière Film Festival 2021. One of the first graduate students in Chinese film history at our archive, Ms. Ying Liu, a film producer in Paris for many years, shared the film's background and the restoration criteria of the CFA to the audience present. The screening was almost a full house.

## The 2nd CFA Classic Film Festival in Suzhou

Initiated and co-organized by the China Film Archive, supported by the Suzhou government, the 2nd CFA Classic Film Festival was held in Suzhou from 15 to 24 October. A total of 12 restored films were shown, including *The Horse Thief* (1986, 4K restoration), *The Rouge Button* (1987, 4K restoration), *Mulholland Drive* (2001, 4K restoration), and 12 other restored films from various eras in China and abroad. The exhibition was accompanied by a series of film classes, a Film Restoration Forum, and guides before screenings.



## Colorized 4K restoration of *The Eternal Wave* released nationally

Sponsored by China Media Group Mobile, *The Eternal Wave*, restored and colorized by the China Film Archive, was released nationally starting 6 October. Starring Daolin Sun and produced in 1958, *The Eternal Wave* is one of the best-known spy classics for China's elder generation. To refresh its memory and enhance its appeal to youth, the film was colorized based on the 4K

restoration. The team has done tremendous research about the colors possibly used in the scenes at that time, and adopted the self-developed method of AI coloring technology combined with human adjustment during colorization and grading. This was definitely a new attempt and challenge for our archive, but fortunately, the feedback made all the efforts worthwhile. The final version had its premiere during the 2021 Beijing International Film Festival. Since being released, the number of attendances so far amounts to 120,000 around the country, from the end of November to date.

### First App of the China Film Archive

In order to provide film services to users outside Beijing, the China Film Archive launched its first mobile application, which can be downloaded from App Stores of IOS and Android systems starting 29 September within China. The App provides VOD service for digitized and restored films of the China Film Archive's collection and licensed films, supporting HD screen casting in addition to mobile viewing. Though currently only a small number of titles can be played, more films are being unlocked. Past activities, including lectures, before-and-afters, and masterclasses can also be found in the playlist. Users can buy tickets from the two theatres of the China Film Archive directly via the App and generate their own "film calendar". The membership service will be opened soon in the future.

Wenning Liu

### > BERLIN BUNDESARCHIV

#### Grants Awarded

Within the framework of the national funding programme for the digitization of German film heritage, the Bundesarchiv has been awarded grants to digitally preserve 37 documentary and fiction films produced over a 40-year period between 1916 and 1956. The selection encompasses both feature-length films and shorts, and includes significant works by Colin Ross, Grigorij Rošal, Leni Riefenstahl, and Heiner Carow, among others. Technical work will be carried out in collaboration with an external service provider over the next four years. The first batch of films are scheduled to be available for screenings in DCP format from Summer 2022.

### New Appointment

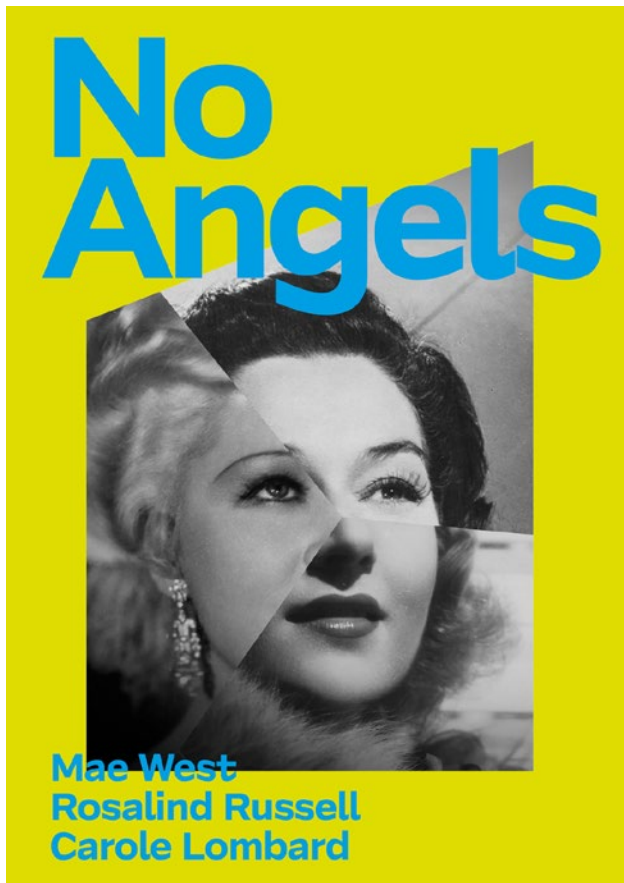
We are happy to announce that the former Head of Film Access in the Bundesarchiv, Adelheid Heftberger, has been appointed Deputy Head of the Film Archive, starting from September 2021.



### > BERLIN DEUTSCHE KINEMATHEK/MUSEUM FÜR FILM UND FERNSEHEN

#### 6<sup>th</sup> Edition of the Film Heritage festival "Film Restored"

Under the title "Cinematic Migrations", the 6th edition of the film heritage festival "Film Restored" took place at the Deutsche Kinemathek in Berlin 3-7 November. The program highlighted diverse facets of migration and their impact on film history and archive politics. Chris Horak was this year's guest of honour, whose keynote "Foreigners in Hollywood – Two Moments in Time" opened the festival's conference, drawing the links between different migration movements that were formative for the USA and especially Hollywood. Many of the screenings presented new digital restorations, such as Werner Schroeter's *Palermo oder Wolfsburg*, selected as the opening film, and *Traversées* by Mahmoud Ben Mahmoud, who was present to discuss his work with the audience. As in the previous year, an online platform was set up to complement the festival with a selection of films, additional bonus features, and live streamings of all talks. The festival brochure can still be downloaded [here](#).



**No Angels, with Mae West, Rosalind Russell, and Carole Lombard**

The Retrospective of the 72nd Berlin International Film Festival, 10-20 February 2022, will showcase the comedy oeuvre of American actresses Mae West, Rosalind Russell, and Carole Lombard. The spotlight will be on 27 films that bear the unmistakable signature of each of the actresses in a classic Hollywood comedy.

The Films of the Retrospective: <https://www.deutsche-kinemathek.de/en/visit/festivals-symposiums/no-angels>

The Retrospective is accompanied by a bilingual book. Rainer Rother introduces the three screen legends in separate essays. He reveals how their comedies employed clichés, both playing with them as well as subverting them.

More information: <https://www.deutsche-kinemathek.de/en/kinemathek/publications/no-angels>

Rainer Rother & Annika Haupts



**Changes at the Film Archive**

**Martin Koerber** is retiring at the end of March 2022. He has been involved with the Kinemathek in various ways since 1986, and succeeded Eva Orbanz as head of the film archive in 2007. Under his leadership the Department of Audiovisual Heritage, as the archive is called nowadays, saw a considerable growth of the archival collection as well as of films available for distribution. In recent years, restoration and digitization has become a major focus of the Kinemathek's activities, in order to unlock the hidden treasures from the vaults.

Martin will be succeeded by **Dr. Elisa Jochum**, who will be leaving the Culture Department at the headquarters of the Goethe-Institute. She will join the Kinemathek as early as January 2022, in order to secure a smooth transition. She is an interdisciplinary film scholar holding a PhD from University College London, was a Visiting Assistant in Research at Yale University, and has held diverse teaching posts. She is looking forward to continuing the Kinemathek's important and innovative archival work, and is enthusiastic about helping foster the active role of film archives in society.





## 1970—2018 Interviews with Med Hondo

*A Cinema on the Run*

**M. H.** Whenever you experience a difficult situation and you feel that you are being spied upon, there are things that are striking, as with the couple in front of the TV in the film. There is nothing other than TV; mankind no longer exists. It's been three years since I returned home and I'm starting to have difficulties breathing, and I walk like a robot.

**N. G.** Is this situation

**M. H.** Since *nègres* was from the only want the origin say: "I'm to the fact caped im me remin manual v appalling happy hé thing I'm to make n shoot a b opted for chosen n this diffic confront I'm not a want to b "Oh yes, immigran only spea with. It's whether raise awa people to

**N. G.** How you're an native lan

**M. H.** To the circu which we I'd probab

> **BERLIN**  
ARSENAL – INSTITUT FÜR FILM UND VIDEOKUNST

arsenal 3

Presumably in January 2022, the Arsenal – Institute for Film and Video Art is going to expand its online cinema programme on arsenal 3 with a library presenting digital restorations. Arsenal's international-oriented collection includes 10,000 titles from the history of independent cinema. They first were screened at the Berlinale Forum, which has been held by the Arsenal since 1971, or found their way into the collection through other means. Arsenal's archival practice is based on participation and transnational collaboration. Therefore the accessibility to the films is also a major concern. The titles in the library can be accessed individually and will be constantly expanded.

### The Work of Med Hondo

The release of three publications on the work of filmmaker Med Hondo marks the conclusion of the exhibition, festival, and book project "Run, comrade, run, the old world is behind you – The Cinema of Med Hondo," organized by Arsenal and curated by Enoka Ayemba, Marie-Hélène Gutberlet, and Brigitta Kuster. Two books (English) and an e-publication (German/French) bring together different perspectives on Med Hondo's work.

The editors are Marie-Hélène Gutberlet and Brigitta Kuster on behalf of Arsenal – Institut für Film und Videokunst e.V. Publisher: Archive Books.



> **BERN**  
LICHTSPIEL / KINEMATHEK BERN

9.5mm – The first 100 years

At the Lichtspiel / Kinemathek Bern we are lucky to have an important collection of films in the beautiful 9.5mm format, the first successful amateur film format, which is celebrating its 100th anniversary in 2022. This led us to start a preservation project and a re-investigation in our 9.5mm film library. In addition to this we decided to have a small exhibition in our space next year, and to host a symposium. We will also undertake analog screenings at the Cinema Ritrovato in Bologna and present some gems at the Giornate del Cinema Muto in 2022.

The symposium will take place from 17 to 19 November 2022, at our premises in Bern. It is co-organized with the Cinémathèque suisse and the University of Lausanne, and a call for papers will be published soon.

The symposium will be organized in collaboration with the Fondation Jérôme Seydoux-Pathé and the Association Inédits.

And to get things going, we have started an [online scrap book](#), for which we eagerly expect news items or reports from others who are also re-investigating their 9.5mm holdings, so please get in touch!



## > BOGOTA CINEMATECA DE BOGOTA – GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES

### We continue to celebrate!

This year we celebrate being the home of audiovisual culture in the city of Bogotá for the last 50 years, preserving the memory of cinema, promoting the evolution of audiovisual arts and conquering new audiences. We also celebrated 10 years of the Instituto Distrital de las Artes Idartes.

In the last semester, we published *Cuadernos de Cine Colombiano No. 30: Montaje*, and *“El archivo audiovisual y la escritura de la historia”* by Luisa Fernanda Ordóñez Ortega – on a Research scholarship on the Moving Image in Colombia.

The Cinemateca de Bogotá has been generating digital copies from its film archive of titles such as *¿Por qué se esconde desde Drácula?* (1981) and *Debe haber pero no hay* (1981) by Camila Loboguerrero (1981), *Bogotá 2016* (2001) by Pablo Mora, Ricardo Guerra, Jaime Sánchez and Alessandro Basile, and *Las camas de Feliza* (1974) by José María Arzuaga.

We highlight the 20th version of the Ciclo Rosa and 10 years of Cinemateca Rodante, the 3rd Ciclo Restaurados, the 2nd Digital Preservation Laboratory, the Creative Marathon “Bogotá 2036”, the 1st Artificial In-

telligence and Archive Laboratory, the 1st Laboratory of expanded filmic explorations on 16mm film, a Restored strand of the 9th Rendezvous with Latin American Cinema - CICLA, and the 6th Afro Exhibit, as well as a family strand and a holiday space. Enjoy the Cinemateca!



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### Continuamos en celebraciones!

Este año celebramos ser la sede de la cultura audiovisual en Bogotá durante los últimos 50 años en la ciudad, preservando la memoria del cine, fomentando la evolución de las artes audiovisuales y conquistando nuevos públicos. Celebramos también 10 años del Instituto Distrital de las Artes Idartes.

En este último semestre publicamos los Cuadernos de *Cine Colombiano No. 30: Montaje*, y *“El archivo audiovisual y la escritura de la historia”* de Luisa Fernanda Ordóñez Ortega – Beca de Investigación sobre la Imagen en Movimiento en Colombia.

La Cinemateca de Bogotá viene adelantando la generación de copias digitales de su archivo fílmico de títulos como: *¿Por qué se esconde desde Drácula?* (1981) y *Debe haber pero no hay* (1981) de Camila Loboguerrero (1981), *Bogotá 2016* (2001) de Pablo Mora, Ricardo Guerra, Jaime Sánchez y Alessandro Basile, y *Las camas de Feliza* (1974) de José María Arzuaga.

Destacamos la versión número 20 del Ciclo Rosa y los 10 años de Cinemateca Rodante, la realización del 3er Ciclo Restaurados, el 2do Laboratorio de preservación digital, la Maratón Creativa «Bogotá 2036», el 1er Laboratorio de inteligencia artificial y archivo, el 1er Laboratorio exploraciones fílmicas expandidas cine 16 mm, la Franja Restaurados de la 9a Cita con el Cine Latinoamericano - CICLA, y la 6ta Muestra Afro, así como la Franja Familiar y el espacio de vacaciones ¡Tómate la Cinemateca!



ICO

> **BRATISLAVA**  
SLOVAK FILM INSTITUTE

**KINO-IKON 25**

*Kino-Ikon – A Journal for the Sciences of the Moving Image and Cinema* was the first and is still the only printed film journal in Slovakia focused on film theories, histories, and aesthetics. This year, *Kino-Ikon* celebrates its 25th anniversary. In 1996, the journal was founded by teachers and students of the Department of Film Studies (**Academy of the Performing Arts in Bratislava**). In 2014, *Kino-Ikon* became a peer-reviewed journal and two years later founded the book edition *Cinestézia*. *Kino-Ikon* is a regular representative anthology of original author texts and translation studies on current film thinking. It creates a space for a more detailed reflection on the development of world and especially domestic audiovisual culture. The journal is published twice a year by the Association of Slovak Film Clubs in cooperation with the Slovak Film Institute.

Martin Kaňuch



Frame from *Sarraounia* (Med Hondo, 1986).

> **CAMBRIDGE**  
HARVARD FILM ARCHIVE – HARVARD UNIVERSITY

**Latest restoration projects**

Several of the Harvard Film Archive's restoration projects are approaching or have reached completion. In collaboration with Ciné-Archives in Paris, the HFA oversaw the digital restoration of Med Hondo's seminal films *West Indies* (1979) and *Sarraounia* (1986), a vital step in bringing Hondo's little-seen masterpieces to the world. Though momentarily held up, work has resumed on the long-awaited restoration of Dick Fontaine's film featuring James Baldwin, *I Heard It Through the Grapevine* (1982), with project completion scheduled for early 2022. The HFA also completed an NFPF-funded film-to-film preservation of Ed Pincus's *Diaries* (1971-76), which included the creation of new 16mm preservation elements and prints. In addition, a separate digital restoration project was finished, resulting in new digital screening masters.

Brittany Gravely



## > CANBERRA NATIONAL FILM AND SOUND ARCHIVE

### NFSA Welcomes Significant Funding Boost to Safeguard Audiovisual Collection

The National Film and Sound Archive of Australia (NFSA) will receive an additional \$41.9 million in Federal Government funding over four years to digitize the nation's at-risk audiovisual heritage, held across eight National Collecting Institutions, including the Australian Institute of Aboriginal and Torres Strait Islander Studies, Australian National Maritime Museum, Australian War Memorial, National Gallery of Australia, National Library of Australia, National Museum of Australia, and Questacon.

The additional funding will enable the NFSA to double its video and audio digitization efforts of 240,000 at-risk audio, video, and film items, held by the NFSA and the other seven institutions, before they deteriorate, safeguarding at-risk First Nations audiovisual collections and increasing existing digitization efforts across film, audio, and video. It will also allow the NFSA to expand its digital storage capacity from 6 petabytes to 165 petabytes over four years, boost storage and cybersecurity, and create an off-site data centre to provide improved security.

Read more here: <https://www.nfsa.gov.au/future-proofing-australias-shared-history>

## Books and journal published in the financial year of 2020-2021



## > DHAKA BANGLADESH FILM ARCHIVE

### Bangladesh Film Archive's recent activities on film

The Bangladesh Film Archive is always focusing on film via exploration of its own activities. Recently, taking the theme of the centenary celebration of Bangabandhu Sheikh Mujibur Rahman, the father of the nation, and the Golden Jubilee of our Liberation, a film festival has been arranged in 15 districts of Bangladesh.

The Bangladesh Film Archive has published 4 books and a Journal, based on research. These have already proved to be popular in civil societies. A further 10 research projects have already been started in the current year.

The Bangladesh Film Archive has launched a development project entitled 'Collection and Preservation of Liberation War footage from home and abroad and

strengthening Bangladesh Film Archive'. The total worth of the project is approximately 620 million TK (equivalent to 7.2 million USD). The aim of the project is to collect rare footage, newspapers related to our liberation war, training programmes, procurement of equipment, making a documentary on freedom fighters, an exclusive training programme, and visits to different archives to enhance the capacity of Bangladesh Film Archive.

Md. Nizamul Kabir

## > FRANKFURT AM MAIN DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

### Cooperation with Internationale Stummfilmtage Bonn

The DFF has entered into a strategic cooperation with the Förderverein Filmkultur Bonn e.V. and is thus a new partner of the International Silent Film Festival – Summer Cinema Bonn (Internationale Stummfilmtage Bonn), Germany's largest silent film festival. Both institutions have a common interest in strengthening the visualization of cinematic heritage through film screenings with live music and professional introductions, and in jointly developing new mediation formats for young audiences. Shown were the digital restorations of the DFF's German films *Die Jagd nach der Million* (1930, dir. Max Obal), *Zuflucht* (1928, dir. Carl Froehlich), and *Das grosse Licht* (1920, dir. Hanna Henning).

### Screenings of Digitizations

German films digitized by the DFF were shown at numerous festivals:

- *Die Leuchte Asiens* (1925, dir. Franz Osten) - Ufa-Filmnächte Berlin
- *Die Nacht gehört uns* (1929, dir. Carl Froehlich) - Budapest Classic Film Marathon
- *Leben um Leben* (1916, dir. Richard Eichberg), *Moral* (1927, dir. Willi Wolf), and *LOLA MONTEZ* (1922, dir. Willi Wolf) - Le Giornate del Cinema Muto / Pordenone Silent Film Festival
- *The Premiere of Mister Radio* (1924, dir. Nunzio Malasomma) - Leipzig, in cooperation with ZDF/arte
- *Der Verlorene* (1950/51, dir. Peter Lorre) and several films of Lotte Reiniger - Film Restored, Berlin

At the Digitization Weekend in January 2022, a selection of current film digitizations will again be shown at the DFF cinema.



Rainer Werner Fassbinder during the shooting of *Händler der vier Jahreszeiten* (1971). © DFF – Deutsches Filminstitut & Filmmuseum / Peter Gauhe.

### Exhibition: The Rainer Werner Fassbinder Method

The exhibition "The Rainer Werner Fassbinder Method" (10 September 2021 to 6 March 2022) is a cooperation between the Bundeskunsthalle, the DFF, and the Rainer Werner Fassbinder Foundation. It opened in September in the Bundeskunsthalle, Bonn.

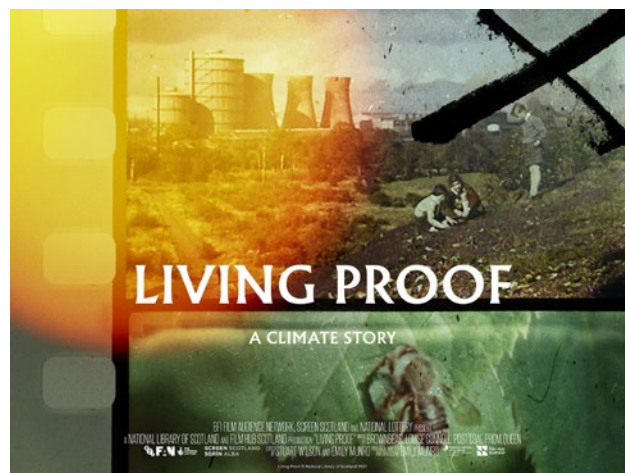
The retrospective, a chronologically oriented exhibition, presents a multifaceted portrait of the great German filmmaker in the mirror of his time. Like hardly any other artist of those years, he created a contemporary reflection of the Federal Republic of Germany with his extensive oeuvre. His work is presented as an unparalleled social document in combination with archive and source material.



## New Platforms

Three new platforms were launched by the DFF in 2021. The new streaming platform Kino+ provides online access to selected films from our theatrical programme, festivals, and film archive to our national audience. The new film education website [filmspielplatz.de](http://filmspielplatz.de), produced together with the Deutsche Kinemathek, offers an engaging platform for children, families, daycare groups, and school classes for creative engagement with film as an art form. Building on successful national film digitization efforts, rhizom.film invites users to explore German film history in a dynamic interface, providing intuitive new ways to explore dozens of opening sequences from digitized films.

Frauke Hass



## > GLASGOW NATIONAL LIBRARY OF SCOTLAND – MOVING IMAGE ARCHIVE

### Living Proof: A Climate Story

The National Library of Scotland has created a film about the climate crisis using footage from their Moving Image Archive. *Living Proof: A Climate Story* (dir. Emily Munro, 2021) has toured Scotland since its release in September, with 30 screenings taking place across the country. The film received enthusiastic press coverage in the run-up to COP26 (hosted in Glasgow), including reviews by the international magazines *New Scientist* (<https://zephir.newscientist.com/article/mg25133550-700-living-proof-review-a-unique-take-on-scotlands-environmental-history/>) and *Little White Lies* (<https://lwlies.com/articles/living-proof-a-climate-story-documentary-scotland-climate-crisis/>). UK audiences can now watch *Living Proof* online, using the platform [indyondemand.com](http://indyondemand.com), where the film is available with captions and audio-description. We are also very pleased to announce a partnership with FIAF, which will host the film on its website for film archive professionals to view worldwide. For more information on the film, visit <https://www.nls.uk/news/archive/living-proof-online/>

Emily Munro



## > IVRY-SUR-SEINE ECPAD

### ImagesDéfense

ImagesDéfense, the new website hosting the audiovisual archives of the Ministry of Defence, designed and managed by ECPAD (Établissement de communication et de production audiovisuelle de la Défense), went online in September 2021.

ImagesDéfense hosts over 200,000 photos – the oldest of which dates from 1842 – and more than 500 hours of video. These images and footage, produced by the armed forces or donated, deposited, bequeathed, or purchased, document major historical events, military and political personalities, military equipment, the life of the armed forces, etc., as well as often surprising images from other, unexpected fields such as sports, leisure, cultural and scientific life, etc. New images and footage will be added to this online collection every month.

ImagesDéfense also provides access to the inventory records of 36,000 films and 100,000 photographic reports.

Finally, ImagesDéfense is linked to an OAI-PMH data warehouse allowing the harvesting of open data from the documentary system.

[imagesdefense.gouv.fr](https://imagesdefense.gouv.fr)



**ECPAD: a centre for valorisation**

In the interest of an efficient and coherent implementation strategy, the management of ECPAD (Établissement de communication et de production audiovisuelle de la Défense) has decided to split the former centre for the conservation and enhancement of archives into two distinct entities, the archives and a centre for cultural development and distribution.

The latter has been headed since 1 December 2021 by Ms. Alexandra Berdeaux, formerly head of the image sales department.



## ECPAD / CNC partnership

In 2015, as part of a partnership with the CNC (Centre national du cinéma et de l'image animée), the ECPAD (Établissement de communication et de production audiovisuelle de la Défense) undertook the restoration of two 35mm films, *Reggan à l'heure H* and *Les Martiens arrivent*. The former, made in 1960 by the Service cinématographique des Armées, traces the development of the first French nuclear bomb, from its manufacture to its explosion in the Sahara; the latter is a fictional film made in 1974 by Yves Ciampi about military manoeuvres near a French village, with Charles Vanel in the role of a clever peasant.

[fr]

## ImagesDéfense

ImagesDéfense, le nouveau site de consultation des archives audiovisuelles du ministère des Armées, conçu et géré par l'ECPAD (Établissement de communication et de production audiovisuelle de la Défense), a ouvert en septembre 2021.

ImagesDéfense propose à la consultation plus de 200 000 photos – dont la plus ancienne date de 1842 – et plus de 500 heures de visionnage. Ces images, produites par les armées ou ayant fait l'objet de don, de dépôt, de legs ou d'achat, donnent à voir de grands événements historiques, des personnalités militaires et politiques, des matériels militaires, la vie des armées... et des images souvent surprenantes, relevant de secteurs inattendus comme les sports, les loisirs, la vie culturelle et scientifique, etc. De nouvelles images viendront chaque mois compléter ce corpus disponible en ligne.

ImagesDéfense donne également accès aux notices d'inventaire de 36 000 films et 100 000 reportages photographiques.

Enfin, ImagesDéfense est lié à un entrepôt de données OAI-PMH permettant le moissonnage des données ouvertes du système documentaire.

[imagesdefense.gouv.fr](http://imagesdefense.gouv.fr)

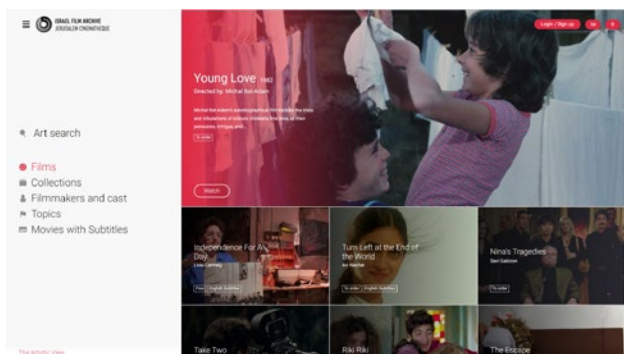
## ECPAD : un pôle pour la valorisation

Dans un souci d'efficacité et de cohérence de sa stratégie d'établissement, la direction de l'ECPAD (Établissement de communication et de production audiovisuelle de la Défense) a décidé de scinder l'ancien pôle de conservation et de valorisation des archives en deux pôles distincts : le pôle des archives et le pôle du développement culturel et de la diffusion. Ce dernier est dirigé depuis le 1<sup>er</sup> décembre 2021 par Mme Alexandra Berdeaux, précédemment cheffe du département des ventes d'images.

## Partenariat ECPAD / CNC

Dans le cadre d'un partenariat avec le CNC (Centre national du cinéma et de l'image animée) initié en 2015, l'ECPAD (Établissement de communication et de production audiovisuelle de la Défense) a procédé en 2021 à la restauration de deux films 35 mm intitulés *Reggan à l'heure H* et *Les Martiens arrivent*. Le premier, réalisé en 1960 par le Service cinématographique des Armées, retrace la mise au point de la première bombe nucléaire française, depuis sa fabrication jusqu'à son explosion dans le Sahara ; le second est un film de fiction réalisé en 1974 par Yves Ciampi sur des manœuvres militaires à proximité d'un village français, avec Charles Vanel dans le rôle d'un paysan malin.





## > JERUSALEM ISRAEL FILM ARCHIVE

### Israel Film Archive Launches Its New Online Digital Film Archive!

For the first time, the Jerusalem Cinematheque unveils the treasures of the Israeli Film Archive worldwide and online, allowing a rare glimpse into thousands of historical and cinematic titles (digitized in 4K and subtitled in English), from the 19th century to the present day @ [jfc.org.il](http://jfc.org.il)

Following a 10 million USD digitization, preservation, and in-depth research process initiated in 2015, the new platform makes a substantial contribution in refreshing and updating Israel's cinema canon, and encouraging new research on Israel's audiovisual history as portrayed in thousands of features, documentaries, newsreels, industrial films, home movies, and much more. History buffs are welcome to our one-of-a-kind [search engine](#), while film lovers should look up our [VOD platform](#).

We invite everyone to take part in this exciting journey, which we started seven years ago and now proudly share with the world.

Hila Abraham



Save the Cinemateca Brasileira! session with José Manuel Costa and Carlos Augusto Calil.

## > LISBON CINEMATECA PORTUGUESA / MUSEU DO CINEMA

### The Cinarts Project

In December, two meetings with teachers took place in Lisbon in the context of CINARTS, a European project of education and cinema, coordinated by the Cineteca di Bologna and co-financed by Creative Europe, of which the Cinemateca is a partner, together with Cinematek (Belgium), the National Film Institute (Hungary), and the Association "Passeurs d'Images" (France). More information [here](#).



New educational book about the history of cinema for children and young adults: *A história do cinema contada aos sobrinhos*.

### New Book Editions

In December, the Cinemateca will publish its first book for children and young adults about the origins of cinema. The 4th volume of the ongoing publication of João Bénard da Costa's complete writings will also be published in December. This volume includes numerous texts about the work of Portuguese and interna-

tional directors, such as Lubitsch, Minnelli, Mizoguchi, Monteiro, Oliveira, Lynch, McCarey, Mankiewicz, and Ophuls. International orders [here](#).

## Solidarity with São Paulo

From September to December, a special public programme is being held in solidarity with our Brazilian colleagues from São Paulo. The programme *Save the Cinemateca Brasileira!* counted seven screenings of Brazilian films, where many relevant personalities of the Brazilian Cinema and Culture scene, and several Portuguese filmmakers, were present or sent video messages to declare their support (Marcelo Gomes, Kleber Mendonça Filho, Affonso Beato, Caetano Veloso, Lúcia Nagib, Vera Zaverucha, Sérgio Tréfaut, Miguel Gomes, and, as direct representatives of the Cinemateca Brasileira community, Carlos Augusto Calil, Sérgio Silva, and Carlos Magalhães).

## Allan Dwan Retrospective

The Cinemateca will hold what is probably the most extensive retrospective ever presented of the prolific American director Allan Dwan. More than 60 films (from a sample of his initial silent shorts to his last title, *The Most Dangerous Man Alive*, will be presented from December 2021 to February 2022.

Tiago Baptista



## > LONDON BFI- NATIONAL ARCHIVE

The BFI National Archive was awarded a grant from the Arts & Humanities Research Council's *Capability for Collections fund* to renew and upgrade conservation facilities.

The BFI National Archive is installing a new 35mm b&w Photomec film processor at its Conservation Centre, as part of a grant from the AHRC's *Capability for Collections fund*.

The fund supports targeted, capital investments to renew and upgrade research facilities within UK galleries, libraries, archives, and museums (GLAMs), focusing on conservation and heritage science facilities.

The BFI's Archive Technology team has overseen the installation of upgrades to both the Arriscan, the first UK model to receive the XT upgrade, and the DFT Scantity, including an 8mm adaptation, as well as a Barco RGB laser projector in the film theatre.

This transformative grant strengthens the range of materials which can be conserved and protects the skills to do so. It has also enabled generational renewal of film equipment across photographic and digital technologies, underlying conservation of a major national collection for public access and research.

Kieron Webb



The Academy Museum of Motion Pictures. © Academy Museum Foundation.

## > LOS ANGELES ACADEMY FILM ARCHIVE

### Opening of the Academy Museum of Motion Pictures

The Academy Museum of Motion Pictures, which many of our colleagues from the FIAF network visited during the 2017 FIAF Congress when it was still a building site, opened on 30 September. It is the largest museum in the United States devoted to the arts, sciences, and artists of movie-making. Located in Los Angeles, on the corner of Wilshire Boulevard and Fairfax Avenue, the museum advances the understanding, celebration, and preservation of cinema through inclusive and accessible exhibitions, screenings, programs, initiatives, and collections. Designed by Pritzker Prize-winning architect Renzo Piano, the museum's campus contains the restored and revitalized historic Saban Building—formerly known as the May Company building (1939)—and a soaring spherical addition.

The Academy Museum houses two brand-new cinemas—the David Geffen Theater (1,000 seats) and the Ted Mann Theater (288 seats)—which combined can project 70mm, 35mm, nitrate, and 16mm, as well as digital formats through the DolbyVision system. We have the pleasure of working with the collection of the Academy Film Archive and its expert curators, and are eager to hear from FIAF members and colleagues about your programming and preservation projects.

Bernardo Rondeau, Sr. Director, Film Programs  
[brondeau@oscars.org](mailto:brondeau@oscars.org)

Kiva Reardon, Programmer  
[kreardon@oscars.org](mailto:kreardon@oscars.org)



A film still from *Jerovi* (1965).

## > LOS ANGELES / SANTA CLARITA UCLA FILM & TELEVISION ARCHIVE

### Pioneers of Queer Cinema (12 programs)

The UCLA Film & Television Archive rings in from 7 January to 27 February 2022 with new in-person screenings presenting a diverse lineup that celebrates new and preserved cinematic gems, starting with the unveiling of *Pioneers of Queer Cinema*, a retrospective of 33 films.

Drawn primarily from the collection of the **Outfest UCLA Legacy Project**, the largest publicly accessible archive of LGBTQ+ moving-image media in the world, and presented in collaboration with Outfest and IndieCollect, this series reflects a collective commitment to sharing LGBTQ+ media in order to bring together diverse communities for wide-ranging, often radical explorations of sexual orientation and gender identity. For details and screening times, visit [cinema.ucla.edu](http://cinema.ucla.edu).



> **MADRID**  
FILMOTECA ESPAÑOLA

**Publication *Del grano al píxel***

The Filmoteca Española publishes the complete revised edition in Spanish of Giovanna Fossati's book *Del grano al píxel. Cine y archivos en transición*, a volume that has already become an indispensable reference for the work of film archives around the world. In this book, the author – chief curator of the Eye Filmmuseum – embarks on a profound reflection on key contemporary issues affecting archives, museums, and audiovisual heritage institutions in the face of the arrival of new digital technologies, by developing an exhaustive state of play and offering documented case studies.

[es]

**Publicación *Del grano al píxel***

Filmoteca Española publica la edición revisada completa en castellano del libro de Giovanna Fossati *Del grano al píxel. Cine y archivos en transición*, un volumen que ya se ha convertido en una referencia indispensable para el trabajo de los archivos filmicos de todo el mundo. En él la autora, conservadora jefe del Eye Filmmuseum, aborda una profunda reflexión sobre las problemáticas contemporáneas de archivos, museos e instituciones de patrimonio audiovisual frente a la llegada de las nuevas tecnologías digitales, desarrollando para ello un exhaustivo estado de la cuestión y ofreciendo estudios de caso documentados.

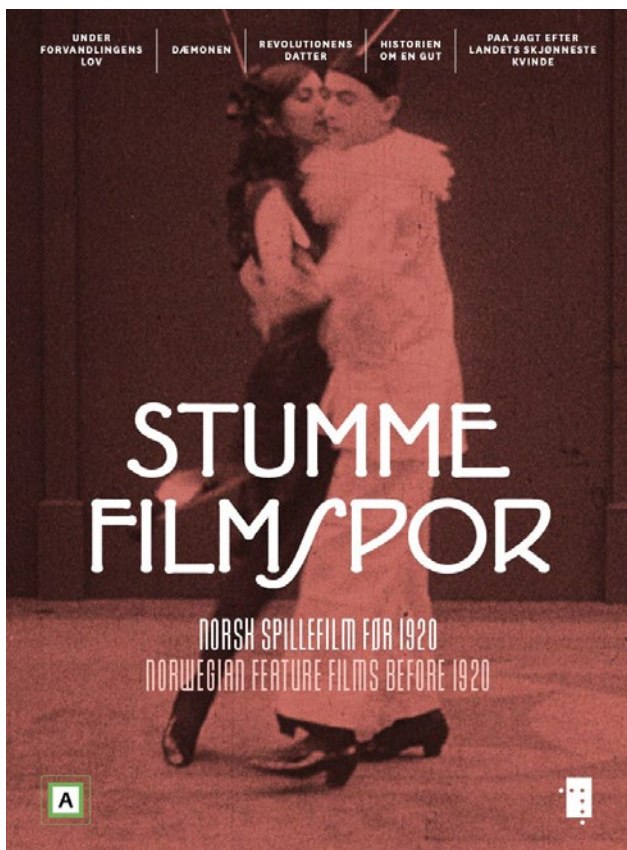


The NWFA's retiring director Marion Hewitt.

> **MANCHESTER**  
NORTH WEST FILM ARCHIVE

**Retirement of Director and New Appointment**

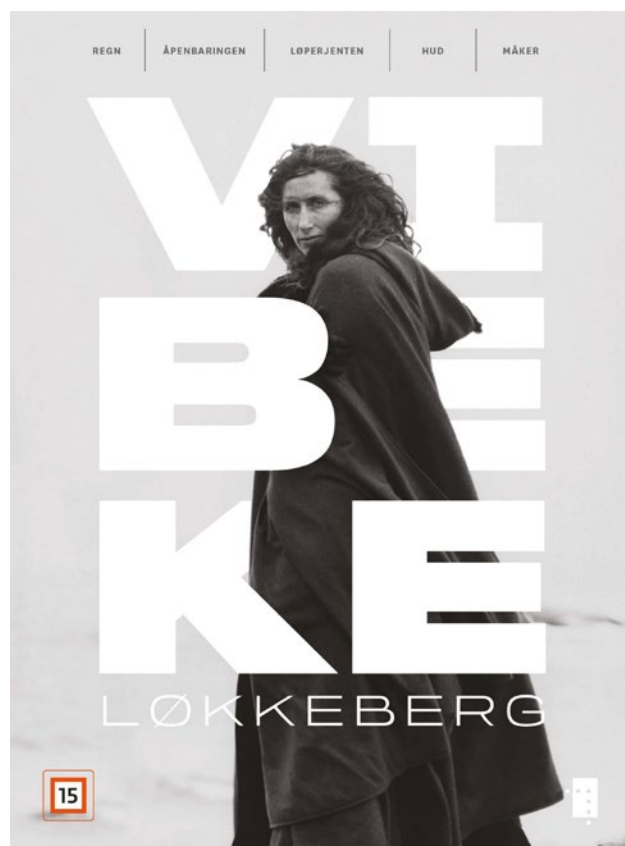
The North West Film Archive (NWFA)'s director **Marion Hewitt** retired at the end of July after 40 years' service dedicated to the development and promotion of its rich collection, reaching regional, UK, and international audiences. A regular attendee at FIAF Congresses over the years, we're sure that FIAF friends and colleagues will join NWFA staff in wishing her a very happy retirement. Long-standing staff member **Nick Gladden** has been appointed to the new post of NWFA Manager, reporting to Manchester Metropolitan University Library's Head of Special Collections and Archives.



> **MO I RANA / OSLO**  
THE NATIONAL LIBRARY OF NORWAY – FILM AND BROADCASTING

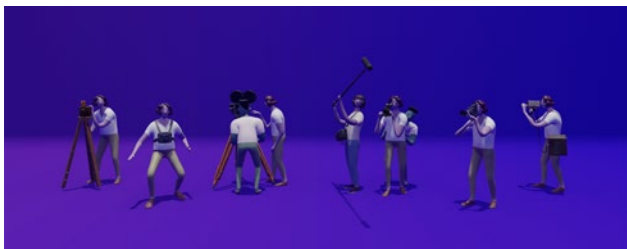
**New Blu-ray: *Stumme Filmspor:*  
*Norwegian Feature Films Before 1920***

A new Blu-ray edition from the National Library of Norway collects the surviving remnants of Norwegian feature film production before 1920. Of the four feature films included, two are almost complete (*Under the Law of Transformation*, 1911, and *Daughter of the Revolution*, 1918), one is two-thirds complete (*The Story of a Boy*, 1919), while what remains of *The Demon* (1911) is a short fragment of censored clips. The disc also includes synopses and galleries of over 200 still photographs from lost films, new music by Kjetil Schjander Luhr, and English subtitles. A 48-page booklet includes essays in Norwegian and English, by Tom Gunning, Øivind Hanche, and Eirik Frisvold Hanssen. <https://www.nb.no/nettbutikk/produkt/stumme-filmspor/>



**New Box Set on Blu-ray and DVD:  
*Vibeke Løkkeberg***

A 4-disc box set from the National Library of Norway, released on both DVD and Blu-ray, collects new restorations of five films by Vibeke Løkkeberg, one of Norway's most prominent filmmakers. Several of her works deal with the negative aspects of the nuclear family, and offer sharp, nuanced portrayals of women's experiences. The set includes the short film *Regn* (Rain, 1975) and four feature-length works, *Åpenbaringen* (The Revelation, 1977), *Løperjenten* (Betrayal, 1981), *Hud* (The Wild One, 1986), and *Måker* (Seagulls, 1991), all with English subtitles, and a booklet featuring an essay by film scholar and Løkkeberg biographer Johanne Kieland Servoll. <https://www.nb.no/nettbutikk/produkt/vibeke-lokkeberg/>



## > MONTRÉAL LA CINEMATHEQUE QUEBECOISE

### Online Exhibition

The Cinémathèque québécoise, in collaboration with TECHNÈS and Mediafilm, launched the online virtual exhibition called **MY CAMERA AND ME**, made possible by an investment from Digital Museums Canada. This project, aimed at 12-to-17 year olds, explores the evolution of portable cameras that have shaped the history of cinema and their impact on how we represent the world. The exhibition includes a selection of film excerpts, archival footage, information sheets about six cameras (Cinématographe, Bell & Howell, Bolex, Portapak, Aaton, and GoPro), as well as six podcasts and the possibility to experience a virtual set featuring 3D models of the cameras.

Marina Gallet

[fr]

### Exposition virtuelle

La Cinémathèque québécoise, en collaboration avec TECHNÈS et Mediafilm, a mis en ligne l'expérience interactive **MA CAMÉRA ET MOI**, réalisée grâce à un investissement de Musées numériques Canada. Cette production destinée aux jeunes de 12 à 17 ans explore l'évolution de la portabilité des caméras qui ont façonné l'histoire du cinéma et son incidence sur la manière de représenter le monde. L'exposition comprend des archives et fiches d'informations sur six caméras (Cinématographe, Bell & Howell, Bolex, Portapak, Aaton, GoPro), en plus de six balados et une expérience virtuelle de tournage présentant les appareils modélisés en 3D.

Marina Gallet

## > MOSCOW GOSFILMOFOND OF RUSSIA

From 15 to 28 November the first Moscow International Festival of Archival Films took place in Moscow. It is the successor to the Belye Stolby archival film festival, which had been organized since 1997 by Gosfilmofond of Russia to introduce film critics to the collection of films from one of the largest film archives in the world. In 2021, for the first time, the festival was held in Moscow, on a much larger scale, with all the full program available publicly – more than 90 films, 350 screenings and 60 meetings with curators, film experts, filmmakers, and specialists from Gosfilmofond and abroad. Most of the screenings were shown on film and accompanied by conferences and discussions with film scholars, restorers, directors, and curators of foreign film archives.



## > MUMBAI FILM HERITAGE FOUNDATION

### Acquisition of Milestone Films of Indian Cinema

Film Heritage Foundation had some exciting new additions to our film collection. We received 12 reels of two the earliest Konkani films, *Mogacho Aunndo* (1950) and *Sukhache Sopon* (1966) directed by Al Jerry Braganza, believed to be lost films. Kunal Kapoor, filmmaker and

son of the legendary actor and producer Shashi Kapoor, has deposited some milestone films of Indian cinema, including *Junoon* (1978), *Kalyug* (1981), *36 Chowringhee Lane* (1981), *Vijeta* (1982), and *Utsav* (1984), produced by his father and directed by acclaimed filmmakers like Shyam Benegal, Aparna Sen, Govind Nihalani, and Girish Karnad, with us for preservation.



## > NEW HAVEN YALE FILM ARCHIVE

### Jazz Film Preserved

The Yale Film Archive has completed preservation of *Tony Williams in Africa* (1973), directed by musician and Yale Professor Emeritus Willie Ruff. The 37-minute short follows American jazz drummer Tony Williams to Senegal, and features Super 8mm footage of Williams jamming outdoors with West African drummers as locals look on, as well as 16mm footage of Williams, Ruff, and pianist Dwiki Mitchell sharing music and images from the Senegal trip with New Haven school children.

Supported by a grant from the National Film Preservation Foundation, Colorlab worked from the original Super 8mm footage and the only existing print of the film to create a new 16mm preservation negative and prints.

Brian Meacham

## > PARIS LA CINEMATHEQUE FRANCAISE

### Toute la mémoire du monde

The 10th edition of "Toute la mémoire du monde", the International Festival of Restored Film, will take place from 30 March to 3 April 2022 at the Cinémathèque française with the support of Chanel, Gaumont, and Warner Bros. As every year, the festival will offer a selection of the latest prestigious restorations. Through a cinephile and eclectic programme, the event will pay tribute to the work of archives, rights-holders, studios, and laboratories to save the works of the past. The programme will consist of several thematic sections, and will include an intense programme of meetings, workshops, and film concerts.

## > PARIS FONDATION JÉRÔME SEYDOUX-PATHÉ

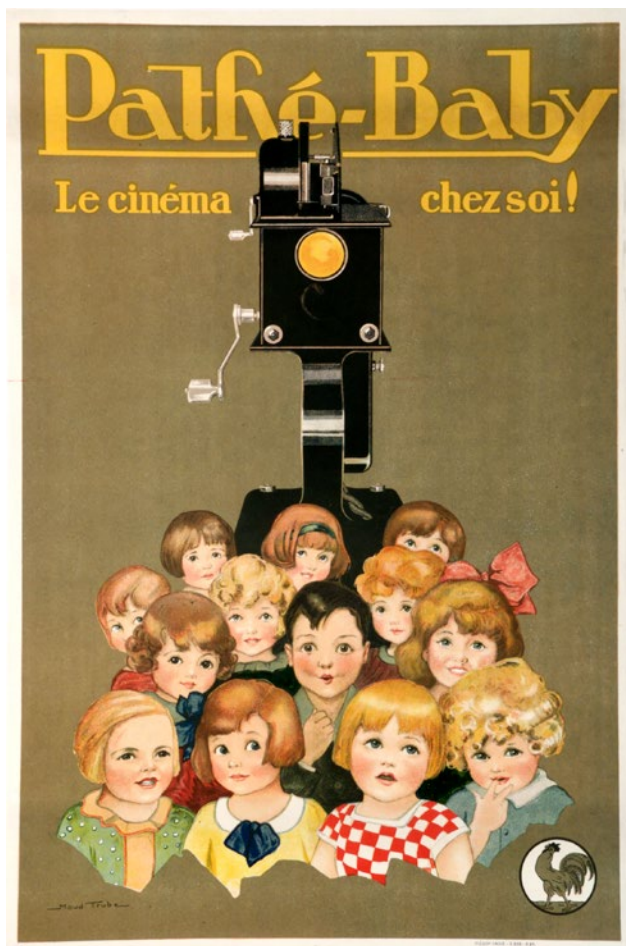
### Pathé-Baby is 100!

The Jérôme Seydoux-Pathé Foundation is celebrating the 100th anniversary of the Pathé-Baby projector, which in 1922 marked the birth of the 9.5mm format, the first popular large format amateur film.

For one year, it will present an exhibition retracing the history of this Pathé-patented format, displaying pieces of equipment from Pathé's own collection, numerous archival documents, and digitized films from the catalogue.

Various events will be organized in conjunction with this anniversary:

- Demonstration workshops for both experts and novices.
- A special day dedicated to the members of European 9.5 clubs, during which their latest projects will be screened on film in the Charles Pathé room.
- On 5 and 6 December 2022, an international symposium that will highlight many little-known aspects of the history of 9.5mm. This event is organized in partnership with INEDITS, FIAF, and in collaboration with the University of Paris I Panthéon Sorbonne and Lichtspiel/Cinémathèque Bern.



[fr]

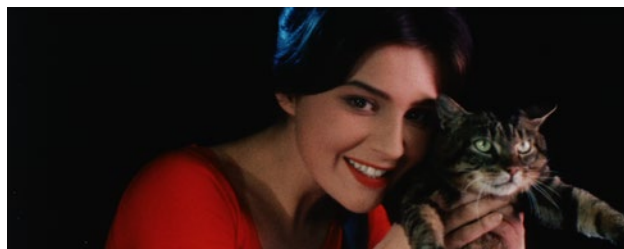
## Le Pathé-Baby à 100 ans !

La Fondation Jérôme Seydoux-Pathé fête les cent ans du projecteur Pathé-Baby qui marqua en 1922 la naissance du 9,5 mm, premier grand format amateur populaire.

Elle présentera pendant un an une exposition retraçant les grandes étapes de ce format, inventé par Pathé, en présentant ses collections de matériel, de nombreux documents d'archives, ainsi que de films du catalogue numérisés.

Autour de cet anniversaire, différents événements seront proposés :

- Des ateliers de démonstration destinés autant aux connaisseurs qu'aux néophytes.
- Une journée spéciale dédiée aux membres des clubs 9,5 européens pendant laquelle seront projetés en pellicule leurs dernières réalisations dans la salle Charles Pathé.
- Les 5 et 6 décembre 2022, un colloque international pendant lequel de nombreux aspects méconnus de l'histoire du 9,5 mm seront mis en lumière. Cet événement est organisé en partenariat avec l'association INEDITS, la FIAF et en collaboration avec l'Université Paris I Panthéon Sorbonne et Lichtspiel/Cinémathèque Bern.



*Až přijde kocour* (Vojtěch Jasný, 1964)

## > PRAGUE NÁRODNÍ FILMOVÝ ARCHIV

### New Restorations

In the past months, Národní filmový archiv, Prague, was proud to present a couple of new digital restorations. *O slavnosti a hostech* (Jan Němec, 1966) was restored in Prague by the Universal Production Partners and opened at the International Film Festival Karlovy Vary, and was also shown at the Lumière Film Festival in Lyon. *Až přijde kocour* (Vojtěch Jasný, 1964) was restored in Bologna at L'Immagine Ritrovata under the supervision of the NFA, and opened at the Cannes Film Festival. This restoration was based on the duplicate positive preserved by the NFA and prints kindly provided by FINA: Filмотека Narodowa – Instytut Audiowizualny and the National Film Institute Hungary – Filmarchiv. We are also very grateful to many other FIAF affiliates who have helped us with *Kocour* (Bundesarchiv, Cinémathèque royale de Belgique, Gosfilmofond of Russia, and Jugoslovenska kinoteka).

Matěj Strnad



## Věrní zůstaneme / We Will Remain Faithful

This special [DVD](#) & [online edition](#) contains preserved film documents of the Czechoslovak army-in-exile during World War II. Bringing together archivists, curators, and film and military historians, the project gathered and contextualized documentaries, newsreels, propaganda films, amateur footage, and dailies shot by Czech filmmakers. This wide range of materials, accompanied by articles written by renowned scholars and curators, testifies to how the film medium was used to represent the activities of a peripheral Allied nation. The resulting collection opens up space for further examination of (inter) national memory and ideological narrativization of the Second World War, as well as their blind spots.

Jiří Anger



Brazilian actress Cacilda Becker celebrated at the Cinemateca do MAM.

## > RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

### Reopening of the Cosme Alves Netto Theatre

Closed in March 2020 due to the Covid-19 pandemic, the Cinemateca do MAM's theatre was reopened on 28 October 2021. A special program dedicated to the World Audiovisual Heritage Day was presented at the opening, with a double tribute: to the Brazilian actress Cacilda Becker (1921-1969) on the centenary of her birth, and to the actor, screenwriter, producer, and former director of the production pole *Pólo Cine e Vídeo*

*de Comunicação*, Claudio Petraglia (1930-2021). The theatre is named after the former director of the Cinemateca Cosme Alves Netto (1937-1996), who played a significant role in our federation.



### New visual identity for the Cinemateca do MAM

In October, a new visual identity for the Cinemateca was presented. The brand was created by the Brazilian designer Thiago Lacaz. The central element is a symbol built from the repetition of the logo of the Museum of Modern Art in Rio de Janeiro, which evokes the architecture of the main building, and also a stylized sprocket roller. In an animated version it recreates the movement, speed, and intermittent pattern of film projection.



### Veredas do Patrimônio audiovisual

In November 2021, the Veredas do Patrimônio audiovisual project was concluded. The project intends to promote the importance of film heritage and educational projects from Brazil and abroad. In 11 sessions held from January to November 2020, we presented the work developed by, among others, Cinemateca Pernambucana (Brazil), Cineteca Nacional de Chile (Chile), Eye Filmmuseum (The Netherlands), Film Heritage Foundation (India), UCLA Film & Television Archive (USA), and the Women Film Pioneers Project (USA). The partnership with these institutions was essential for the project's successful achievements.

José Quental

## > ROCHESTER GEORGE EASTMAN MUSEUM

### Return of the Nitrate Picture Show in 2022

After a two-year hiatus due to the Covid-19 pandemic, the Nitrate Picture Show, the festival of film conservation, will return for its sixth year, with screenings in the museum's Dryden Theatre. The festival features vintage nitrate prints from international archives and the Eastman Museum's own collection. It will open with a screening of David O. Selznick's personal print of *Portrait of Jennie* (1948), with its astonishing combination of black & white, Technicolor, tinting, toning, and Magnascope. For festival passes and further information, please visit: <https://www.eastman.org/nitrate-picture-show>

For the most recent information regarding health and safety policies at the Eastman Museum and Dryden Theatre, please see: <https://www.eastman.org/health-safety-dryden-theatre>



The Cinemateca staff back at work. Photo by Lauro Escorel.

## > SÃO PAULO CINEMATECA BRASILEIRA

### A New Start for the Cinemateca Brasileira

So here we are... again. On 18 November, a small team was allowed to re-enter the Cinemateca Brasileira, which had been closed for 16 long months. This thrilling event was possible thanks to an initiative from SAC – Sociedade Amigos da Cinemateca, which raised funds for a three-month Emergency Plan and got permission from the Secretariat of Culture and the Audiovisual Secretariat.



Photo by Lauro Escorel.

Now we are working on the diagnosis of the collection, building structures, equipment, communication and database systems. A small group is already in charge of examining nitrate reels. We know it's not necessary to describe the situation – we all can imagine what a 16-month shutdown can do to a film archive.

Even before the three-month Emergency Plan ends, we hope the Administration Contract – an agreement between SAC and the Audiovisual Secretariat – is signed, in such a way that there is no other gap in the workflows. SAC won a public tender that selected it for this contract, set to have a 5-year duration. This will allow, if all goes well, reasonable stability for the team and for the collection. It's a race against time.

No one described our feelings better than our mentor, Professor Carlos Augusto Calil, who has been fighting by our side for the Cinemateca to return to some normality. He said: "It's a mixture of grief and hope". With the solidarity that we have received from everyone, during all this time, we will do everything in our capacity for hope to win.

Thank you very much!

The Cinemateca Brasileira staff

## > SAN FRANCISCO SAN FRANCISCO SILENT FILM FESTIVAL

### Restoration and Preservation

Although SFSFF has been unable to present live screenings during the pandemic lockdown, the restoration and preservation team has been busy on a number of fronts. In November they completed work on *The Primrose Path* (1925) and *Below the Surface* (1920) in collaboration with the Library of Congress. There are four additional projects underway with the participation of FIAF affiliates: *Flowing Gold* (1924) with Národní filmový archiv (Prague), *The Street of Forgotten Men* (1925) with the Library of Congress, the Benjamin T. Gault Collection of Irish films (1925-27) with the Irish Film Institute, and *The Dragon Painter* (1919) with Eye Filmmuseum and the George Eastman Museum.



This shot was taken at SFSFF's "The Little Tramp at 100" event in 2015. Photo by Pamela Gentile.

### Online Activities

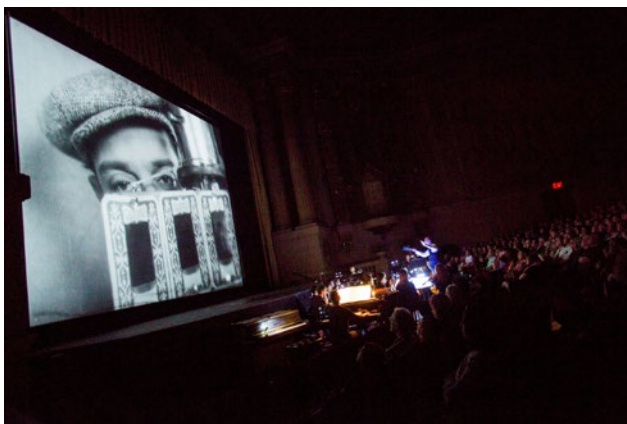
SFSFF has maintained an active presence online, hosting Musicians' Masterclasses with many of the festival's regular accompanists, including Günter Buchwald, Stephen Horne, the Mont Alto Motion Picture Orchestra, and the Matti Bye Ensemble; and an online version of the popular "Amazing Tales from the Archive". "Amazing Tales" presenters include Meghan Holly and Erin Palombi from the Library of Congress, Bruce Goldstein of the Film Forum, Serge Bromberg of Lobster Films, and Kate Guyonvarch from the Chaplin Office. All online Masterclasses and "Amazing Tales" were recorded, and are available for viewing at [silentfilm.org/screening-room](https://silentfilm.org/screening-room)



Victor Sjöström's *Terje Vigen* at SFSFF 2017, accompanied by the Matti Bye Ensemble. Photo by Pamela Gentile.

### City Lights with Symphony Orchestra

On 19 February 2022, SFSFF will present CITY LIGHTS at the glorious Deco movie palace the Paramount Theatre in Oakland, California. The Oakland Symphony, conducted by maestro Timothy Brock, will accompany the film. Brock is the leading authority on the music of Charles Chaplin and was selected by the Chaplin family to restore his 12 published film scores — including CITY LIGHTS. In its first live event since the pandemic lockdown, SFSFF is pulling out all the stops: Chaplin's masterpiece at the beautiful Paramount Theatre with a symphony orchestra! An event not to be missed!



Buster Keaton's *The Cameraman* at SFSFF 2019, accompanied by Timothy Brock conducting the SF Conservatory of Music Orchestra. Photo by Pamela Gentile.

## San Francisco Silent Film Festival Celebrates its 25th Anniversary: 5–11 May 2022

SFSFF puts on its 25th anniversary festival at San Francisco's movie palace the Castro Theatre, which is celebrating its 100th anniversary in 2022! The festival is live cinema at its best, with silent-era films presented in restored and preserved prints with live musical accompaniment by musicians from around the world. Festival accreditation is available to FIAF members.



Original poster of the event.

## > SOFIA BULGARIAN NATIONAL FILM ARCHIVE

### Tribute to Vasil Gendov

The Bulgarian National Film Archive presents a tribute to the pioneer of Bulgarian cinema, Vasil Gendov. The year 2021 marks 130 years since his birth.

The special event will consist of an exhibition of photographs and a two-film screening – a digitally restored version of *Love Is Folly* (1917, dir. Vasil Gendov) and a documentary about the director, *The First* (1975, dir. Ivan Popov).

It will take place at the Odeon cinema at 18.00 on 7 December 2021.

Watch the digitally restored *Love Is Folly* (1917) at any time on the [YouTube channel](#) of BNFA.



Pictures from films included in *En filmhistorisk resa*.

## > STOCKHOLM SVENSKA FILMINSTITUTET

### Film literacy resource launched

On 1 December the Swedish Film Institute launched a film literacy resource called *En filmhistorisk resa* [A Journey through Film History], to be used free of charge in the curriculum by teachers of students aged 13 to 15. The web resource includes texts on films, suggestions on topics for discussion, and film clips, and is aimed to provide an understanding of the medium itself and how narrative modes and film language have evolved through time, and by technological innovations.

*En filmhistorisk resa* is based on examples from Swedish film history, and the clips are taken from films which have been digitally restored by the Swedish Film Institute. Schools can also book the films in their entirety for cinema screenings (some films are also available for free streaming at Filmarkivet.se). Among the films included are *Sången om den eldröda blomman / Song of the Scarlet Flower* (Mauritz Stiller, 1919), *Dunderklumpen!* (Per Åhlin, 1974), *Fucking Åmål / Show Me Love* (Lukas Moodysson, 1999), and *Belleville Baby* (Mia Engberg, 2013).

The web resource is available (in Swedish only) at <https://www.filminstitutet.se/enfilmhistoriskresa>.

Lova Hagerfors



## > TALLINN FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA

### 125 hours from Tallinnfilm's collection to be digitized and made accessible online by 2023

According to the Plan of Action of the Ministry of Culture, the Film Archive of the National Archives of Estonia is carrying out its second film digitization project, which includes 125 hours of black & white narrative features, newsreels, and documentaries made between 1940 – 1993. In particular, the project brings into the spotlight the Estonian documentary film heritage, as the entire collection of Tallinnfilm's 35mm black & white documentaries will be digitized by 2023. The 4K digitization and post-production workflow is outsourced to Ratus OÜ/Prasad Corporation Private Ltd, and will be completed by December 2022; cataloguing will continue until April 2023.

Eva Näripea



Evacuees filling a downtown street in Tokyo in a scene from *The Great Kanto Earthquake* [repatriated film version] (1923).

## > TOKYO NATIONAL FILM ARCHIVE OF JAPAN

### New Website

In collaboration with the National Institute of Informatics, the National Film Archive of Japan launched a website called "Films of the Great Kanto Earthquake of 1923" on 1 September. On the same date 98 years ago, Tokyo and its surrounding areas were devastated by the historic quake that killed 105,000 people and left more than 2 million homeless. NFAJ will be updating the site regularly with additional titles from its documentary film collection, aiming to have 20 titles available by the centennial of the disaster in 2023. In addition to the full films, many individual scenes clipped from the footage can be viewed with detailed metadata (description, location, shooting time, and related documents).

## > TORONTO TIFF FILM REFERENCE LIBRARY AND CINEMATHEQUE

### New CEO

The Board of Directors of the Toronto International Film Festival (TIFF) announced the appointment of Cameron Bailey to the role of CEO on 30 November. An industry leader with 25 years with the organization, Bailey has been instrumental in growing and cultivating TIFF's loyal audiences and ensuring the Festival is an essential stop for filmmakers, industry professionals, and journalists from around the world.

### Telefilm Digitization Project

In 2021 TIFF became a partner on the Telefilm Digitization Project, supporting the curation, digitization, and preservation of seminal Canadian feature films. The project connects partner film organizations across Canada to complete the digitization of 10-12 films by March of 2022.

### Book on the history of Icelandic Film

*A History of Icelandic Film* by Steve Gravestock, the first book-length history of Icelandic film in nearly two decades, traces the evolution of this unique national cinema. Focusing on the rapid growth of feature-length films after the establishment of the Icelandic Film Fund in 1979, *A History of Icelandic Film* charts the development of key filmmakers, and investigates Icelandic genre-movie traditions such as the Viking Film, the folk comedy, and "Nordic noir", as well as the prevalence of the supernatural. Published by the Toronto International Film Festival. Distributed in Canada by Wilfrid Laurier University Press. Distributed outside Canada by Indiana University Press.



> **VIENNA**  
ÖSTERREICHISCHES FILMMUSEUM/AUSTRIAN  
FILM MUSEUM

### 100 Years of Amos Vogel

To commemorate the 100th birthday of Amos Vogel (1921-2012), the Austrian Film Museum will honor the legendary Vienna-born émigré, curator, and writer with a series of activities and projects throughout the year: the Amos Vogel Atlas film series, a major retrospective in collaboration with the Vienna International Film Festival entitled *A Tribute to Amos Vogel*, the exhibition *Seeing Films Is a Way of Thinking*, and numerous online studies and materials that explore his idea of film as a subversive art.

The Austrian Film Museum is also the permanent home to the Amos Vogel Library, which contains more than 8,000 books, journals, and juvenilia from the film scholar's private collection. Despite some rare artists' books and autographs, it is essentially a research library, whose numerous annotations provide insights into how this subversive pioneer thought. <https://www.filmmuseum.at/en/amosvogel>

Tom Waibel

### Collection on Screen

In 2021, the Austrian Film Museum launched a new series, *Collection on Screen*, to explore its own collection in a critical and creative manner.

Most of a museum's collection, acquired over the centuries of its existence, remains dormant and unseen. Only a small percentage is exhibited and shapes the historical canon, and this canon is now in urgent need of revisions and updates. Likewise, we live in an era in which the circulation of museum objects, such as heavy 35mm prints, is becoming less and less viable for a variety of reasons, ranging from global ecological concerns to the ever-increasing fragility of the prints themselves.

Jurij Meden, Christoph Huber



### New restoration: *Blind Husbands*

Erich von Stroheim's directorial debut *Blind Husbands* (1919) was a remarkable success with critics and at the box office. The film only survived in a shortened and cropped version preserved at MoMA until an original release print turned up in Vienna at the Austrian Film Museum. The Austrian Film Museum's restoration is a reconstruction of the original 1919 version based on film elements preserved at the Austrian Film Museum and MoMA, as well as the original screenplay and continuity script from the archives of Universal Studios.

The premiere of the restored version took place at the Vienna Konzerthaus with live accompaniment from a new composition by Andreas Eduardo Frank, per-

formed by the ensemble recherche under conductor Nacho de Paz.

Janneke van Dalen



*H-8...* (Nikola Tanhofer, 1958).

## > ZAGREB

HRVATSKI DRŽAVNI ARHIV - HRVATSKA KINOTEKA  
/ CROATIAN STATE ARCHIVE – CROATIAN CINE-  
MATHEQUE

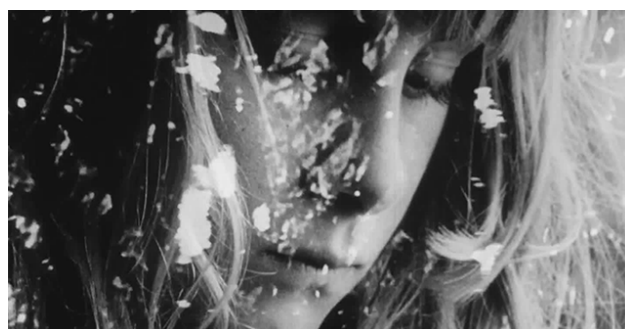
**Book series: *Words beyond image: reproductions of the scripts of Croatian film classics preserved in Croatian State Archives Handcuffs*** (edited by Mladen Burić)

This edition dedicated to one of the best Croatian modernist films, *Handcuffs* (Krstó Papić, 1969), includes a reproduction of the original script containing handwritten comments on changes made during the shooting of the film, photographs, biographies, an essay on perception and the significance of the film for Croatian culture, and an intimate study of the author's personality by his friend and colleague Branko Ivanda. Published by Croatian State Archives, 10 000 Zagreb, in Croatian, 196 pages, ISBN 978-953-7659-78-3

Croatian film classics preserved through recent digital restoration projects continue to gain attention of the major film festival selectors.

After *The Ninth Circle* (France Štiglic, 1960) was selected for the Classics section of the 2020 Cannes Film Festival (which unfortunately got cancelled altogether due to the pandemic), this year's Venice Classics included Nikola Tanhofer's *H-8...* (1958), also voted the best

Croatian film of all time in the recent local critics poll. As the pandemic made it impossible to realize the Classics section within the framework of the festival, digitally restored *H-8...* will be screened in the special programme entitled "Venezia Classici – Fuori Mostra" scheduled for February 2022 at the Rossini Cinema in Venice.



Gunvor Nelson's *My Name is Oona* (1969)

## > BERKELEY

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

### New Film Preservation Project

The University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA) is in the process of preserving ten short films that were distributed by the San Francisco Bay Area-based Serious Business Company (SBC), an independent film distribution company founded by Freude (1942–2009), operating from 1972 to 1984. The selected works provide insight into women's artistic production of the time while highlighting a breadth of styles and concerns. Among them is Gunvor Nelson's *My Name is Oona* (1969), named to the National Film Registry in 2019. Also included in this slate of films are: Alice Anne Parker's *I Change I Am the Same* (1969), a playful critique of clothing and gender roles; four films exploring domesticity and the artistic life made by Freude; Josie Winship's animated *Bird Lady vs. the Galloping Gonads* (1976); Karen Johnson's *Orange* (1970); and Judith Wardwell's satirical take on America's sanitation obsession, *Plastic Blag* (1968). This preservation project is being funded by the National Film Preservation Foundation.



## 02 News from the FIAF Executive Committee



### > Virtual Executive Committee Meeting on 15-16 November 2021

The Executive Committee (EC) met once again via videoconference for its autumn 2021 meeting, on 15 and 16 November. Here are a few highlights of the discussions held and decisions made during the two days of meetings.

The EC first discussed various affiliation issues. Although it had not received any new applications for FIAF affiliation, it noted that a number of film heritage institutions around the world are interested in joining FIAF and should be ready to apply in 2022.

The EC also approved the Senior Administrator's request to postpone FIAF's Statistical Survey, due to take place in 2021, until 2022, as the online questionnaire was not fully ready yet. The EC also welcomed the fact that the vast majority of FIAF affiliates had fulfilled their duty to send their Annual Reports in 2021, although it was agreed that tougher action should be taken against the few affiliates which regularly fail to send theirs.

The EC discussed the Technical Commission's Digital Statement Part II and appointed a working group to prepare feedback and suggest a few minor modifications to the text before it is officially published.

The EC discussed the various nominations received for the 2022 FIAF Award. The outcome of this discussion will be shared with the FIAF community in due time.

The EC then examined the project of a *Film Atlas* proposed by James Layton of The Museum of Modern Art, for which he was seeking support from FIAF. The EC unanimously agreed to allocate 6,100€ of FIAF's 2022 budget to that exciting project, which will no doubt greatly benefit the FIAF community. This money will help cover the cost of a part-time Project Coordinator in 2022, and initial work with FIAF's web programmer on the resulting online resource. (For more on this project, see also the "News from the Secretariat" section of this *Bulletin*.)

Finally, the EC appointed a selection committee to examine the applications for funding received as part of the autumn 2021 round of funding of the FIAF Internship Fund, and announced their selection in early December. (See also the "Training and Outreach" section of this *Bulletin*.)



## > Iris Elezi Resigns as EC member

Iris Elezi had no choice but to resign from the Executive Committee in November, following the end of her term as Director of the Albanian Film Archive. The EC thanked Iris for her work as an EC member since she was first elected in 2019, and wished her all the best in her future endeavours.

The EC will therefore be one member short until the next election, which will take place during the 2023 General Assembly.

## > Next EC meeting

The next full EC meeting is due to take place on 23 and 24 April 2022 in Budapest, just before the start of the 2022 FIAF Congress.

## 03 News from the Secretariat



### > FIAF Staff and Office

After a difficult first half of the year, the FIAF Secretariat was finally able to resume a near-normal life at the end of the summer... until a new wave of the COVID-19 pandemic in November led the Belgian Government to take new restrictive measures, which forced the team of the Secretariat to work mainly from home again.

Our latest recruit Barbara Robbrecht (our former intern) started on 7 September, on a 3.5-day-a-week contract. The bulk of her work has been to assist with the FIAF Historical Archive and the FIAF History Project. She has made huge progress with the cataloguing and digitization of the FIAF Historical Archive and the development of the historical section of the FIAF website, and has provided crucial support for the authors of the forthcoming book on FIAF's history. She is also providing other help in the office as is required.

The contract of our HR and accounting assistant Elsa Degerman has also been increased from 2.5 days to 3 days a week, as it was already the reality of her work for the office, so it was only fair that her contract should reflect that reality.

We can also count on our efficient network of freelance specialists. Our graphic designer Lara Denil (based in Namur in Belgium), *JFP* Editor Elaine Burrows (London), copy-editor Cathy Surowiec (London), our web programmer Jean-Pascal Cauchon (Tours, France), and our two translators Aymeric Leroy (Grenoble, France) and Itziar Gomez Carrasco (Sevilla, Spain) remain as available and reactive to our many last-minutes demands as ever.

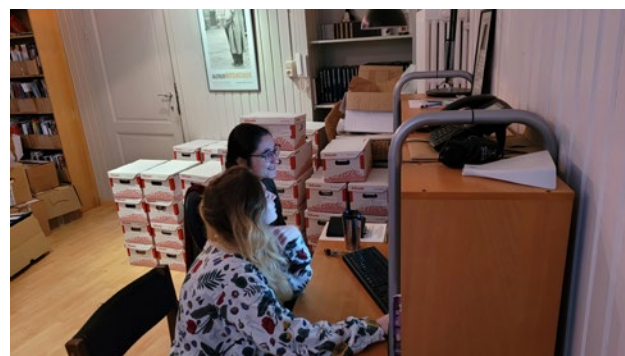
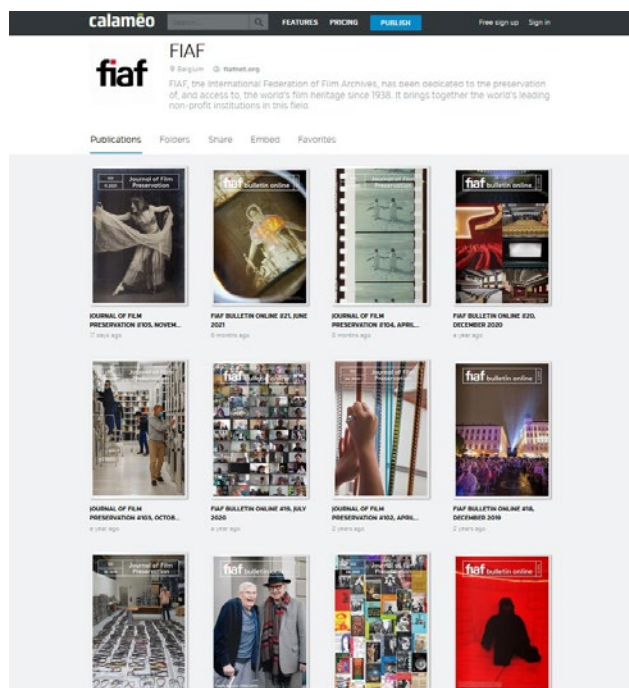
Our Brussels office is starting to be really full, because of our latest acquisitions for the FIAF Historical Archive, and our ever-increasing stock of publications. The Cinémathèque royale de Belgique has kindly agreed to store a significant part of our stock on their premises, so we must organize that move in the next few weeks.

### > FIAF website

The FIAF website remains a key source of information for the FIAF community and beyond, so we continue to spend a lot of our time maintaining it and adding new resources to it – including regular news items and the promotion of important forthcoming events in our field.

The FIAF website has also become a crucial tool to assist with our training and outreach events – it was key to the success of our last Winter School, Latin-American seminar, and BAVASS, especially regarding the management of participants' registrations and feedback.

With the help of EC and PACC member Brian Meacham, we are in the process of checking and updating every entry of our list of surviving photochemical laboratories, and created a [new way of presenting the data](#), via a searchable database.



Barbara Robbrecht and Lâl Ozalp at work on the FIAF Historical Archive.

## > FIAF Historical Archive and FIAF History Project

Thanks in great part to the work of our colleague Barbara Robbrecht, we have continued to **catalogue**, digitize, and **make accessible** large quantities of historical documents as part of our work on the FIAF Historical Archive. Cataloguing and digitizing priorities were set to fit the forthcoming FIAF history book, so that the authors of the selected chapters can research their topic without having to come to Brussels. We are currently focusing our attention on documenting the histories of the various FIAF Commissions.

As part of our ongoing partnership with the History Department of the University of Brussels, which was initiated ten years ago, we welcomed Lâl Ozalp, our ninth intern, who familiarized herself with our archival collections and helped us catalogue, digitize, and provide access to archival documents relating to the **FIAF Copyright Commission** (1971-1980). We have agreed to host another ULB student in January 2022.

The Secretariat keeps acquiring new archival documents. For instance, FIAF Honorary Member Roger Smither digitized for us and sent us hundreds of photographs of his many FIAF trips over the years. These have been added to our photographic archive. The Cinémathèque royale de Belgique have also given us digital files of previously unseen photographs of 1960s FIAF Congresses.

Making the entire collection of the *Journal of Film Preservation* (now including the entire back catalogue, going back the first issue of the *FIAF Bulletin* in 1972!) available for free on the **Calameo publishing platform** has also dramatically increased the readership of both the *JFP* and the *FBO*, and therefore FIAF's visibility in the wider world. As of 15 December 2021, the last four issues of the *JFP* have been consulted a combined total of 22,000 times, and the last three issues of the *FBO* nearly 5,000 times.



The "Ledoux and FIAF" display at the Ledoux Exhibition organized by the Cinémathèque royale de Belgique.

Talking of the Cinémathèque royale de Belgique, Jacques Ledoux, Curator of that institution from the late 1940s to his death in 1988, and a major FIAF figure for much of that period, would have been 100 on 15 October. To mark the centenary of his birth, the Cinémathèque has organized an exhibition about Jacques Ledoux (from 15 September 2021 to 27 February 2022 at its premises in Brussels), and FIAF was invited to contribute a section of the exhibition on Ledoux and FIAF.

As part of that project, we decided to curate a [first online exhibition](#) contextualizing the documents displayed at the Cinematek, and presenting a few additional items. These include rare photographs, archival documents, publications, and even a few audio recordings from the 1970s and 1980s, thanks to the digitization of our collection of audiotapes by IULMIA. We have received some very positive feedback on this project.

The FIAF History book project has perhaps not made as much progress as we had initially thought – our priority in the last few months has been to give access to as many documents as possible to the authors selected for the thematic chapters of the book. We are planning to hold an online study day with the authors in January, to discuss progress.

## > 2022 FIAF Directory

We will be publishing a new *FIAF Directory* (both electronically and in print) in February 2022. Affiliates which have not responded to the Secretariat's calls to provide updated contact details about their institution are strongly encouraged to do so at the earliest opportunity via the dedicated online form on the FIAF website.

## > Tales from the Vaults

The book *Tales from the Vaults: An Illustrated History of Film Technology around the World* is the result of a partnership between FIAF and the International Research Partnership on Cinema Technology Technès. Co-edited by Rachael Stoeltje (representing FIAF) and Louis Pelletier (representing Technès), it will include 100 essays and their accompanying images, telling the stories of some of the most fascinating artefacts of film technology preserved by film archives around the world. The entries have been accepted from archivists, scholars, and historians in 36 countries.

At this time, the book and the essays are in the process of being prepared for publication. Due to the complex nature of the project, the many stages that each of the 100 essays go through require the involvement of several people (editors, copyeditor, proofreaders, translators) and is therefore dependent on the availability of each of those people throughout the project. For these reasons, we had to revise our production schedule. We are now hoping that the editorial and translation phases will be completed by next summer, and the book should be ready for publication by early 2023.



Helen Chandler in a color test made by the Fox Film Corporation on the set of *Rough Romance* (1930). The Two-Color Kodachrome process was licensed by Fox in 1929 and was rebranded as Fox Nature Color and later, Fox Color. Film Technology Frames Collection, George Eastman Museum.

## > Film Atlas

At its November 2021 meeting, the FIAF Executive Committee unanimously decided to support the project *Film Atlas*, initiated by James Layton, a colleague of The Museum of Modern Art in New York (although this will be an independent project for him).

The proposed *Film Atlas* will be an encyclopedic online resource pairing high-resolution imagery with scholarly essays to document the history of film as a physical medium from the dawn of cinema to the present. Facilitated by collaboration between international archives, this dynamic reference, research, and teaching tool will offer a comprehensive visual guide to every motion picture film format, soundtrack, and colour process ever invented. It will be both a tool to document and understand the development of motion pictures as a constantly changing physical medium, and a showcase for FIAF members' collections and preservation work.

It is expected that this ambitious project will be developed over five years. James Layton has already received commitments from several institutions to supply a significant number of film frame digital reproductions, including the George Eastman Museum (US), the Natural History Museum of Los Angeles County (US), the Smithsonian Institution / National Museum of American History (US), the Cinémathèque française (France), and the National Science and Media Museum (UK). The Louis B. Mayer Foundation has already awarded a grant to the Project, to scan the entirety of the massive historical film frame collection at the Natural History Museum in Los Angeles.

Accomplished project manager and researcher Crystal Kui has been hired for one year as a part-time Project Coordinator. She will be responsible for drawing up the necessary entry templates, working with writing contributors to assign and meet deadlines, organizing peer-reviews, and overseeing and managing the thousands of illustrations as they come in. James and Crystal are a husband-and-wife team who have successfully worked on two major book projects, at the George Eastman Museum and independently.

## > Affiliates' Annual Reports

As of 12 November, the FIAF Secretariat had received 153 [Annual Reports](#) for the year 2020 from our 172 affiliates (90 out of 92 Members, and 63 out of 80 Associates). It is one of the highest return rates ever. This essential resource on the work and challenges of film archives around the world is available in the restricted-access area of the FIAF website.

As part of the FIAF History Project, the Secretariat has also added [affiliates' historical annual reports](#) to the FIAF website (post-war period to 1990). This is another in-

credibly useful source of information about our affiliates and their history, and the history of our global network.



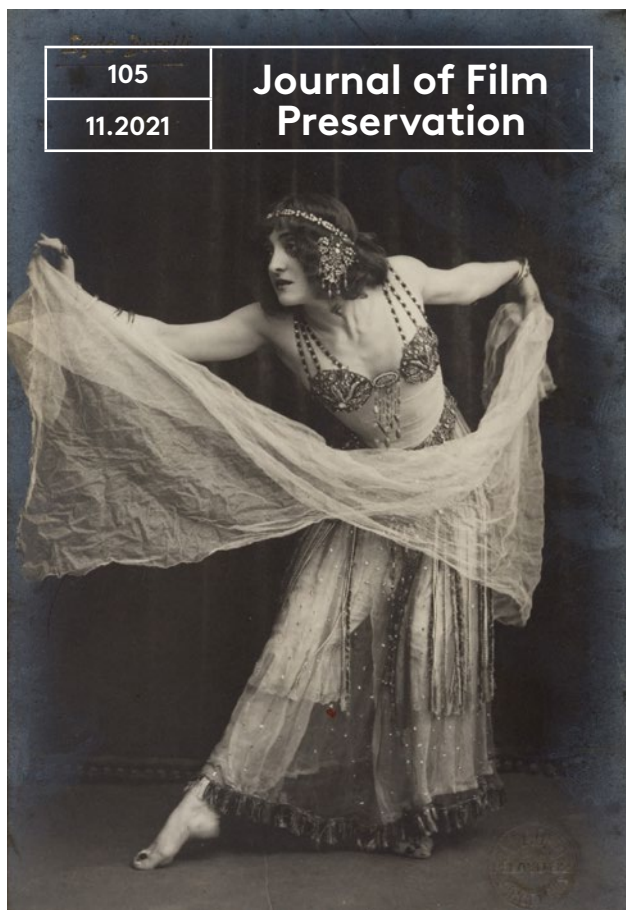
FIAF drinks in Bologna during Il Cinema Ritrovato 2021.

## > *Physical Characteristics of Early Films as Aids to Identification*

The new edition of Harold Brown's seminal book about early film identification was released a year ago, and it has sold well over the last year; nearly 500 copies have been sold via the FIAF Secretariat and our North American distributor Indiana University Press. These sales have allowed FIAF to recoup a significant part of its investment in the project.

The book's editor Camille Blot-Wellens and contributors Martin Koerber, Peter Bagrov, and Christophe Dupin presented the book at Il Cinema Ritrovato in July. The presentation was followed by drinks offered by FIAF for colleagues of the FIAF network present in Bologna for the Festival.

## 04 News from the *Journal of Film Preservation*



Our autumn 2021 issue, which is once again [available electronically](#) as well as in print, was published a little later than usual, but, as ever, is full of articles mixing history, technical activities, and topics such as copyright and cataloguing, with reviews of a variety of books and DVDs. The print copies were delivered to FIAF on 16 December and they have now been sent to our subscribers, affiliates, and Supporters.

As usual, future issues (for 2022 and even 2023) are already in progress. In them we are hoping to include articles on video preservation, Gasparcolor, the setting up of a new digital facility in Turin, restoring film of the Great Kanto Earthquake of 1923, the centenary of 9.5mm film, and a mini-dossier on Access to mark 25 years since the publication of [Issue No.55's access manual](#). Other suggestions are presently coming in, and of course we always welcome your proposals for articles – in English, French, or Spanish – on your current archival activities, technical progress you have made, celebrations for anniversaries, or indeed on anything you think would be of interest to other FIAF affiliates.

A while ago, we decided that we should aim to include reviews of publications – whether your own or ones you would like to recommend, whether books or DVD releases – which are not in one of FIAF's official languages. Obviously, for us to ignore publications not in English, French, or Spanish is potentially to ignore much of what is produced around the world. We can often find someone who reads other languages and knows something of the producing country's moving image culture. The Journal should be relevant to all our readers, wherever they are.

Elaine Burrows, Editor  
[jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org)

## 05 News from the P.I.P.

### > The 50th anniversary of the P.I.P.

We are very proud to introduce the **new logo** that Lara Denil has designed for the 50th anniversary of FIAF's Periodicals Indexing Project. The logo will be used in all communication regarding the 50th anniversary (celebration book, celebration event, publication P.I.P.-related documents on the FIAF website, etc.).

We made good progress on the **special celebration book** which we plan to publish in the Summer of 2022. The main body of the book (50 Milestones of the P.I.P.) is already completely finished and we have received 48 personal testimonials so far (our goal is to publish 50 contributions in total). Cathy Surowiec, who will also write one special insert, will start to copy-edit and proofread the texts in January 2022.

We have now decided on the exact dates of the **celebratory event**. The two-day event will be held on 22 and 23 September 2022 in Copenhagen, where the P.I.P. originally started in 1972. We hope that the P.I.P. celebration will coincide with the opening of a new outdoor terrace at the Danish Film Institute, which will host the event. Besides the presentation of the book, the event will include an indexing workshop and a documentation symposium, organized in collaboration with the Cataloguing and Documentation Commission. Since the coronavirus continues to haunt us for the moment we will have to evaluate if a big in-person event is realistic or not.



We aim to publish soon on the FIAF website electronic versions of all the **archival documents of the Documentation Commission** from 1968 to 1997. At the beginning of 2022, we plan to include P.I.P. related materials (reports from the P.I.P. Editor, publicity and other documents).

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**.

Rutger Penne  
P.I.P. Editor  
[r.penne@fiafnet.org](mailto:r.penne@fiafnet.org)



## 06 News from the Commissions



### Manual FIAF de Catalogación de Imágenes en Movimiento

#### > Cataloguing and Documentation Commission (CDC)

##### Members of the CDC:

Adelheid Heftberger (Head), Natasha Fairbairn, Anna Fiaccarini, Maria Assunta Pimpinelli, Siobhan Piekarek, Mats Skärstrand; Rutger Penne (Ex-officio), Circe Itzel Sánchez González, and Elżbieta Wysocka.

##### Spanish version of the *FIAF Moving Image Cataloguing Manual*

The FIAF-CDC is pleased to make available to cataloguers and specialists who collaborate in film archives in Latin America, the Spanish version of the *FIAF Moving Image Cataloguing Manual*. The translation was carried out by Ageo García (Tulane University; RDA Trans-

lator) and Circe Sánchez González (National Autonomous University of Mexico, Librarian, and Cataloguing Specialist). The Spanish translation of the *FIAF Moving Image Cataloguing Manual* (2016) was carried out under strict quality control of the terminology with strict adherence to the original English version. A meticulous selection of the most appropriate equivalent terms in the Spanish language was carried out, with the participation of numerous Spanish-speaking specialists in description, cataloguing and handling of filmic materials. The PDF file of the Spanish version will be available on the FIAF website by the end of December.



#### In Memoriam: Laurent Bismuth

Current and past members of the Cataloguing and Documentation Commission were shocked to hear the news of the passing on 3 December of Laurent Bismuth, who has been closely involved in the CDC's work since 2010, and had been a member of the Commission since 2017. He will be remembered by his friends on the CDC for his fierce, yet always polite, battle for the 4-tier level of the EN 15907 European Standard, his pivotal work on the restoration report, his expertise and contributions to all our discussions, and most of all, for his kindness and his humour. He will be missed sorely.



The Sound Restoration subgroup of the Technical Commission meeting at the FIAF Secretariat on 20 September 2021.



## > Technical Commission (TC)

### 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

### The Digital Statement

Digital Statement Part IV Sound Restoration:

On 20 and 21 September, the Sound Restoration subgroup met at the FIAF office in Brussels and at Cinevolution in Mons to work on a chapter about sound preservation and sound restoration.

### Minimum Viable Archiving project

This multi-year, multi-part project has 3 sections, including the Documentation toolkit, which is being developed to include sections on collection policy, identification, conservation, and digitization and restoration. Caroline Fournier and Camille Blot-Wellens have enriched the resources of the toolkit, notably thanks to the contribution of Brian Pritchard, who very kindly shared with them identification methods (image and sound). Where available, material will be made in multiple language versions.

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.

Following the efforts to push forward the Minimum Viable Archive project, an architectural design proposal using maritime containers as a structure was presented by Tiago Ganhão to all members in a FIAF TC meeting. For the moment it was decided not to go through to the drawing phase without further technical and budgetary evaluation. Contacts have been made to talk to film archives that have had previous experience with maritime containers as temporary film storage.

### Website renovation completed

The entire TC section of the website has been redesigned, and all the links and documents have been refreshed. In addition, translations of documents have been added, where available. In the new system, all documents receive a verification date, which makes it possible to see when they were last checked. This should make it easier to review the information in the future and identify outdated links.

The extensive Online Resources list has been revised and updated by Caroline Fournier, Ulrich Ruedel, Anne Gant, and Camille Blot-Wellens. All links listed are now functional, and this section contains a wealth of information for FIAF colleagues.



## 2020 *Physical Characteristics of Early Films as Aids to Identification*

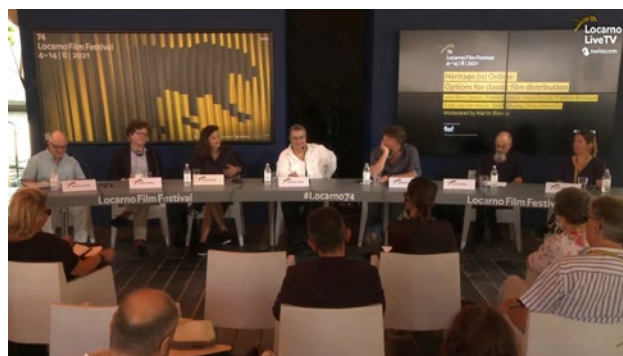
The new edition was the object of a presentation at the last edition of the festival Il Cinema Ritrovato (Bologna). Christophe Dupin introduced the figure of Harold Brown, Camille Blot-Wellens spoke about the novelties of the 2020 edition, and contributors Martin Koerber and Peter Bagrov said a few words about what this book means to them.

Camille Blot-Wellens is preparing a workshop in 3 languages (English, French, Spanish) for FIAF archivists about the physical characteristics of films and how to use the book.

## > Programming and Access to Collections Commission (PACC)

### Members of PACC:

Matěj Strnad, Národní filmový archiv (Head); Chicca Bergonzi, Cinémathèque suisse (Deputy Head); Elaine Burrows, consultant; Oliver Hanley, independent researcher and curator; David Kehr, The Museum of Modern Art – Department of Film; Brian Meacham, Yale Film Archive.



Panel discussion on “Heritage (is) Online: Options for Classic Film Distribution” in Locarno on 6 August 2021.

### PACC at Two International Events

PACC was involved in roundtables organized as part of two major international film festivals in August and October 2021. On 6 August, a panel discussion entitled “Heritage (is) Online: Options for Classic Film Distribution”, organized by Locarno Pro with the support of PACC, took place during the 75th Locarno Film Festival. Speakers included Ross Lipman (Filmmaker and restorer), Frédéric Maire (Cinémathèque suisse / FIAF), Matěj Strnad – (Národní filmový archiv / PACC), Edith Van der Heijde – Eye Filmmuseum), Dita Rietuma National Film Centre Latvia / Filmas.lv), Chiara Marañón (MUBI), and Frédéric Bonnaud (Cinémathèque française). Moderated by Martin Blaney (Screen International), the panel discussed the future of heritage film distribution, including new options and new tools to increase their international circulation in any possible distribution window. The event was live-streamed and is still available for viewing [on YouTube](#).

Another roundtable event took place in Lyon during the MIFC – Marché international du Film Classique (as part of the Lumière Festival) on 13 October. Its topic was



Panel discussion on "Archives / rights holders: What history, what relationship, what future?" in Lyon on 13 November.

"Archives / ayant-droits: quelles histoires, quelles relations, quel futur? / Archives / rights holders: what history, what relationship, what future?".

Organized by MIFC with the support of FIAF/PACC, it brought together Frédéric Maire (Cinémathèque suisse / FIAF), Lova Hagerfors (Swedish Film Institute), Sandra den Hamer (Eye Filmmuseum / ACE), Mark Hirzberger-Taylor (Park Circus), and Philippe Chevassu (Tamasa Distribution). It was moderated by Jacques Kermabon, programmer for the Archives audiovisuelles de Monaco. The panelists discussed the relationship between film archives, cinémathèques, distributors, and rights-holders, and the preservation and distribution of cinematographic works. This was envisaged as the first of several discussions which will allow these partners to find a way to collaborate more closely and make film heritage more accessible in the future.

## 07 Training & Outreach

**Film restoration workflow**

The diagram illustrates the following steps:

- Scanning:** Reels are scanned into WAV and DPX files.
- Picture restoration:** Profres Proxy of all reels is used for restoration.
- Audio restoration:** Profres Proxy of all reels is used for audio restoration.
- Export of restored picture:** Restored pictures are exported from Reel 1, Reel 2, and Reel 3.
- Export formats:** The restored pictures are exported as MAP Raw scans, MAP Restored, Profres 4444, DCP, and MP4.

The video conference grid on the right shows participants including: David Valth, Christophe Dupin, Per Legelius, Lars Karlsson, Luisa Ordoñez, Tito Cabellos, Eva Letourneau, Maja Badalic, Aleksandrakozioi, Angel Radev, Ana-Maria Năzărescu, Emma T, Robbie Noé, Angharad Griffiths, Juliana Maia, Michelle Kirby, Céline @meemo, sancha1@tirossteranes, Christen Brown, Çağrı (Çhara) Inceoglu, Marcelo Bueno, Karmine Beecroft (theyt...), Ashley Behringer, and Katharina Schmitzen.

Per Legelius (Swedish Film Institute) lectures on File Formats and Management at BAVASS 2021.

### > Biennial Audio Visual Archival Summer School (BAVASS) 2021

20 September and 1 October, online

This [second edition of BAVASS](#) was necessarily held online, which although limiting the extent and immediacy of the training, had the advantage of offering a far wider range of participants the chance to take part than would be possible for an in-person event. For the 48 places on the course, we received 87 applications, almost all of which were of a high standard. Two-thirds of the places were given to members of FIAF-affiliated institutions, and the remaining 16 places to others. The participants represented 28 different countries, from Africa, Asia, Europe, the Middle East, North America, and South America.

Building on our experience of the Cataloguing Masterclass and the Programming Winter School, the course consisted of live lectures (for all participants) and workshops (for 12 participants at a time), coupled with a range of pre- and post-session assignments and quizzes on Moodle. A total of 10 lecture topics and 9 workshop topics were covered, bringing in 18 experts from around the globe to deliver the training.

We offered the unsuccessful applicants the chance to take part as 'observers', which meant that they could do all the coursework on Moodle and watch recordings of the lectures and workshops which were made available the day after each live session. 20 people took up this opportunity and diligently worked through the whole course, which meant that 68 people in total completed the school in one way or the other.

This is the first time we had attempted an ambitious online two-week course of this sort, and we are pleased to report that the event went ahead almost flawlessly. The feedback received from both participants and trainers was universally positive and extremely complimentary, and FIAF can be satisfied that we have established a model for training film archivists which is effective, inclusive, and extremely good value for money.



Adelheid Heftberger giving a lecture for the Digital Archives Summer School, Potsdam.

## > Digital Archives Summer School, Potsdam

6-10 September 2021, Potsdam and online

This event was organized by the [Film University Babelsberg KONRAD WOLF](#), Potsdam, in cooperation with the FIAF Cataloguing & Documentation Commission and the Deutsche Kinemathek. The Digital Archives Summer School was a 5-day, practice-oriented educational event directed at staff members of audiovisual archives (including several colleagues from the FIAF community) as well anyone else interested in enhancing their knowledge about digital environments and processes related to digital archives. The Digital Archives School took place on-site at the Film University Babelsberg Konrad Wolf, but it was decided to stream parts of the programme for people who were unable to travel due to the pandemic or its economic impact. Speakers included Christophe Dupin, Heidi Heftberger, Natasha Fairbairn, and Oliver Hanley. FIAF's financial support of the event consisted of scholarships offered to several participants employed by FIAF affiliates.

## > Ateliers du patrimoine, FESPACO

19-21 October, Ouagadougou and online

The Cinémathèque africaine de Ouagadougou, in collaboration with the CNC (France) and FIAF, held a three-day event as part of the 2021 edition of the FESPACO festival, to discuss training needs of African audiovisual archives and archivists, and what strategy can be set up to answer those needs. Debates were conducted by Léonce Tira (Cinémathèque africaine de

Ouagadougou), Béatrice de Pastre (CNC), and Christophe Dupin (FIAF), with David Walsh as a guest speaker. FIAF President Frédéric Maire concluded the discussions with a short message to the participants. Simultaneous translation (French/English) was available for the new non-French participants present at the event.

Many African film and TV archives had been invited, including all African FIAF affiliates. Guests were asked to fill in a questionnaire ahead of the event, to help the organizers identify their challenges and training needs. 26 people from 10 countries (Benin, Burkina Faso, Cameroon, Ghana, Ivory Coast, Kenya, Mozambique, Niger, Senegal, Togo) attended the event, which took place at the French Institute in Ouagadougou. Most speakers took part via videoconference, which was a real technological challenge at times. The event included three important thematic workshops on film preservation, cataloguing, and digitization/digital preservation. At the end of the three-day event, a number of recommendations were formulated by the participants and speakers, who have all agreed to pursue the discussion and set up a training strategy in the next few months.

### FIAF Disaster Management Handbook

Post-BAVASS, David Walsh is working on the creation of this resource, which it is hoped will become the go-to work for AV archivists in relation to disaster preparedness. As previously reported, the handbook will include case studies, guidance on creating a disaster plan, essentials for managing an unfolding disaster, first-aid for different media, and so on. In addition to the more familiar disaster scenarios (flood, fire, earthquake, etc.), there will be guidance on dealing with cyber-attacks. The online publication of this handbook is expected in 2022.



## > Lost Forever campaign

Our Training and Outreach Coordinator also hopes to start putting into place the elements for a campaign he submitted to the FIAF Executive Committee last July, to highlight the precarious state of much of the world's film and audiovisual heritage. As a first step, he delivered a talk entitled "On the brink: the precarious state of our global film heritage" at the Patrimoni Sonor I Audiovisual conference at the Filmoteca de Catalunya in Barcelona on 28 October.

## > Physical Characteristics Workshop

Camille Blot-Wellens, Editor of the new edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification*, has offered to host a two-hour online workshop in each of the three FIAF languages in the spring of 2022, to explain to film archivists and cataloguers of the FIAF network how to make the best possible use of the book to identify early films by examining their physical characteristics.

The workshop will be organized in two parts: first, a short presentation with concrete examples of what we learn from physical characteristics of early films, and a second part based on examples of unidentified titles and film stocks provided by the participants, and how to use the book to find information. More information about the dates and registration process of this workshop will be sent to FIAF affiliates early in the new year.



The organizing committee of the 2022 FIAF Programming Winter School – Samantha Leroy, Bernard Benoiel, Elise Girard, and Christophe Dupin during a meeting at the Fondation Jérôme Seydoux-Pathé in October.

## > 2022 FIAF Programming Winter School

28-29 March 2022, Paris

In March 2022, FIAF will join forces with the Cinémathèque française and the Fondation Jérôme Seydoux-Pathé once again to offer its 7th short training course on "Programming Film Heritage", aimed at professionals in FIAF archives and beyond. It will once again be taught by programming experts from the global network of FIAF archives and other distinguished professionals. We intend to hold this 7th edition of the Winter School in person (perhaps with limited online access). It is due to take place at the Fondation Jérôme Seydoux-Pathé (Day 1) and at the Cinémathèque française (Day 2) on 28 & 29 March 2022, just before the "Toute la mémoire du monde" festival at the Cinémathèque française.

The organizing committee of this new edition is still composed of Christophe Dupin (FIAF), Bernard Benoiel and Elise Girard (Cinémathèque française), and Samantha Leroy (Fondation Jérôme Seydoux-Pathé), in collaboration with Brian Meacham of PACC. The organizers have already held several meetings in Paris, and registrations details and the programme of the next Winter School will be available sometime in January.

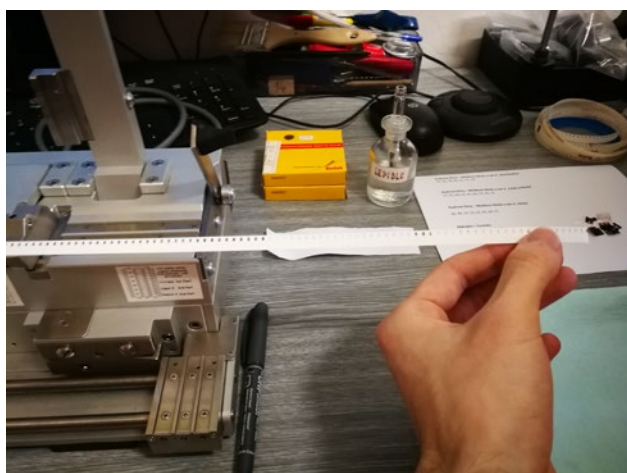
## > FIAF Film Restoration Summer School, Bologna

Our colleagues at the Cineteca di Bologna and L'Immagine Ritrovata have confirmed that the [FIAF Film Restoration Summer School](#) will take place in Bologna next summer, after the last edition had to be postponed for the past two years because of the COVID pandemic. We will be able to post more details about it on the FIAF website soon. As usual, the School will take place in three steps:

Film restoration online theory course / distance learning: 27 April to 8 June 2022 (on Wednesdays)

- Theory lectures and Il Cinema Ritrovato film festival: Bologna, 25 June – 3 July 2022
- Restoration practice classes: Bologna, L'Immagine Ritrovata, 4-15 July 2022

Further information can be obtained by emailing [frss@immagineritrovata.it](mailto:frss@immagineritrovata.it) or checking [L'Immagine Ritrovata's website](#).



Timotej Lah's internship at the Narodni filmovy archiv in Prague.

## > FIAF Internship Fund

Timotej Lah of the Slovenian Cinematheque, who was selected for an internship in the April 2021 round of funding, recently completed his internship at the Národní filmový archiv in Prague. He wrote: "I would like to thank FIAF for allowing this wonderful opportunity. The amount of new information that I gathered

during my two months at the Národní filmový archiv in Prague is overwhelming, but inspiring nonetheless. I am now equipped with a lot more information and knowledge in my area of expertise – the field of conservation-restoration, which will allow me to manage restoration projects with much more confidence. In addition, I can also gladly say I have made a couple of new good friends, which perhaps enriches my life as much as the knowledge and professional experience gained throughout the internship."

The FIAF Secretariat received three valid applications as part of the autumn 2021 round of funding:

- Angel Radev of the Bulgarian National Film Archive applied for funding for an internship at the Imperial War Museums;
- Arsenii Kniazkov of the Oleksandr Dovzhenko National Centre in Kyiv applied for funding for an internship at the State Film Fund of Azerbaijan;
- Hewage Ravindra Priyantha Lal of the National Film Corporation of Sri Lanka applied for funding for an internship at the Cineteca di Bologna.

After a careful assessment of the applications by a selection committee appointed by the FIAF Executive Committee, it was decided to approve funding for the three applications above.

In addition to those, the Selection Committee also exceptionally agreed to provide some funding for Nour Ouayda, who is Deputy Director of the Metropolis Cinema Association & Cinematheque Beirut Project Manager. Nour, whose work in Lebanon is well known to many in the FIAF community, had approached FIAF asking for funding possibilities to carry out an internship at DFF – Deutsches Filminstitut & Filmmuseum, with which she has been collaborating for two years.

The next round of funding will take place in April 2022. We are encouraging all colleagues in the FIAF community who are interested in doing an internship at another FIAF affiliate to apply, and all FIAF affiliates to come forward and offer to host these internships.



## 08 FIAF Congresses

### > 2022 FIAF Congresses

#### Symposium

The Call for Papers of the Symposium of the 2022 Congress on the theme “The Visible Archive: Archiving, Preserving, Digitizing, and Sharing ‘Non-feature’ Film Collections” was published on 2 November [on the FIAF website](#) in all three FIAF languages. The new extended deadline for the submission of proposals is 13 January.

The Scientific Committee consists of György Ráduly, Director of the NFI – Film Archive, Budapest (Chair); Jon Wengström, Senior Curator of Archival Film Collections, Swedish Film Institute, Stockholm; Paula Felix-Didier, Director, Museo del Cine Pablo Ducrós Hicken, Buenos Aires; Brian Meacham, Managing Archivist, Yale Film Archive, New Haven; Eva Näripea, Director, Film Archive of The National Archives of Estonia, Tallinn; Lydia Pappas, Interim Director and Curator, Moving Image Research Collections – University of South Carolina, Columbia; Janka Barkóczi, Researcher, Archivist, NFI – Film Archive, Budapest; Galina Torma, Chief Researcher, Archivist, NFI – Film Archive, Budapest.

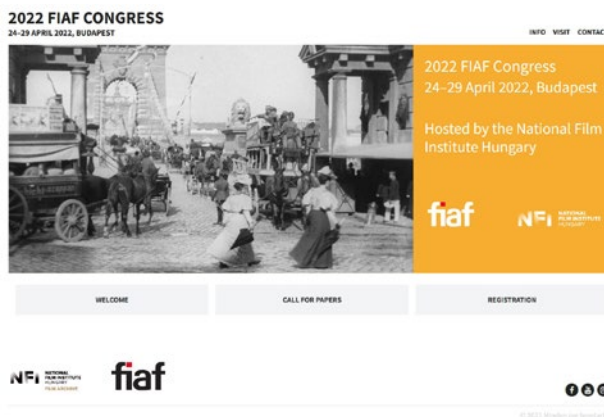


Janka Barkóczi, György Raduly, and Christophe Duin outside the Moholy-Nagy University of Art and Design in Budapest on 4 November.

#### Budapest Visit

On 5 November, FIAF’s Senior Administrator met with the Director of the National Film Institute – Film Archive

György Raduly and Congress coordinator Janka Barkóczi in Budapest to discuss the next steps of the Congress preparations, and visit the Moholy-Nagy University of Art and Design and other venues of the Congress.



#### Registrations and Congress Website

Registrations for the 2022 Congress will open in January, but the [Congress website is now available](#) and provides practical information on the Congress and your stay in Budapest. Should you be interested in an exhibition space at the Congress, or other sponsorship possibilities, please contact Janka Barkóczi at [barkoczi.janka@nfi.hu](mailto:barkoczi.janka@nfi.hu).

#### Preliminary Programme Schedule of the Congress

- Sunday 24 April: Opening Night
- Monday 25 and Tuesday 26 April: Symposium
- Wednesday 27 April: Second Century Forum; Commissions’ workshops; regional meetings; screening at the Uránia National Film Theatre
- Thursday 28 April: FIAF General Assembly (on-site, with remote live streaming for FIAF affiliates); Closing Ceremony
- Friday 29 April: Cultural Visits and Excursions

A more detailed schedule will be published on the Congress website in the new year.



Christian Dimitriu

## **Christian Dimitriu Fund**

Don't forget that the 2022 Christian Dimitriu Fund will provide funding assistance (i.e., grants between 500€ and 1,000€) to FIAF affiliates to attend the 2022 FIAF Congress. This Fund is intended to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints. Funding does not cover the entire cost of the trip of a FIAF affiliate's representative to the FIAF Congress – the affiliate's financial contribution must at least match the amount awarded by FIAF. Funding will be disbursed as an expense reimbursement, upon presentation of flight or hotel receipts. Applications for funding will be open via the FIAF website in January, at the same time as the Congress registrations.

## **> Future FIAF Congresses**

The host of the 2023 Congress will be UNAM, Mexico City, following the unfortunate cancellation of the 2020 Mexico City Congress. The 2024 Congress will be hosted by the Thai Film Archive and will take place in Bangkok, at a date yet to be determined.

## 09 CCAA & Partner Associations



Virtual CCAA Board meeting on 23 September 2021.

### > CCAA

#### September 2021 Meeting

The last meeting of the Board of the Co-ordinating Council of Audiovisual Archives Associations (CCAA) took place virtually on 23 September. After several years of intense discussions between CCAA member associations, it was finally decided to proceed with the project of hiring a part-time CCAA coordinator. A working group was appointed to draw up job descriptions for that post, but also those of CCAA Secretary General and Chair. It was hoped that the text advertising the coordinator position could be finalized by end of 2021. The CCAA Board will meet in January 2022 to discuss the next steps. At the September meeting, the CCAA Board also agreed to look into the project of a video promoting the CCAA's missions and projects, and started discussing the possible host and venue of the next edition of the Joint Technical Symposium, which was hoped could take place in 2023.



#### 2021 World Day for Audiovisual Heritage

The CCAA, its member associations and their members celebrated the 2021 World Day for Audiovisual Heritage on 27 October. A poster contest had been organized in the summer to promote this year's edition. The usual [dedicated webpage](#) was created by FIAF's programmer for the CCAA website. As of 15 December, 91 celebration notices had been posted on that page. A "virtual wall" displaying the notices of all 549 events organized as part of the World Day for Audiovisual Heritage since 2016 can be [explored on the CCAA website](#).

#### A New CCAA Chair

Toby Seay's two-year term as Chair of the CCAA (representing IASA) is coming to an end on 31 December. The position (allocated to member associations on a rotating basis) was offered to Mary Egan, representing FOCAL International, for the next two years. Her term will start in January.



ACE Season of Classics screening in Bologna.

## > ACE

ACE – ASSOCIATION DES CINÉMATHÈQUES EUROPÉENNES.

### A Season of Classic Films 2020-2021

The 2020-2021 edition of *A Season of Classic Films* came to an end, as the 20 ACE members from 18 European countries have successfully completed the series of free screenings of restored films. In addition to the online events, most institutions organized physical screenings, despite the unfavourable and complex circumstances of the pandemic. In this hybrid format, the diverse selection of films reached large audiences, with approximately 30,000 viewers across Europe and beyond. This represents double the audience attending the first edition of *A Season of Classic Films* in 2019.

Some film institutions decided to extend the free online access to their restored films – the programme details and access links are available on the ACE website: <https://ace-film.eu/projects/season-of-classics/>. To support the film loans among archives and to encourage programming in film festivals and other exhibition venues, the films are presented in a catalogue: <https://ace-film.eu/a-season-of-classic-films-programme-catalogue/>

Given the great reception and results, the European Commission and the Association des Cinémathèques Européennes (ACE) are looking into the details for organizing the third edition in 2022, with cinema screenings taking place between June and December.

Paulina Reizi  
Coordinator of *A Season of Classic Films*

## > AMIA

### AMIA Conference

AMIA (Association of Moving Image Archivists) held our second conference of 2021 online on November 17-19. We had 538 registered attendees, held 35 sessions, hosted meetings for committees and working groups, facilitated roundtable discussions, screened films, offered virtual tours of international archives, and were able to highlight the [Pathways Fellowship](#) program that will offer internships, mentorship, and training to a diverse group of individuals entering the field in 2022 and 2023.



Rachael Stoeltje hosts ASN Roadshow in Bloomington, Indiana, during AMIA 2021

### Archival Screening Night Roadshow

Our annual [Archival Screening Night](#)— a screening event which highlights archives' preservation and restoration work – premiered as a travelling, multi-location Roadshow event this year during the conference and in 28 live venues around the world.

### Academy's Digital Preservation Forum

The [Academy's Digital Preservation Forum](#) launched at the conference featuring AMIA online education, and we offered three keynotes: Linda Tadic of Digital Bedrock and Henry Newman of Seagate highlighted the issue of the environment and climate change (also the topic of a nine-member *Visions* session); Giovanna Fosatti presented a Plea for a Global Approach to Audiovisual Heritage; and we had an engaging conversation from Chief Artistic and Programming Officer at the new Academy Museum, scholar, archivist, MacArthur

Fellow, and AMIA member Jacqueline Stewart and filmmaker Julie Dash.

## AMIA Annual Salary & Demographics Survey

In November 2020, we launched the AMIA Annual Salary & Demographics Survey of the Field. [You can see the results of the 2020 survey here](#). For 2021, all media archivists, media librarians, and other persons who preserve or provide access to audiovisual media in analog or digital formats are encouraged to participate in the [2021 Annual Salary & Demographics Survey of the Field](#).

## Future Events

We have two fantastic events coming up in 2022 and hope to see some of you there! The first is AMIA's [Digital Asset Symposium \(DAS\)](#) on March 30-31. And on May 29-31 we will hold an in-person conference in collaboration and co-hosted by the Eye Filmmuseum in Amsterdam on [Global Audiovisual Archiving: Exchange of Knowledge and Practices](#). The call for papers is open for both events now!

## Dennis Doros

We also bid farewell to several outgoing board members, including Dennis Doros, who has served AMIA for a decade, most recently as President, and we welcomed new board members Wendy Shay, Brian Meacham, and Daniela Currò, and Rachael Stoeltje as the new President.

Rachael Stoeltje  
President

## > ARSC

### Latest ARSC Newsletter

The [Fall-Winter 2021 issue](#) of the *ARSC Newsletter* is now available on the Association for Recorded Sound Collections [website](#). It includes the Call for Presentations for the 2022 ARSC Conference, which will be held virtually from 18-21 May 2022, with Detroit, Michigan, as the "virtual host city" of the Conference.



## > CLAIM

### CLAIM Ibermedia Project

"Audiovisual Heritage in Network: CLAIM School" will benefit 35 archives of the Latin American Coordinating Committee of Moving Image Archives (CLAIM). The project, presented by the Cineteca Nacional de Chile to the Ibermedia Programme of support for film and audiovisual production in Ibero-America under the training component of the call for proposals 2021, was awarded in December, with the support of FIAF, and aims to strengthen the management and technical capacities of CLAIM and its members. It will allow for a technical diagnosis and two online training workshops, one for training in preservation and technological development, and the other for the management of the network itself. This initiative is in addition to others, such as **CLAIM Recuperados**, a cycle held in October in which seven films rescued by different archives and film libraries in Latin America were screened, with the participation of the Archivo de la Imagen IIHAA-Escuela de Historia, Universidad de San Carlos de Guatemala, Centro Costarricense de Producción Cinematográfica, Cineteca Nacional de Chile, Arquivo Nacional (Brazil), Cinemateca de Bogotá, Fundación Cinemateca Boliviana, and Museo del Cine "Pablo Ducrós Hicken" in Buenos Aires. Part of this cycle will be included in other dissemination and outreach initiatives planned for 2022.



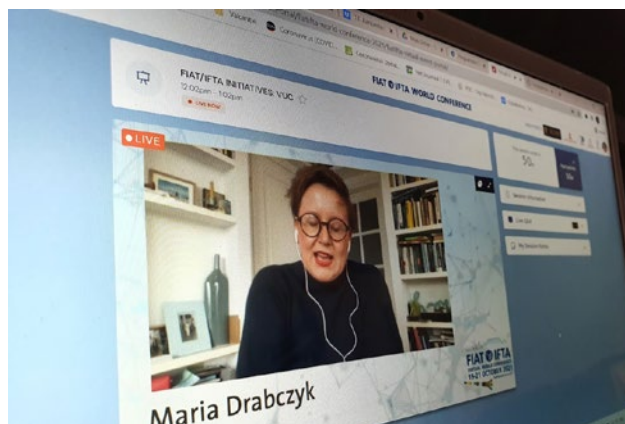
*Prisioneros de la tierra* (Mario Soffici, Argentina, 1939).

[es]

## Proyecto CLAIM Ibermedia

“Patrimonio Audiovisual en red: Escuela CLAIM” beneficiará a 35 archivos de la Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM). El proyecto presentado por la Cineteca Nacional de Chile al Programa Ibermedia de ayudas a la cinematografía y el audiovisual de Iberoamérica en su línea de formación, convocatoria 2021, fue adjudicado en diciembre, cuenta con el apoyo de la FIAF y tiene como objetivo fortalecer la gestión y las capacidades técnicas de la CLAIM y de sus miembros. Permitirá realizar un diagnóstico técnico y dos talleres de formación en línea, uno de capacitación en materias de preservación y desarrollo tecnológico y otro orientado a la gestión de la propia red. Esta iniciativa se suma a otras como CLAIM Recuperados, ciclo realizado en octubre donde se exhibieron siete films rescatados por distintos archivos y cinematecas de América Latina en el que participaron el Archivo de la Imagen IIHAA-Escuela de Historia, Universidad de San Carlos de Guatemala, el Centro Costarricense de Producción Cinematográfica, la Cineteca Nacional de Chile, el Arquivo Nacional (Brasil), la Cinemateca de Bogotá, la Fundación Cinemateca Boliviana y Museo del Cine «Pablo Ducrós Hicken» de Buenos Aires. Parte de este ciclo estará en otras instancias de difusión planificadas para 2022.

Mónica Villarroel Márquez



## > FIAT-IFTA

### FIAT/IFTA World Conference 2021 – Online

FIAT/IFTA held its annual World Conference in 2021 once again online, from 19 to 21 October. Originally scheduled to take place in Cape Town, South Africa, the organizing committee decided to maintain a clear focus on African media archives. Other subjects prominently featured included digital preservation, artificial intelligence, the audiovisual archive as a public actor, and archival value and commercial aspects.

The conference was hosted by SACIA, the South African Communications Industry Association, and was titled ‘Advancing the Digital Dividend’. About 380 participants (more than a quarter of whom were African) from 50 countries logged onto the conference platform. Participants were able to attend almost 50 presentations, as well as three online ‘Regional Focus’ workshops and the presentation of the results of various FIAT/IFTA initiatives, such as the annual Timeline Survey, the Media Studies Grant, and the Save Your Archive project grants awarded in 2020. Keynote speakers were futurologist Charlotte Kemp and – thanks to the help of INA (France) – Kanechka Sorkhabi and Yusuf Jannesar, who gave a particularly touching interview about the rescue of Jannesar’s video archive from Kabul last August and the situation of the Afghan audiovisual heritage in general.

During the 28th edition of the FIAT/IFTA Archive Achievement Awards, awards were presented to ATRESMEDIA (Spain) for their project “AI Algorithms for Media Cataloguing”; to FINA (Poland) for the digitization and restoration of the film *Ostatni Etap*; for Make

*Film History* by the BBC (UK); and for the documentary *The Great World Theatre* by ORF (Austria). The Lifetime Honorary Award went to Roberto Rossetto, who retired in 2019 after many years as a driving force at the archives of the Italian public broadcaster RAI.

Finally, FIAT/IFTA President Brecht Declercq expressed the hope of being able to hold the FIAT/IFTA World Conference effectively in-person in Cape Town in 2022.

Brecht Declercq  
President

## > FOCAL International

### FOCAL International Awards 2022 – Now Open for Submission

The [FOCAL International Awards](#) celebrate the very best use of archival footage across the creative and cultural industries. From cinematic features to the use of footage in innovative ways, there is no doubting the immediacy and power that footage can bring, which this unique award competition recognizes.

We also acknowledge the best examples of archive restoration and preservation practice, as well as the people and companies that make up the industry, and without whose hard work and vision none of this would be possible. **Production Categories, Jane Mercer Researcher of the Year and Restoration & Preservation** submissions are now **OPEN**, early bird rate available until 7 January 2022. Enter now at [entry.focalintawards.org](http://entry.focalintawards.org).

Following two years of virtual streaming, we are also delighted to announce that the FOCAL International Awards 2022 will be held in-person at the Landmark Hotel, London, on 23 June 2022.

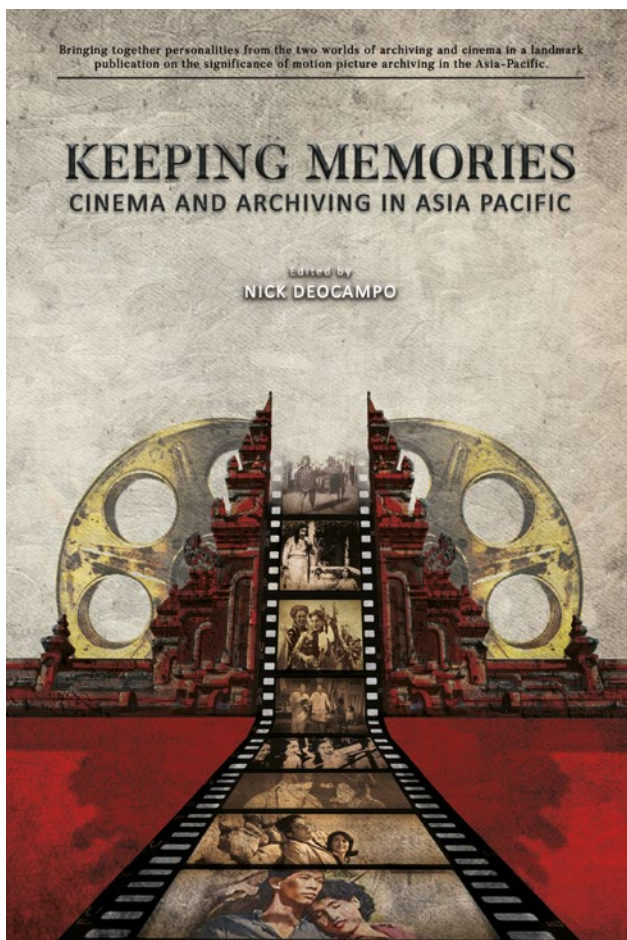


## > IASA

### IASA 2021 Online Conference

The [2021 IASA annual conference](#) was held virtually in September in partnership with four institutions around the globe. IASA's Executive Board extends gratitude to partners Radio y Televisión Nacional de Colombia (for America), Netherlands Institute for Sound and Vision (for Europe), University of Ghana (for Africa), and Universiti Putra Malaysia (for Asia and Australasia). The conference had over 500 attendees from over 70 countries and covered many major time zones. Thank you to all who participated in making it such a success. We will be announcing the 2022 annual conference soon.

Tre Berney  
President



History, discussing the role of archives and networks like SEAPAVAA in the future of archiving. The book is co-funded by the Film Development Council of the Philippines (FDCP) and the Vietnam Film Institute (VFI). For more information, go to [www.seapavaa.net](http://www.seapavaa.net)

Sanchai Chotirosseranee  
Secretary-General

## > SEAPAVAA

### SEAPAVAA's 26th General Assembly and Annual Conference in 2022

The 26th SEAPAVAA General Assembly will be held virtually 2-31 May 2022, while its 26th Annual Conference will take place virtually 19-21 July 2022. More details will be available in due course via [www.seapavaaconference.com](http://www.seapavaaconference.com)

### Keeping Memories: Cinema and Archiving in Asia-Pacific

SEAPAVAA's upcoming publication *Keeping Memories: Cinema and Archiving in Asia-Pacific* is expected to be ready for sale at the beginning of 2022. Edited by Nick Deocampo, the publication examines the notions of Archives and Memory, Archives and National Identity, Archives and the Asia Pacific, and Archives and Cinema



## 10 Supporters

Since the last FBO, one Supporter has joined the programme. There are currently 52 Supporters (32 commercial companies, 14 non-profit organizations, and 6 individuals).

### > NEW SUPPORTER



COPRODUCTION OFFICE

Based in Paris, London, and Berlin, Coproduction Office is an international distributor and producer of bold, award-winning films.

Coproduction Office's international sales division distributes a catalogue composed of films produced by Philippe Bober, as well as acquired titles and restored classics. Coproduction Office is also developing its catalogue of classic titles, with the aim to continue restoring, digitizing, and exhibiting selected masterpieces. Starting with the restoration of early works by in-house filmmakers, the company has collaborated with the Cineteca di Bologna and Istituto Luce on the restoration and promotion of 10 key films by Roberto Rossellini, including his masterpieces *ROME*, *OPEN CITY* and *GERMANY YEAR ZERO*. The collaboration with both institutions continues to this day, with, in 2020, Rossellini's *ANNO UNO* (1974) and Michelangelo Frammartino's *IL DONO* in 2022. Coproduction Office also restored *SUZHOU RIVER* (Lou Ye, 2000) and *BATTLE IN HEAVEN* (Carlos Reygadas, 2005), both produced by Philippe Bober.

Coproduction Office's CEO and founder Philippe Bober has worked with prominent ground-breaking directors (Lars von Trier, Roy Andersson, Ulrich Seidl, Jessica Hausner, Lou Ye, Kornél Mundruczó, Cristi Puiu, Michelangelo Frammartino, Carlos Reygadas, Ruben Östlund) from early in their careers, and to date has produced 39 films. The majority of these films were selected for the main competitions in Cannes, Venice, and Berlin, where they have received many major prizes,

most notably the Venice Golden Lion in 2014 for Roy Andersson's *A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE*, and the Cannes' Palme d'Or in 2017 for *THE SQUARE* by Ruben Östlund.

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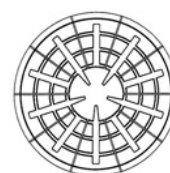
## > NEWS FROM FIAF SUPPORTERS



### CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

#### A Date to Celebrate

It is now 50 years since the production of *O País de São Saruê* by Vladimir Carvalho – and 20 years since it was restored by the Center for Researches of Brazilian Cinema (CPCB). To celebrate these anniversaries, CPCB is holding events in several centres. In September, it held a panel with filmmaker Joel Pizzini and preservation specialist Mauro Domingues moderated by Solange Stecz, Professor at the University of Paraná and CPCB's Director. One of the most important documentaries in Brazilian cinema, the film exposes the misery and the harsh landscape endured by the inhabitants of the Peixe and Piranhas rivers in western Paraíba.



### DANCAN CINEMA SERVICES

#### Message from Morten Jacobsen on his Retirement

I started out as a freelance cameraman on short films in Denmark. In 1965, at the peak of my career, I filmed in Kenya. Many years later I started a company with my brother and set up a laboratory for slide film presentation. In 1970 we had an offer from Australia: they were looking for someone to represent Tuscan film reels and cans in Scandinavia. (They later expanded production to England, in the 1980s, and we sold more than 1,000,000 units.)

That was the beginning. Here in Denmark we reorganized the Government Film Office (Statens Filmcentral) to optimize film distribution to schools and other institutions. They wanted a square container of great strength, which we produced, one that was capable of having 3 can sizes in the same container for easy packing.

Interest from German archives in the 1980s and 1990s led us to produce a series of square film containers specifically designed for transport. At the turn of



Morten Jacobsen's wife Bini (also on Dancan's Board), Morten Jacobsen, Jordi Solé, David Pacheco.

the 21st century, we began to make a series of round containers, much lighter and cheaper. Cooperation with Manchester Metropolitan University professor Norman Allen provided us with stabilizers to extend the lifetime of a film container and to make it "archival".

As time passed we then moved the production of tools to Barcelona and found a company to produce moulds. We now have eight of these for cans and containers and two for film cores.

We then expanded and formed a company with Al-muplast in Olerdola.

Now 83, I have decided to retire after working at full speed for 60 years. I thank all my faithful customers in the FIAF community and beyond – many of whom I met during my constant world tours.

Morten Jacobsen

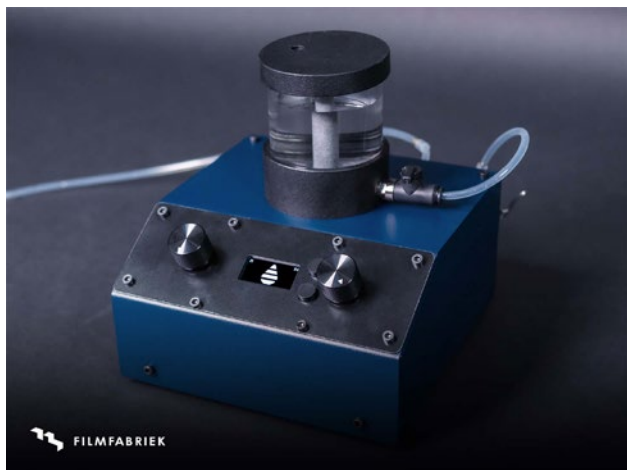


FILMFABRIEK

FILMFABRIEK

### New Wetgate Pump

In 2022 FilmFabriek will expand its product line to include a new smart and affordable wetgate pump. The wetgate system is a necessity for those with old damaged film as it does a remarkable job of removing scratches.



Historically automated wetgate systems have been very expensive; however, this new solution is both efficient and very cost-effective. This new system has been designed and built by the FilmFabriek engineering team.

The compact wetgate pump takes up hardly any space and works effortlessly with all our scanners. For more info contact us at [www.filmfabriek.nl](http://www.filmfabriek.nl)

IMAGICA  
ENTERTAINMENT MEDIA

### IMAGICA ENTERTAINMENT MEDIA SERVICES

Imagica Entertainment Media Services, Inc. provides high-standard digital restoration services for both video and audio. The films we have restored have been highly acclaimed both in Japan and worldwide. And many of them are screened at prestigious international festivals. We offer package plans in HD, 2K, and 4K. Please contact us for further information.

In addition, we have opened a web store. You can purchase Cine Keep 2: acid gas produced by films can be absorbed and removed, preventing films from deterioration (<https://imagicaems.stores.jp/>).

If you are interested, free samples of Cine Keep 2 can be provided. Please contact: [archiving@imagica-ems.co.jp](mailto:archiving@imagica-ems.co.jp)  
<https://www.imagica-ems.co.jp/>

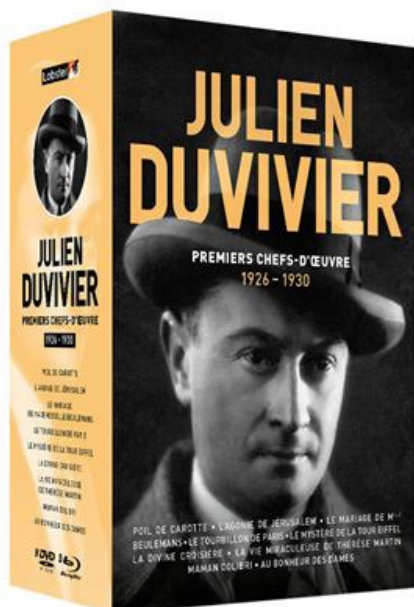


LOBSTER FILMS

### Box Set of Julien Duvivier's Early Masterpieces

Before making talkies such as *La Belle Équipe* (1936) and *Pépé le Moko* (1937) and becoming the popular filmmaker we know today, in the 1920s Julien Duvivier directed some 15 films in very different genres, all of them fascinating but now practically invisible. Following the destruction of the negatives and disputes over rights, we have had to wait almost a century to rediscover these masterpieces that were thought to have been lost forever.

This 9 DVD / 5 BLU-RAY box set contains nine restored gems of an early career in which Duvivier was already revealing himself to be a ferocious and dark filmmaker. These are the fruit of 15 years of relentless research in collaboration with archives around the world. The box set also includes 9 original scores for orchestra, piano, or organ by the greatest classical film musicians, as well as strong testimonies – including those of Patrice Leconte, Patrick Brion, and Hubert Niogret – and unpublished photos, a 44-page booklet, and a history of these restorations.



[fr]

## Coffret Julien Duvivier : Premiers chefs d'œuvre

Avant de réaliser ses films parlants tels que *La Belle Équipe* (1936) ou *Pépé le Moko* (1937) et de devenir le cinéaste populaire que l'on connaît aujourd'hui, Julien Duvivier a réalisé dans les années 1920 une quinzaine de films dans des genres très différents, tous passionnants mais aujourd'hui pratiquement invisibles. Entre destruction des négatifs et querelles de droits, le lever de rideau ne se fera que près d'un siècle plus tard sur ces chefs-d'œuvre qu'on pensait à jamais perdus.

Avec neuf titres miraculés et restaurés, ce coffret 9 DVD / 5 BLU-RAY renferme les joyaux de ce début de carrière où Duvivier se révèle déjà un cinéaste féroce et

noir. Neuf restaurations nouvelles, quinze années de recherche acharnée en collaboration avec les archives du monde entier. Neuf partitions originales pour orchestre, piano ou orgue par les plus grands musiciens de cinéma classique. Des témoignages forts – dont ceux de Patrice Leconte, Patrick Brion et Hubert Niogret – mais aussi des photos inédites, un livret de 44 pages, et l'histoire de ces restaurations.

Serge Bromberg



## RAINER WERNER FASSBINDER FOUNDATION

### Exhibition "The Rainer Werner Fassbinder Method. A Retrospective"

On 9 September, the exhibition "The Rainer Werner Fassbinder Method. A Retrospective" opened at Bundeskunsthalle Bonn, with guests such as Hanna Schygulla, Harry Baer, and RWFF president Juliane Lorenz. The show is a cooperation of the Bundeskunsthalle, the DFF – Deutsches Filminstitut & Filmmuseum, and the Rainer Werner Fassbinder Foundation (RWFF), curated by Hans-Peter Reichmann, Isabelle Bastian, and Susanne Kleine. On display are more than 850 exhibits, including screenplays, letters, photographs, sketches, calculations, costumes, interviews, and personal objects, a timeline of Fassbinder's Germany, and information on all 125 projects Fassbinder worked on. The exhibition is open until 6 March 2022.



RAY EDMONDSON

As Curator Emeritus of the National Film and Sound Archive of Australia (NFSA) and current president of the independent Friends of the NFSA Inc. I maintain an active connection with the institution and monitor its fortunes. It rarely figures in the concerns of the national Parliament, but on 18 October MP Zali Steggall tabled [a number of questions relating to the NFSA's funding and staffing levels](#), and calling on the relevant minister to seek amendments to the NFSA Act, to ensure its Board members have relevant qualifications and expertise. The film industry journal [ScreenHub](#) called attention to this intervention, while suggesting the outcome would be obfuscation and zero action.

While the minister has yet to answer Steggall's questions, on 3 December the government did announce a significant funding boost for the NFSA's digitization program, though of unspecified starting date. With a national election looming in early 2022, I pondered the government's motivations in an [article](#) for the current affairs forum *Inside Story*, a follow-up to an [earlier reflection](#) on the NFSA's situation. Like other national memory institutions, the NFSA's resource base has steadily declined over the last decade, while generational change has attenuated corporate memory.

Any funding boost for the NFSA is welcome, but the real need is for a sustained increase in base funding, not in opportunistic project injections accompanied by the hint that digitization is a once-and-for-all solution for everything.

Ray Edmondson



THE CINEMA MUSEUM

## THE CINEMA MUSEUM

### The Cinema Museum Directors Win International Film Award

Martin Humphries and Ronald Grant, directors of The Cinema Museum in London, have won the Jean Mitry Award for their work in creating and running The Cinema Museum – home to Silent Film screenings. This annual prize (since 1989) is awarded by the Giornate del Cinema Muto / Pordenone Silent Film Festival to 'individuals and institutions, distinguished for their contribution to the reclamation and appreciation of silent cinema'.

#### Ronald Grant

'The Jean Mitry Award is such a high honour because it is an award made by one's peers. It is a recognition of achievement by the people that have immersed themselves in this important area of film for their entire lives. I am very touched and very grateful that my peers and colleagues in silent film have seen me and my work with The Cinema Museum in this way. This important award could not have come at a better time, as we continue to fight for the survival of the Museum I have dedicated my life to building.'

Katherine Ford

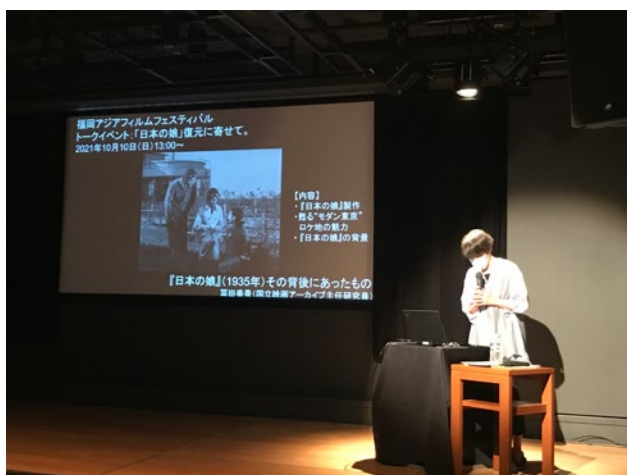


ADRIAN WOOD

In the October 2021 [Fukuoka Asia Focus Film Festival](#) two screenings of the restored Japanese/Burmese 1935 co-production *The Daughter of Japan* took place. These were coordinated by [Adrian Wood](#), under the FI-[AF](#)-endorsed forum of [Restoration Asia](#).

Restored for the [National Film Archive of Japan \(NFAJ\)](#) by [Imagica](#) in 2019, this was the first known Japanese screening of the film, outside Tokyo, in the film's history. The screening was preceded by an introduction from Mika Tomita – a Senior Curator, NFAJ – on the film's production and significance, followed by a description of the restoration process by Mito Ryohei, Archiving and Restoration Coordinator, [Imagica EMS](#).

Adrian Wood



Courtesy of Junko Uchida

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# Season's Greetings Meilleurs voeux Felicidades 2022



A Woman Looks Back / Egy asszony visszanéz (dir. Géza Radványi, 1941). Courtesy of the National Film Institute of Hungary - FilmArchiv

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