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Kathleen Collins's *Losing Ground* (1982)
Restored by the Yale Film Archive and The Film Foundation

Editorial by Christophe Dupin



The topic chosen by the Filmoteca de la UNAM (with the enthusiastic support of the FIAF Executive Committee) for the Symposium of the next FIAF Congress in Mexico City is – finally, one may be tempted to say – “Women, Cinema, and Film Archives”.

Ever since the emergence of the first film archives and cinemateques in the 1930s, women around the world have played an essential role in the development of these institutions, even though, until recently, rarely in the top positions or with the recognition they deserved. More and more women are actively involved in the preservation of and access to film heritage today, at all levels of the hierarchy, and in all areas of expertise. Many of them also play a key role in the life and work of our Federation. Plenty of evidence of this positive evolution can be found in the news reported by FIAF affiliates and about FIAF in the following pages of this *Bulletin*.

For instance, many of the international experts who join our pool of trainers are women, as was the case for the amazing 7th edition of the Film Preservation & Restoration Workshop India in Mumbai a few days ago, or will be at the next [FIAF Programming Winter School](#) in Paris next March (during which the main session will be devoted to women’s perspectives on film heritage programming). Statistics show that women account for more than half of the participants in the training events recently organized or supported by FIAF, which is a clear indication that women will play an even bigger role in film archives in years to come.

A few weeks ago, a woman – and one of the major global movie stars today – was presented with the 2022 FIAF Award in Glasgow. Tilda Swinton delivered a [wonderful acceptance speech](#) about the power of cinema in our culture and the importance of film archives’ work to keep our cinematic memory alive.

Our colleague Paula Félix-Didier, Director of the Museo del Cine Pablo C. Ducrós Hicken and a member of the FIAF Executive Committee, was presented with the [prestigious Astor Piazzolla Lifetime Achievement Award](#) at the 37th Mar del Plata International Film Festival last month – a rare privilege for a film archivist. Our warmest congratulations to her.

Finally, in the last few days, we were sad to hear of the recent passing of three exceptional women of our field, all of whom were well-known to many in our community – Adrienne Mancia, Anna Sienkiewicz-Rogowska, and Marleen Labijt. We pay tribute to their contributions to the field elsewhere in this issue.

We hope to see you in Mexico City in April for the FIAF Congress and the Symposium on women in film archives, which we hope will break new ground and prove to be a defining moment for our global network – and indeed our entire field. Don’t forget that you can still [submit proposals](#) until 8 January.

Christophe Dupin

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Cover Image Credit: *Losing Ground* (Kathleen Collins, 1982). Restored by the Yale Film Archive and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation. A Kino Lorber release.

01 News from the Affiliates



> AMSTERDAM EYE FILM MUSEUM

Call for Proposals - Eye International Conference 2023 - Activating the Archive

The Call for Proposals for the Eye International Conference 2023 is announced. The conference follows the theme of 'Activating the Archive: Audiovisual Collections and Civic Engagement, Global Collaboration, and Societal Change'. Deadline for submissions is 13 January 2023. Read more at www.eyefilm.nl/conference.

Appointment of the new Director of Eye Filmmuseum

Journalist and documentary filmmaker Bregtje van der Haak – long connected to the broadcaster VPRO as a programme maker, editor of the Tegenlicht programme and editor-in-chief – will succeed the current director of Eye Filmmuseum Sandra den Hamer on 1 April 2023. Van der Haak was appointed by Eye's supervisory board. The new director looks forward to leading a contemporary museum for cinema with a world-class collection that provides a unique opportunity to connect past, present and future as well as to question the world in transition around us on the basis of images, and to discuss film's role in digital image culture.

Much like her magnificent contributions to ACE, Sandra den Hamer – ACE President 2018-2022 and member of its Executive Committee 2010-2022 – leaves a museum that, since 'crossing the IJ River' in 2012, has undergone impressive development.

Over the past 15 years, Eye Filmmuseum has transformed into a bustling centre for film culture and a museum with international allure. Bregtje van der Haak will continue to further the museum's 'kaleidoscopic assignment' to be a meeting place that showcases film in all its guises and provides context, from the earliest films to the most contemporary developments, and from meticulously restored classics to the latest digital experiments as well as exhibitions on contemporary artists and filmmakers.



The restored version of *The Teahouse* (1982) has its premiere at the Art Theater of the CFA during the BJIFF.

> BEIJING CHINA FILM ARCHIVE

The 12th Beijing International Film Festival

From August 13 to 20, the 12th Beijing International Film Festival was held in Beijing, continuing the hybrid approach of theater and online display of the last edition. As the Festival's co-organizer responsible for the Panorama section and other core activities including the Art-house Film Forum, the CFA has continued to curate exciting programs for film fans and succeeded in organizing the largest-ever retrospective of Theo Angelopoulos in China's Mainland. *Eternity and a Day* sold out in seconds and became the highest-attended film of the Festival. The Panorama screened 130 domestic and international films in 18 theaters in Beijing, grossing over \$1.4 million with an average attendance rate of over 77%.



Malaysia-China Filmmaker Talk at the China Film Festival in Kuala Lumpur, September 13, 2022.

International Film Exchanges

Since June, with the support of the State Film Bureau and the Ministry of Culture and Tourism, the CFA has been organizing and co-organizing a series of Chinese film festivals, selecting and showing new Chinese productions and classics, in Guyana, the Czech Republic, Singapore, Uzbekistan, Malaysia, Luxembourg, Argentina, Thailand, Mauritius and the Cook Islands, in cooperation with FIAF affiliates and other film organizations. The screenings will continue in New Zealand, Serbia, and the Philippines in December. Through showcasing a combination of the latest productions and gems from our film heritage around the world, we expect to give more exposure to the contemporary looks of China, especially focusing on aspects of the people and their lives, and a review of their history in cinema, to thereby enhance understanding between different cultures.

This year, the CFA has also supported over twenty film activities held by FIAF affiliates in Austria, the United States, Germany, Italy, Serbia, Spain, Britain, Australia, and Singapore, etc.



The figurines inspired by the three main characters of *Laborer's Love*.

Centenary of the Birth of *Laborer's Love*

This year marks the centennial of *Laborer's Love*, known as the earliest surviving short feature in China. The film was produced by Zhang Shichuan and written by and starring Zheng Zhengqiu, and also represents the style of the infancy of the Mingxing Film Studio. To provide the public with a broader knowledge of film history, the CFA has made a new 4K restoration of the film and has launched a series of public events. Thanks to the invitation of Il Cinema Ritrovato, the 4K restoration of *Laborer's Love* participated in the section *A Century Ago: 1922*, making its international debut in Bologna. This was followed by a special screening with live music in Beijing.

On October 27th, World Audiovisual Heritage Day, the Archive held a celebration event of *Laborer's Love* in the Art Theater and released a few sets of newly designed spin-offs of this film. Focusing on witty lines and romantic scenes in the film, the spin-offs, including a set of figurines of movie characters, hoop & loop Fun Stickers, hand-drawn posters and printed sweaters, have been created in modern style in the hope of increasing the public's interest and emotional resonance with this film from a hundred years ago. At the event, Director Sun Xianghui introduced the film, reviewed the previous commemorative activities, and explained the initial idea of the spin-off merchandise. Afterward, there was a lucky draw for the items for the audience.



The poster of the Annual Conference on Chinese Film History, inspired by blue and white porcelain.

11th Annual Conference on Chinese Film History

Jointly organized by the Film History Research Department of the China Film Archive (China Film Art Research Center) and the Film School of Xiamen University, the 11th Annual Conference on Chinese Film History was successfully held at Xiamen University from November 26 to 28, taking a hybrid approach. The theme of this edition was "National Perspective and Local Experience: Historical Recollections, Cultural Reflections, and Theoretical Constructions".

95 essays were finally selected from the 280 ones received after five rounds of anonymous review by 35 panel judges and presented and discussed at the conference. It is inspiring to find that as high as over 76% of the selected essays were written by the young generation (young lecturers/master degree and doctoral candidates), which just matches the original intention of the Annual Conference to encourage and explore young scholars who are interested in film history research and to provide a platform for young scholars and senior experts to communicate and learn from each other.

Wenny Liu
Email: liuwenning@cfa.org.cn



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

Archival Assembly #2 (June 8–15, 2023)

Following its first edition in 2021, Arsenal – Institute for Film and Video Art will present Archival Assembly #2, an international festival that takes a metamorphic look at film archives as a vibrant creative space for the future of cinema.

The festival features new restorations, contemporary films, and transnational archival projects, as well as an exhibition and a symposium in cooperation with Goethe University Frankfurt. A series of informal project presentations conceived in collaboration with the Goethe-Institut will address questions of decolonial, transnational archival practices, which generates new understandings of cinema in which not only content but also structures can be shared.

Markus Ruff



> BERLIN BUNDESARCHIV

Hybrid film preservation strategy established

Since 2019 the Bundesarchiv has been following a hybrid strategy to preserve and make accessible its film collection after the closing of its analog film lab. While continuing to store and safeguard around 1.2 million analog film elements, applying preventive preservation guidelines with the aim to make the originals accessible for future generations, the Bundesarchiv is at the same time increasing its digital output in a substantial way.

In order to facilitate digital accessibility, both for internal and external users, a state-of-the-art digital film lab has been put into operation at the Hoppegarten premises in October 2022. It is now possible to perform a complete digital workflow in-house, including high-resolution digitization and grading, and image and sound restoration, as well as the final mastering of the digitized film elements. By combining in-house and external digitization with service providers, the Bundesarchiv is planning to achieve a yearly digital output of around 12 petabytes. This means that approximately 145,000 minutes of analog film elements will be digitized per year, which amounts to roughly 1 percent of our entire film collection.

Adelheid Heftberger, Dirk Förstner



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

Cuadernos de Cine Colombiano

At the end of September, the 32nd edition of [Cuadernos de Cine Colombiano: "Diversidades, disidencias y pluralidades"](#) was launched, which looks at diversities, dissidences, and pluralities in Colombian cinema and audiovisuals.

World Day for Audiovisual Heritage

In October, in conjunction with the Colombian Film Heritage Foundation, the National Library of Colombia, and the Luis Ángel Arango Library of the Banco de la República, the World Day for Audiovisual Heritage was celebrated, highlighting the work that memory institutions in Colombia have been doing, especially those that have incorporated part of Colombia's documentary heritage into UNESCO's Memory of the World Register in Latin America and the Caribbean.

Do It Yourself

On 3 and 4 November, in conjunction with New York University's Moving Image Archiving and Preservation Program (NYU MIAP), through the Audiovisual Archive Exchange (APEX), the second self-managed preservation workshop for artists and filmmakers focused on analog video media. The workshop also produced the following guide: [Hágalo Ud. mismo: una guía de preservación de soportes magnéticos para artistas y videorealizadores](#) (Do It Yourself: A Guide to Preserving Magnetic Media for Artists and Video Filmmakers).

Beyond our headquarters

In November, the Cinemateca de Bogotá - Gerencia de Artes Audiovisuales del Idartes inaugurated a new cinema, the [Cinemateca de Bogotá El Tunal](#). It opened its doors on 4 November with a film and audiovisual programme with free screenings on Fridays, Saturdays, and Sundays. Similarly, the [Cinemateca de Bogotá llegó a Sumapaz](#) joined with the Cinemateca al Parque on 10 and 11 November, to present free open-air screenings of national and international productions, a programme that this year visited the localities of Suba, Engativá, Fontibón, and San Cristóbal.



Afro 2022 Exhibition

Between 23 and 30 November, the [7th edition of the Muestra Afro](#) was held, a space for encounters with Afro-descendant culture by the District Arts Institute - Idartes through the Bogotá Cinematheque and Ethnic Groups, presenting audiovisual works made by collectives, groups, and individuals self-recognized as belonging to the Black, Afro-Colombian, Raizal, and Palenquero communities in Colombia.

A look at the Luis Ospina Fund

Various documents from the Luis Ospina Fund that reflect the friendly exchanges between Andrés Caicedo and Luis Ospina will be exhibited at the Specialized Library of Film and Audiovisual Media BECMA of the Cinemateca de Bogotá from 5 December 2022 to 6 March 2023, as part of the ["Andrés Caicedo: morir y dejar obra"](#) exhibition, held in the Luis Ángel Arango Library to mark the 45th anniversary of the publication of the novel ¡Que viva la música!

[es]

Cuadernos de Cine Colombiano

Finalizando el mes de septiembre se realizó el lanzamiento del número 32 de [Cuadernos de Cine Colombiano: «Diversidades, disidencias y pluralidades»](#), edición que mira las diversidades, disidencias y pluralidades en el cine y el audiovisual colombiano.

Día mundial del patrimonio audiovisual

En octubre, en conjunto con la Fundación Patrimonio Fílmico Colombiano, la Biblioteca Nacional de Colombia y la Biblioteca Luis Ángel Arango del Banco de la República se realizó la celebración del día mundial del patrimonio audiovisual, resaltando el trabajo que han venido realizando las instituciones de memoria en Colombia, en especial aquellas que han incorporado al Registro de "Memoria del Mundo" de la UNESCO en América Latina y El Caribe parte del patrimonio documental colombiano.

Hágalo Ud. mismo

Los días 3 y 4 de noviembre en conjunto con el Programa de Preservación y Archivo de la Imagen en Movimiento de la Universidad de Nueva York, (NYU MIAP), a través del programa de Intercambio de Archivos Audiovisuales (APEX), se desarrolló el segundo taller de preservación autogestionada para artistas y cineastas enfocado en soportes de video analógico, taller que además generó la guía [Hágalo Ud. mismo: una guía de preservación de soportes magnéticos para artistas y videorealizadores](#).

Más allá de nuestra sede

Durante el mes de noviembre la Cinemateca de Bogotá - Gerencia de Artes Audiovisuales del Idartes realizó la apertura de la [Cinemateca de Bogotá El Tunal](#), una nueva sala de cine que abrió sus puertas el 4 de noviembre con una programación de cine y audiovisual con funciones los viernes, sábados y domingos del mes con entrada libre. Con proyecciones gratuitas al aire libre de producciones nacionales e internacionales, la [Cinemateca de Bogotá llegó a Sumapaz](#) con Cinemateca al Parque el 10 y 11 de noviembre, un programa que este año ha recorrido las localidades de Suba, Engativá, Fontibón y San Cristóbal.

Muestra Afro 2022

Entre el 23 y el 30 de noviembre se realizó [7.ª edición de la Muestra Afro](#), un espacio de encuentro con la cultura afrodescendiente del Instituto Distrital de las Artes - Idartes a través de la Cinemateca de Bogotá y Grupos Étnicos, presentando obras audiovisuales realizadas por colectivos, agrupaciones y personas auto reconocidas como pertenecientes a las comunidades negras, afrocolombianas, raizales y palenqueras en Colombia.

Una mirada al Fondo Luis Ospina

A partir del 5 de diciembre hasta el 6 de marzo del 2023 en la Biblioteca Especializada en Cine y Medios Audiovisuales BECMA de la Cinemateca de Bogotá serán exhibidos algunos documentos del Fondo Luis Ospina que reflejan los cruces amistosos entre Andrés Caicedo y Luis Ospina, esta exhibición hace parte de la exposición ["Andrés Caicedo: morir y dejar obra"](#) de la Biblioteca Luis Ángel Arango, a propósito de los 45 años de publicación de la novela ¡Que viva la música!.

Henry Caicedo



> BRATISLAVA SLOVAK FILM INSTITUTE

Alphabet of Slovak Cinema 1921–2021

The *Alphabet of Slovak Cinema 1921 – 2021* project marks the 100th anniversary of the birth of Slovak cinema, which goes hand in hand with the release of its very first full-length fiction film, *Jánošík* by Jaroslav Siakel. The *Alphabet* is a follow-up publication to the year-long film exhibition of the same name, which was held in pandemic conditions from September 23, 2021 to June 28, 2022 at the Lumière Cinema in Bratislava as part of the Filmotéka, the study screening room of the Slovak Film Institute. The *Alphabet* consists of a collection of 25 short essays centring on alphabetically named phenomena of Slovak film culture. We aimed to cover the most significant topics in our thinking about cinema – phenomena and features of cinematic work, and narrative and visual motifs. The purpose of the *Alphabet* is to break free from traditional chronological, hierarchal, or canonical approaches. Our film archive still contains unexplored examples of cinematic treasures. From this perspective, our *Alphabet* is mainly an attempt at a more playful exploration and a less-binding look into the history of Slovak cinema. The book has been published by the Slovak Film Institute in two editions, Slovak and English.

Martin Kaňuch



> BREST CINEMATHEQUE DE BRETAGNE

A new employee at the Cinémathèque de Bretagne

Maria De Filippis is the new head of the Haute-Bretagne branch of the Cinémathèque de Bretagne (Rennes).

After earning an International Master's degree in Film and Audiovisual Studies, she worked in Paris for Gaumont as a conservation project manager.

Since 2018 she has been interested in the film heritage of the Naples region, where she completed a thesis in Digital Humanities and is now leading a project to create an audiovisual archive.

She can be reached at maria.defilippis@cinematheque-bretagne.bzh

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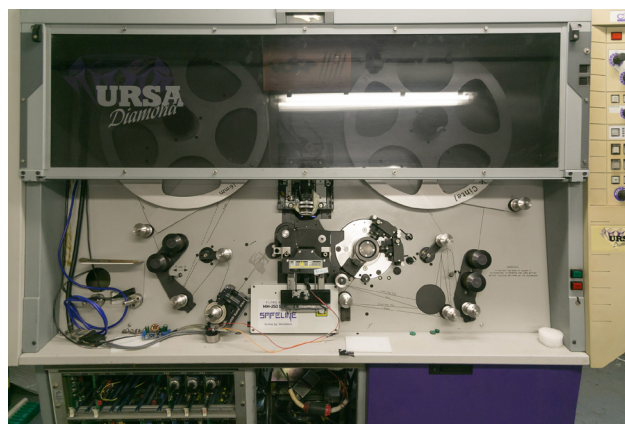
Nouvelle collaboratrice à la Cinémathèque de Bretagne

Maria De Filippis est la nouvelle responsable de l'antenne de Haute-Bretagne de la Cinémathèque de Bretagne (Rennes).

Après un Master International en Études cinématographiques et audiovisuelles, elle travaille à Paris au sein de la société Gaumont, en tant que cheffe de projet conservation.

Depuis 2018 elle s'intéresse au patrimoine cinématographique de la région de Naples, où elle a soutenu une thèse en Humanités numériques et où elle mène un projet de création d'archive audiovisuelle.

Elle peut être jointe à maria.defilippis@cinematheque-bretagne.bzh



> BUENOS AIRES MUSEO DEL CINE PABLO C. DUCRÓS HICKEN

Updating the Rank Cintel Scanner – Ursa

An old Rank Cintel Ursa telecinema scanner has been adapted and updated through a collaboration between the Museo del Cine Ducrós Hicken and the Universidad de la República (UdelAR) of Uruguay. The scanner is currently capable of scanning 5K 16mm and 35mm full-frame film step-by-step. The upgrade consisted of retrofitting a new intelligent control module, which manages the drive system simultaneously with the new FLIR® 5K capture system, combined with a new back-light system mounted on a LED chip. Douglas Machado and Maximiliano Gaggini are in charge of this project. (text to be checked if technical terms are correct)



Director of the Buenos Aires Film Museum receives Award

Paula Félix-Didier, the director of the Museo del Cine Pablo Ducrós Hicken since 2008, has received the Astor Piazzolla Lifetime Achievement Award at the 37th Mar del Plata International Film Festival, a rare privilege for an archivist. In the words of the festival directors, "Paula has written articles, coordinated panels, given conferences, written essays, managed film clubs, and curated exhibitions and retrospectives, always with the idea that free access is the true foundation of the work of preservation, restoration, and archiving. From the Festival we accompany the essential task of enhancing the value of our audio-visual memory, and, for this reason, we celebrate her career."

[es]

Actualización escaner Rank Cintel – Ursa

A través de la colaboración entre el Museo del Cine Ducrós Hicken y la Universidad de la República (UdelaR) de Uruguay, se logró llevar a cabo la adaptación y actualización de un antiguo escáner de telecineado Rank Cintel Ursa. Actualmente es capaz de escanear en 5 K películas de 16mm y 35mm paso-a-paso full frame.

La actualización consistió en la adaptación de un nuevo módulo de control inteligente, que maneja el sistema de arrastre en simultáneo con el nuevo sistema de captura FLIR® de 5K combinado con un nuevo sistema de retroiluminación montado sobre un chip led. Este proyecto está a cargo de Douglas Machado y Maximiliano Gaggini.

Premian la trayectoria de la directora del Museo del Cine de Buenos Aires

Paula Félix-Didier, directora desde el 2008 del Museo del Cine Pablo Ducrós Hicken, recibió el Premio Astor Piazzolla a la Trayectoria en el 37° Festival Internacional de Cine de Mar del Plata. Un raro privilegio para un archivista, en palabras de los directores del festival "Paula ha realizado artículos, coordinado paneles, dictado conferencias, escrito ensayos, manejado cineclubes, y curado muestras y retrospectivas, siempre con la idea de que el libre acceso es el verdadero fundamento del trabajo de preservación, restauración y archivo. Desde el Festival acompañamos la imprescindible tarea de puesta en valor de nuestra memoria audiovisual y, por eso, celebramos su trayectoria."

Sebastián Yablon



> DHAKA BANGLADESH FILM ARCHIVE

A series of film-related seminars held at the Bangladesh Film Archive

The Bangladesh Film Archive organized a month-long series of seminars on the basis of Film, film personalities, song, OTT platform, culture, liberation, war, etc. The Archive also organized a seminar based on the 4th industrial revolution, entitled "Soaring Changes in Technology: Challenges in the Bangladesh Film Archive". Prominent artists, film directors, producers, journalists, and print and TV media people were present at the seminars.

The Bangladesh Film Archive played a vital role, earning appreciation and praise for its activities and contributions in film and research. All press and TV media published the news, highlighting its importance.

The Bangladesh Film Archive also celebrated World Audiovisual Heritage Day with enthusiasm on 26-28 October 2022, with a seminar, poster exhibition, and film show.

The seminars were presided over by Mr. Md. Nizamul Kabir, Director General of the Bangladesh Film Archive.

Dr. Md. Mofhakkharul Iqbal
Director



> FRANKFURT AM MAIN DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

Encounter RWF

“Encounter RWF”, a project by DFF – Deutsches Film-institut & Filmmuseum, aims to explore educational formats that make the films of Rainer Werner Fassbinder (1942-1989) relatable to young people today. Six teams consisting of film educators and artists in Frankfurt-am-Main, Berlin, Vienna, Paris, and Zurich work together with schoolchildren, youth groups, and students to explore Fassbinder’s work of the 1960s, 1970s, and early 1980s. The teams aim to develop educational formats that provide innovative and artistic approaches, based on intensive research in the archives of the DFF Fassbinder Center, Frankfurt. The education phase ends in summer 2023, with a publication of the results projected for early 2024.



RHIZOM FILMGESCHICHTE expanded

“RHIZOMFILMGESCHICHTE expanded” extends the DFF’s innovative German mediation platform (rhizom.film) in two ways. Museum visitors can look forward to an innovative form of access to “RHIZOM FILMGESCHICHTE”. The platform, which currently offers a network of 200 film beginnings from German film history that are linked thematically or aesthetically, can now be explored via touchscreen from the foyer of the DFF.

The content has also been expanded: thematic paths have been designed for perspectives that were previously under-represented in the rhizome in order to focus on the gaps in film-historical memory on aspects of diversity. In video interviews, filmmakers and experts also have their say.



Film still from GROSSSTADTSCHMETTERLING (DE 1928/29, dir. Richard Eichberg). Source: DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt-am-Main / Bildarchiv.

New digitization projects for 2023

In 2022, the DFF received funding from the Förderprogramm Filmerbe FFE (Funding Programme Film Heritage) for 25 projects. With the FFE, the German government, States, and Federal Film Board enable the digitization of German films to make them accessible. Among the DFF's projects in 2022 was Richard Eichberg's film *GROSSSTADTSCHMETTERLINGE* (1928/29), starring Anna May Wong. For the exhibition *Weimar Weiblich* (29.3.-12.11.2023), short films by director and producer Hanna Henning (1884–1925) will be digitized in cooperation with the Eye Filmmuseum. Other digitizations are *KITTY UND DIE GROSSE WELT* (1956) with Romy Schneider, and Ulrich Schamoni's *ES*, an early work of New German Cinema.

Frauke Hass



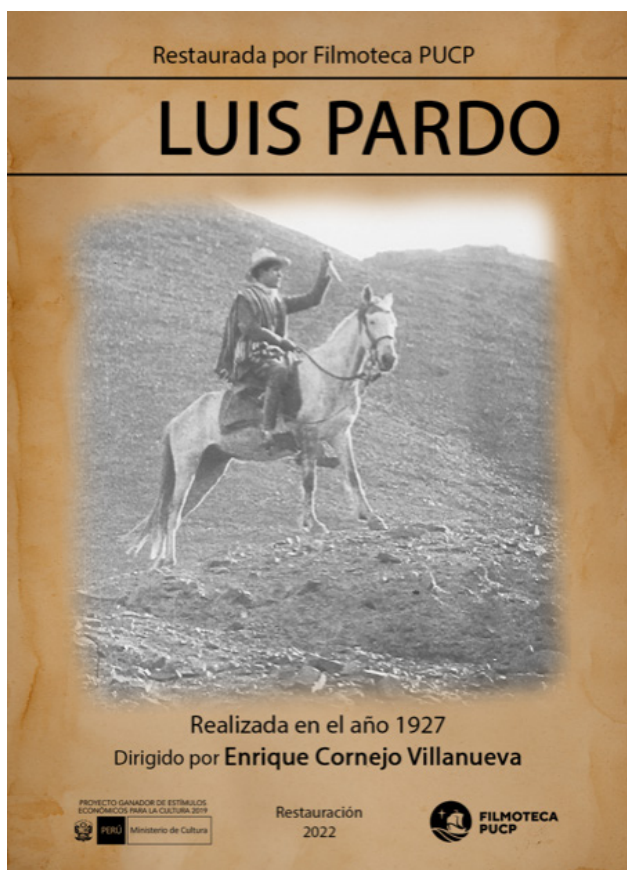
> GEMONA LA CINETECA DEL FRIULI

Pasolini 100: Posters and Costumes

The centennial of Pier Paolo Pasolini's birth is being celebrated by the Cineteca del Friuli with the exhibition "PPP 100. Pasolini's cinema as seen from film posters", held at the Castello di Gemona del Friuli (Udine, Italy) from December 17, 2022 to April 10, 2023, the first to exhibit all the large-size posters produced during the film director's career. Most of the objects are from the Gianni Da Campo Collection at the Cineteca del Friuli, a vast repository of Italian film posters. The show also features reproductions of posters from foreign releases of Pasolini's films (courtesy of the George Eastman Museum), as well as original costumes from the Sartoria Tirelli in Rome, designed by Academy Award-winner Piero Tosi for *Medea* (1969) and *Che cosa sono le nuvole?* (*What Are Clouds?*, 1968), and rare video documents from the Centro Studi Pier Paolo Pasolini (Casarsa, Pordenone).

Info: www.cinetecadelfriuli.org, visitgemona.com.

Paolo Cherchi Usai



> LIMA FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)

Releases of Restored Peruvian Works

“Espacio Filmoteca PUCP” released restored Peruvian works, within the 26th Lima Film Festival. We held the premiere of *Luis Pardo* (1927) the oldest Peruvian feature film to be restored. On 27 October 2022, there was a live music performance. The 14th Filmocorto, Lima Short Film Festival included the cycle, “Patrimonio Peruano Restaurado”. Implementation of winning projects (MINCUL competitive funds) included the Identification and recovery of 200 Peruvian newsreels from the 50s and 60s and digitization and digital restoration of the short films *¿Y después qué?*, *Yawarmayo, río de sangre*, “*Huando*”, and *Iquitos, capital amazónica del Perú*. A Filmoteca section was launched in Google Arts & Culture. The Peruvian archive co-organized the 34th Lima European Film Festival. There was also a campaign for a National Cinematheque.

[es]

Estrenos de obras peruanas restauradas

“Espacio Filmoteca PUCP” estrena obras peruanas restauradas, dentro del 26 Festival de Cine de Lima. Estreno: “*Luis Pardo*” (1927), largometraje peruano más antiguo en ser restaurado. El 27.10.22 función musicalizada en vivo. 14to. Filmocorto, Festival de Cortometrajes de Lima. Ciclo presencial: “Patrimonio Peruano Restaurado”. Ejecución proyectos ganadores (fondos concursables MINCUL): “Identificación y rescate de 200 noticieros peruanos de los años 50 y 60” y “Digitalización y restauración digital de los cortometrajes: ¿Y después qué?”, «Yawarmayo, río de sangre», «Huando», e «Iquitos, capital amazónica del Perú». Sección Filmoteca en Google Arts & Culture. Co-organización 34 Festival de Cine Europeo de Lima. Campaña por una Cinemateca Nacional

Carlos Alberto Chavez Rodriguez

> LONDON BFI NATIONAL ARCHIVE

Netflix Agreement

The BFI has announced an agreement with Netflix to collect and preserve UK-produced series and films in the BFI National Archive’s collection.

26 series and films reflecting the diverse communities of contemporary Britain - including *Bridgerton*, *Top Boy*, *The Dig*, and *Heartstopper* - will be digitally preserved in the national collection held by the BFI.

Year One of the partnership represents 146 hours of programming, encompassing 175 episodes and stand-alone works.

Over the next five years, hundreds of Netflix UK productions will be preserved in the Digital Preservation Infrastructure as part of the UK’s national moving image collection.

Arike Oke
Executive Director of Knowledge and Collections, BFI

> MADRID FILMOTECA ESPAÑOLA

The Filmoteca Española is launching a project of over €10 million for the digitization of its collections.

During the project, which will run until 2026, approximately 50,000 minutes of the NODO archive, the largest archive of documentary images of 20th century Spain (active from the end of 1942 until 1981 and made up of 70,000 photochemical film rolls) will be catalogued and digitized. This same project also includes the digitization of around 500,000 documents from different archives and personal collections (such as those of Juan Antonio Bardem, Ana Mariscal, and Iván Zulueta). In addition, an experimental project will be carried out to digitize in 3-D a total of 147 pieces from the museographic collections of magic lanterns and cameras.

[es]

La Filmoteca Española pone en marcha un proyecto de más de 10 millones de Euros para la digitalización de sus colecciones.

Durante el proyecto, que se extenderá hasta 2026, se catalogarán y digitalizarán unos 50.000 minutos del archivo NODO, que es el mayor archivo de imágenes documentales del siglo XX en España ya que estuvo activo desde finales de 1942 hasta 1981 y está constituido por 70.000 rollos de película en soporte fotoquímico. El mismo proyecto también incluye la digitalización de unos 500.000 documentos procedentes de diferentes archivos y colecciones personales (como las de Juan Antonio Bardem, Ana Mariscal o Iván Zulueta). Además se llevará a cabo un proyecto experimental de digitalización en 3D de 147 piezas de la colección de linternas mágicas y cámaras de las colecciones museográficas.



> MOSCOW GOSFILMOFOND OF RUSSIA

New discoveries at the 2nd Moscow International Festival of Archival Films

The second edition of the Moscow International Festival of Archival Films took place from 16 to 30 November. Included in the program were the restorations of two recently found original 1910 tinted nitrate positives. These were Pathé Frères newsreels of Count Leo Tolstoy's last days, as well as the transfer of the writer's body to his home and the funeral. Three rare titles featuring Diana Karmen, legendary actress of Italian silent cinema, were also screened. The films, *The Two Sisters' Tragedy* (1913), *Passione Tsigana* (1916), and *Smarrita!* (1921), were found and identified by Gosfilmofond's senior archive curator Tamara Shvediuk.



> **MUMBAI**
FILM HERITAGE FOUNDATION

Bachchan Back to the Beginning Film Festival
– Biggest Festival Ever –
4 days, 11 iconic films, 19 cities and 22 cinemas

Film Heritage Foundation presented “Bachchan Back to the Beginning” – 11 Amitabh Bachchan films screening across 19 cities and 22 cinemas in India from October 8 – 11, 2022. The festival featured vintage Amitabh Bachchan films from the 1970s and 80s that launched him as a superstar of Indian cinema, and which are being screened in cinemas for the first time in decades. The response was astonishing, with the films playing to packed houses and audiences of all ages, including members of the film industry, cheering, clapping, and dancing in the aisles to their favourite scenes and songs. To coincide with the film festival, Film Heritage Foundation set up an exhibition of rare Amitabh Bachchan memorabilia at a cinema in Mumbai.



**7th edition of the Film Preservation
& Restoration Workshop India**

Film Heritage Foundation, in association with FIAF, conducted the 7th edition of the annual Film Preservation & Restoration Workshop India 2022 in Mumbai from 4 to 10 December 2022. After an almost three-year gap due to the pandemic, the in-person hands-on workshop was an advanced course offering 4 streams of specialization, with 34 participants, including some from Saudi Arabia and Turkey for the first time, and 13 international faculty, most of them representing FIAF members. The aim of the workshop was to consolidate the foundation that had been laid since the first workshop in 2015, and was targeted at the alumni of the earlier workshops and people working in archival and cultural institutions.

(See also the Training & Outreach section of this Bulletin).



Dilip Kumar Hero of Heroes Film Festival – Celebrating 100 Years of a National Icon

To mark the 100th birthday of the legendary actor Dilip Kumar on December 11, 2022, Film Heritage Foundation, in collaboration with PVR and Inox Cinemas, presented “Dilip Kumar – Hero of Heroes” – a festival of 4 landmark Dilip Kumar films in 27 cities across India, on December 10 & 11, 2022.

The festival was a big success, with many shows running to packed houses as contemporary audiences across the country watched milestone films such as *Aan* (1952), *Devdas* (1955), *Ram Aur Shyam* (1967), and *Shakti* (1982), and experienced the charisma and versatility of one of the greatest actors of Indian cinema on the big screen. **It was a challenge to curate the festival**, as unfortunately very few of his films survive in formats that can be projected in cinemas.

Shivendra Singh Dungarpur



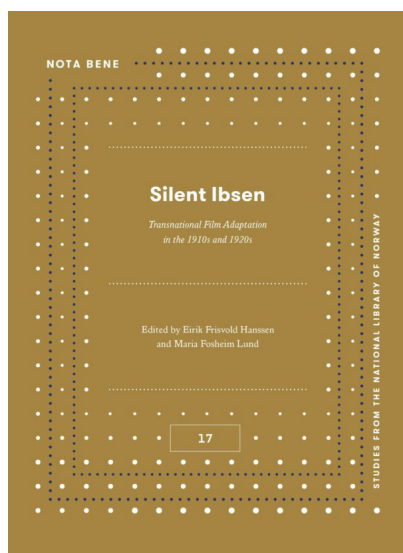
> NEW HAVEN YALE FILM ARCHIVE

Restoration of *Losing Ground*

The Yale Film Archive has completed the restoration of Kathleen Collins’s only feature film, *Losing Ground* (1982), the story of an academic (Seret Scott) and an artist (Bill Gunn) who leave New York for a summer in the country, where their relationship is tested by professional rivalry and romantic jealousy. One of the first feature films directed by an African American woman, the film was recently rediscovered and received its first theatrical release. It was restored by the Yale Film Archive and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation.

Colorlab scanned the original 16mm A/B rolls and created a new 35mm internegative, while Audio Mechanics and DJ Audio performed the audio restoration work and creation of a new optical track negative, enabling creation of new 35mm screening prints for the first time.

Brian Meacham



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

New book:
Silent Ibsen: Transnational Film Adaptation in the 1910s and 1920s

The silent era represents the height of Henrik Ibsen's popularity as a source for film adaptations, and as a reference in debates on cinema. About thirty known silent film adaptations of Ibsen's works were made in several countries. The National Library of Norway has been collecting digital and analog screening elements of the nine silent Ibsen films known to still be extant, in collaboration with several international film archives. In this book, leading international Ibsen scholars and film historians examine these nine films, made in the period 1911-1926 in the United States, Sweden, Germany, and Italy. The book also includes a filmography of silent Ibsen film adaptations. <https://www.nb.no/nettbutikk/produkt/silent-ibsen/>

Eirik Frisvold Hanssen



> **PRAGUE**
NÁRODNÍ FILMOVÝ ARCHIV

Kříženecký online

All of [Jan Kříženecký's surviving films are now online](#). Národní filmový archiv, Prague, has published them on its *Filmový přehled* portal. This online edition also features several articles, video essays, interviews, a selection of contemporary responses, an interactive map, and a historical timeline. Considered the Czech film pioneer, Jan Kříženecký was active as a filmmaker between 1898 and 1911. His films offer the usual selection of actualities and featurettes, often strongly connected with the city of Prague. The films have been digitized in 4K resolution and are presented without any retouching or VFX, to respect and showcase their material condition and value as artefacts.



Carte Blanche in Paris

This autumn, Národní filmový archiv, Prague, was offered a *carte blanche* programme by the Fondation Jérôme Seydoux-Pathé. The Parisian audience had a chance to see a carefully [curated selection](#) of Czech and Czechoslovak films made between 1898 and 1932 – from the Jan Kříženecký films mentioned above to Gustav Machatý's *Extase*, testifying to the power of the silent aesthetic even in the early 1930s.



New restoration

Národní filmový archiv, Prague is proudly taking part in the [Season of Classic Films](#) project, an initiative of the Association des Cinémathèques Européennes (ACE) with the support of the EU Creative Europe MEDIA pro-

gramme. This year's contribution was the silent film *Pražský kat* (Prague Executioner, dir. Rudolf Měšťák, 1927), a historical drama starring the legendary wrestler Gustav Frištenský. The screening of the restored 35mm print, coloured according to the tints and tones of the original nitrate print, will be accompanied by live music by the ensemble of Vlastislav Matoušek, who specializes in the interpretation of medieval musical tropes. This event will take place in December at the Ponrepo cinema, and will also be recorded and subsequently published on a [dedicated website](#).

Jana Lohrová



Daisies – new prints

We are currently working on having new prints struck from the original negative of *Daisies* (Věra Chytilová, 1966). These will be manufactured at a reasonable price, following an impulse and suggestion from the BFI. The Yale Film Archive has also joined the process and will acquire one print. Other FIAF affiliates are invited to join. NFA's curator and restorer Jeanne Pommeau is supervising the printing process in the Film Laboratories Zlín. In case of interest, please get in touch soon with the Head of Curators, Matěj Strnad (matej.strnad@nfa.cz).

Matěj Strnad



> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

Homage to the director of the Cinemateca do MAM

During the 55th Festival de Brasília, the oldest and one of the most important film festivals in the country, the director of the Cinemateca do MAM, Hernani Heffner, was awarded the Paulo Emilio Salles Gomes Medal in recognition of the work in favour of film preservation carried out over the last decades. The medal, named after the pioneer of film preservation in Brazil, founder of the Cinemateca Brasileira and the Festival de Brasília, has previously been awarded to personalities of Brazilian cinema such as Nelson Pereira dos Santos (also a recipient of the FIAF Award), Ismail Xavier, Jean-Claude Bernardet, and others.



Team Renewal at the Cinemateca do MAM

Last June we had some new changes in our team at the Cinemateca do MAM.

Drika de Oliveira has become head of film collections. A cinematographer, producer, and researcher, Drika is the chief manager of the Sergio Bernardes Collection, was a film analyst at CTAV, and has coordinated

film revisions for national and international exhibitions. A volunteer of ours for about 10 years, she also organized a film club for silent films. Ruy Gardner has become the head of programming. A journalist, critic and teacher, Gardner has worked at Tempo Glauber and at Circo Voador, and has volunteered at our cinematheque for about 20 years. Gardner is also the creator of *Contracampo*, the first Brazilian online film magazine, and editor of catalogues for retrospectives of John Ford, Buster Keaton, Julio Bressane, Rogério Sganzerla, and others.

[fr]

Hommage au directeur de la Cinemateca do MAM

Lors du 55e Festival de Brasília, le plus ancien et l'un des festivals de cinéma les plus importants du pays, le directeur de la Cinemateca do MAM, Hernani Heffner, a reçu la médaille Paulo Emilio Salles Gomes en reconnaissance du travail en faveur de la préservation des films réalisé au cours des dernières décennies. La médaille, qui porte le nom du pionnier de la préservation des films au Brésil, fondateur de la Cinemateca Brasileira et du Festival de Brasília, a déjà été décernée à des personnalités du cinéma brésilien telles que Nelson Pereira dos Santos (Prix FIAF), Ismail Xavier, Jean-Claude Bernardet et d'autres.

Renouvellement d'équipe à la Cinemateca do MAM

En juin 2022, nous avons renouvelé notre équipe à la Cinemateca do MAM.

Drika de Oliveira est devenue Chef des collections films. Directrice photo, productrice et chercheuse, Drika est la dirigeante de la Collection Sergio Bernardes, a été analyste de films au CTAV et a coordonné des révisions de films pour des expositions nationales et internationales. Bénévole chez nous depuis environ 10 ans, elle a également organisé un ciné-club pour des films muets. Ruy Gardner est devenu le Chef de la programmation. Journaliste, critique et professeur, Gardner a travaillé au Tempo Glauber, au Circo Voador, et a été bénévole chez nous depuis une vingtaine d'années. Créateur de *Contracampo*, premier magazine brésilien de cinéma en ligne, et éditeur de catalogues de rétrospectives de John Ford, Buster Keaton, Julio Bressane, Rogério Sganzerla, etc.

José Quental



> **ROCHESTER**
GEORGE EASTMAN MUSEUM

Reconstruction of *The Unknown*

The George Eastman Museum, in collaboration with Národní filmový archiv, has recently completed a reconstruction of Tod Browning's legendary horror film *The Unknown* (1927), starring Lon Chaney in one of his best roles and a very young Joan Crawford. Condemned by contemporary critics as "anything but a pleasant story (...) gruesome and at times shocking," it was considered lost for decades, until an incomplete French print was purchased by Henri Langlois after the war. It immediately became a part of the cinematic canon, yet it was 15 minutes shorter than the original film. A Czech release print was rediscovered several years ago. Through some good fortune, all the scenes missing from one print were present in the other one, and now at last audiences can watch *The Unknown* in a version that is very close to the way it was originally seen. The reconstruction premiered in October 2022 at the Giornate del Cinema Muto in Pordenone, with a new orchestral score written by José María Serralde Ruiz.

Peter Bagrov



José Bohr presentando *Un chileno en España* (1962).

> **SANTIAGO**
CINETECA NACIONAL DE CHILE

Restoration of nine José Bohr films

Between 2018 and 2020, the Cineteca Nacional de Chile faced the challenge of restoring nine films of José Bohr. Research was also made into the film's production, and valuable material donated by his family was repatriated.

From these beginnings, a book was published in 2022, *José Bohr: Dreamer from the End of the World*, telling about the film industry of the 1940s and the subjects Bohr chose to show on the screen. The book also reviews the personal files of the director, showing hitherto unpublished photographs.

[es]

Restauración de nueve películas de José Bohr

Entre los años 2018 y 2020, la Cineteca Nacional de Chile abordó el desafío de restaurar nueve películas de José Bohr. Paralelamente, se realizó una investigación sobre las condiciones de producción y se repatrió un valioso material que fue entregado por su familia.

A partir de esto, el año 2022 se editó el libro «José Bohr: el soñador del fin del mundo», el que da cuenta de la industria de los años 40 y los temas que Bohr recogió para representar en pantalla. Además, el libro hace un recorrido por el archivo personal del director, acompañado de fotografías hasta ahora inéditas.

Marcelo Morales Cortés



A shot from the film *Bay Ganyo*

> SOFIA BULGARIAN NATIONAL FILM ARCHIVE

Centenary of *Bay Ganyo*

This year we celebrate 100 years since the making of the Bulgarian film *Bay Ganyo* (1922, dir. Vasil Gendov). On 7 December 2022, at 18.00 local time, in our archival cinema Odeon, a conference was held. Six films and art historians reported on different aspects of the film's creating and history. A new digital version of the film with new intertitles based on archival documents was screened. The event was co-organized by the Bulgarian National Film Archive and the scientific project "Film Culture, Arts and National Images. Bulgaria 1920-1940". (<https://bgkino.com/en/>)



A shot from the film *The Balkan War*

Current Film Restoration Project, *The Balkan War*

As part of the ACE initiative "A Season of Classic Films," the Bulgarian National Film Archive will present a new digital restoration of the Bulgarian film *The Balkan War* (1913, dir. Alexander Zhekov). The film was digitally restored in the digitization centre of the Jugoslovenska Kinoteka in Belgrade, and will be screened on **13 December 2022** in the archival cinema Odeon in Sofia, Bulgaria. You can see the programme details on the project's website: <https://ace-film.eu/a-season-of-classic-films-the-balkan-war/>

The event will be recorded and uploaded online to the [YouTube channel of the Bulgarian National Film Archive](#), with free access until December 31, 2022.



> STOCKHOLM SWEDISH FILM INSTITUTE

New barcoding and classification system

In December 2022, the Swedish Film Institute implemented a new system for registering loans and any other use of film materials, which involves the barcoding of shelves and film cans. Using an app when moving elements to temporary locations, it is possible in the database to see the exact location where an item (or item part) is at any given moment. Linked to this system is also the introduction of a classification system (numbered from 1 to 5), which determines which elements can be loaned to whom, and under what conditions. A system for the barcoding and moving of museum objects and other non-film items was already introduced in 2021.

Jon Wengström, Senior Curator

> TALLINN FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA

Reorganization of management

In the past months, the Film Archive of the National Archives of Estonia has reorganized its management structure. While Ms. Eva Näripea continues as the Director, Ms. Kadi Sikka has been promoted to the position of Deputy Director. In addition, Ms. Maarja Hindoalla is in charge of acquisitions and access, Mr. Aap

Tepper oversees digitization operations, and Mr. Jarmo Nagel handles the development of our databases and digital platforms as Development Lead. Their contacts can be found in the FIAF Directory.

Eva Näripea

> TORONTO TIFF FILM REFERENCE LIBRARY

Toronto International Film Festival Renames Cinema for Civil Rights Activist Viola Desmond

The Toronto International Film Festival is renaming its largest cinema after civil rights activist Viola Desmond and will launch an initiative to support Black women creators in her honour.

Viola Desmond (1914 – 1965) was a Black Canadian civil rights activist who challenged racial segregation at a cinema in New Glasgow, Nova Scotia, by refusing to leave a whites-only area of the Roseland Theatre in 1946. She was convicted of a tax violation as a result, and wasn't pardoned until 2010, 45 years after her death. Desmond's case helped start the civil rights movement in Canada.

To commemorate the 76th anniversary of Viola Desmond's historic stand against racial segregation in Canada, TIFF appointed two front-row seats in Cinema 1 dedicated to Viola and her sister, Wanda Robson, before a special screening of Kelly Fyffe-Marshall's debut feature, *When Morning Comes*, and a conversation about legacy and the future of Black creators in the industry, with panellists from Black Screen Office, Black Women Film Canada, and OYA Black Arts Coalition. Before the screening, audiences attended a beautiful celebration of artists and creators by Black Artists' Networks in Dialogue (BAND) and Vintage Black Canada in the TIFF Bell Lightbox Atrium.

"The Desmond family, Robson family, and all of us connected are very proud to be a part of this legacy. Hopefully, Black and female filmmakers in the industry will thrive and grow."

– Gordon Neal, the nephew of Desmond and son of Robson, via The Canadian Press



Drehli Robnik Ansichten und Absichten

TEXTE ÜBER POPULÄRES KINO
UND POLITIK

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

New Publications

Picturing Austrian Cinema presents 100 essays by international writers, artists, and scholars, who discuss the essence of Austrian film based on their appraisal of a specific still frame from a movie. Contributors include Nobel Prize laureate Elfriede Jelinek, and FIAF Award recipient Apichatpong Weerasethakul. The richly illustrated volume is available in a German and an English edition worldwide through German publisher Spector Books.

A selection of essays by Vienna-based film critic and theorist Drehli Robnik was edited by Alexander Horwath and published as *Ansichten und Absichten. Texte über populäres Kino und Politik*. This German-language volume collects 25 of Robnik's most significant scholarly essays, contributions to music and film journals, and samples from his work as a philosophical "edutainer".

In early 2022, a DVD with the first major epic in the oeuvre of director Lav Diaz (b. 1958) was released. *Batang West Side* (2001) is a powerful contemporary portrait of

the Filipino diaspora in New York. Included is a 20-page bilingual booklet in German and English with Lav Diaz's essay "The Aesthetic Challenge of Batang West Side," a conversation between Christoph Huber and Jurij Meden, and a short essay by Eva Sangiorgi on *The Boy Who Chose the Earth* (a short film, which can also be seen on the DVD). The work of Lav Diaz is preserved in the film collection of the Austrian Film Museum.

Eszter Kondor

Visual History of the Holocaust

Since 2019, the Ludwig Boltzmann Institute for Digital History and the Austrian Film Museum, together with 13 other institutions in Austria, Germany, France, Israel, and the USA, have been researching the possibilities and limitations of digital technologies in the indexing and dissemination of documents on the Holocaust. The main result is a digital platform that offers film recordings, photos, and text documents from archives around the world, as well as other objects, and makes them publicly available in large numbers. The online platform will launch in March/April 2023. More info at vhh-project.eu

Michael Loebenstein, Anna Högner

02 News from the FIAF Executive Committee



> Executive Committee Meeting

The FIAF Executive Committee met in Glasgow, Scotland, on 28 and 29 November 2022, on the occasion of the 2022 FIAF Award presentation ceremony. The meeting was hosted by the National Library of Scotland – Moving Image Archive at Kelvin Hall. The meeting started with a discussion on the impact of the current energy crisis on many FIAF affiliates, and more generally the future environmental sustainability of the film archiving field. It was decided that the FIAF Technical Commission should look into this issue and propose a set of practical tips on how film archives could lower energy consumption for film preservation activities without lowering the standards of that essential mission. The EC also discussed the ongoing economic hardship of several of its affiliates, and the critical situation of the Oleksandr Dovzhenko Centre in Kyiv.

The EC then examined the Yale Film Archive's application for an upgrade from Associate to Member status. Based on the thorough application dossier provided and the many letters of support received, the EC unanimously decided to recommend this upgrade, which will have to be ratified by the General Assembly in Mexico City.

The EC noted that a number of other film heritage institutions have expressed an interest in seeking FIAF membership in the near future, which confirms the continued attractiveness of our network today.

The Senior Administrator reported on the disappointing participation rate of FIAF affiliates in the 2022 Statistical Survey (25% submission rate after the extended deadline). The EC then discussed whether this exercise should be renewed in future years – perhaps in a simplified form. The EC asked the FIAF Secretariat to write to the many affiliates which have not submitted their [statistical form](#) and convince them to do it at the earliest opportunity, in order to make a statistical analysis of the data meaningful.

The EC approved the final projections for 2022 and revised budget for 2023 presented by the Treasurer, while noting the likely significant increase in personnel and operational costs for FIAF in 2023, due to the high rate of inflation and the legal indexation of rent and salaries in Belgium. This will probably result in a significant FIAF deficit in 2023 if the fusing of FIAF projects and publications remains at the current level. However, the EC was reminded that with FIAF's healthy reserves, the situation is not out of control, even though it will be monitored closely by the Treasurer and the Secretariat.



The EC then discussed the specialized Commissions' recent activity and current projects, heard reports from Rutger Penne about the Periodicals Indexing Project's recent anniversary celebration in Copenhagen and about the current modernization of the *Treasures from the Film Archives* database, and heard reports by the Senior Administrator about FIAF publications, the Training and Outreach Programme, the Internship Fund, and the FIAF Historical Archive and History Project.

The Executive Committee also discussed the two nominations received for the 2023 FIAF Award, and asked for more information to be received about one of the two before making a final decision on who should be presented with the FIAF Award next year.

Finally, the EC heard reports on the organization of the next FIAF Congresses in Mexico City, Bangkok, and Montreal, and started a debate on whether holding a Congress every year after 2025 can still be justified, as more and more professionals and institutions of the film heritage field argue that we have a responsibility to reduce our environmental impact in future years. It was agreed that the issue should be debated within the FIAF community during the next Congress.



> Eileen Bowser Fund

Last May, just after the end of the FIAF Congress in Budapest, the FIAF Executive Committee received the amazing news from Sheila Baker, the niece of the late FIAF Honorary Member [Eileen Bowser](#), that Eileen had decided to make FIAF one of the beneficiaries of her will. She bequeathed US\$ 100,000 to FIAF. In her correspondence with FIAF, Sheila wrote that she “hoped these funds would be put to good use” and that “Eileen would be pleased to see whatever FIAF does with them”.

During her many years of involvement in FIAF, Eileen Bowser always supported projects that generated new essential resources for the field. She also encouraged FIAF’s partnerships with other organizations, and in particular with academia. With this in mind, the Executive Committee approved a plan to create a special Eileen Bowser Fund to be spent along these lines over the next few years. A number of current projects with

external partners, such as the Film Atlas Project or the Share That Knowledge Project, are prime candidates. At its meeting in Glasgow, the Executive Committee decided to provide some financial support for these two projects, as well as other ones in the future, via the Eileen Bowser Fund.

We also take this opportunity to remind you that the Jan de Vaal Fund, founded in 2018 by Tineke de Vaal to help fulfil the aim of facilitating the exchange and production of knowledge about the history of FIAF and to honour her late husband’s memory, is managed by FIAF. It will help FIAF finance the publication of the forthcoming collective book on FIAF’s history. Tribute must be paid once again to Mrs. de Vaal and to thank her for her amazing generosity.

> Next EC meeting

The next Executive Committee meeting will take place in Mexico City on 15 and 16 April 2023, just before the start of the 2023 FIAF Congress hosted by the Filmoteca de la UNAM.

> Renewal of the EC

A new Executive Committee will be elected during the General Assembly in Mexico City on 21 April. The current President, Secretary General, and Treasurer having reached the end of their respective terms, all three will stand down and new FIAF Officers will have to be elected.

03 News from the Secretariat



> FIAF Staff

In case you're still not quite sure who the FIAF employees are and what they do, the FIAF Secretariat's team currently consists of Christophe Dupin, Senior Administrator (full-time); Elsa Degerman, HR and Accounting Assistant (3 days a week); Christine Maes (Administrative Assistant, 2.5 days a week); Barbara Robbrecht (FIAF Historical Archive Assistant, 3.5 days a week).

Over the last decade, FIAF has initiated and managed, but its workforce has not grown in the same proportions. In early 2023 the FIAF Officers will meet the Senior Administrator to discuss possible solutions.

Once again, tribute must be paid to our great team of regular freelance collaborators, as they are essential to the success of our projects and missions – our graphic designer Lara Denil, our website developer Jean-Pascal Cauchon, our *JFP* Editor Elaine Burrows, our Training and Outreach Coordinator David Walsh, our copy-editor Catherine A. Surowiec, and our translators Aymeric Leroy and Itziar Gómez Carrasco, not to forget Camille Blot-Wellens, who has led or assisted on a number of FIAF projects over the years (currently, the revision of the *FIAF Code of Ethics*).



> FIAF Office

It looks increasingly like we are going to have to find new offices for the FIAF Secretariat in 2023, for various reasons. First, the building we occupy is deteriorating. In September, a water leak happened during a weekend and caused the collapse of part of the ceiling in the basement, where the P.I.P. office and several cabinets full of our archives are located. We had to empty one of these cabinets urgently and dry some of the documents it contained. We are also fast running out of space for our archival collections and our publications. You may also remember that we have been burgled four times in the last few years. Finally, our landlord has recently announced his intention to sell the building (of which we are only one of the tenants). The time therefore seems ripe to start looking for new office space in Brussels. This decision is not taken lightly, as it will mobilize a lot of our time and energy for several weeks next year, but the recent developments described above give us little

choice. We must find a new space that hopefully will be able to host the FIAF office and our archives for many years. When the FIAF Secretariat moved from Rue De-facqz to Rue Blanche in 2014, we were not expecting to have to move again less than a decade later.

> FIAF website

The FIAF website remains our main platform of communication with the FIAF community and beyond. It is also a useful online resource centre about all aspects of film archiving and access, and a source of news about our field and information about key [forthcoming events](#). We also increasingly make use of our website as a platform to register for FIAF events or to provide feedback.

Over the last few months, we have updated the [list of photochemical labs](#) still operating around the world (and added a map to visualize them). We have also provided access to video recordings of various FIAF events: the [2022 FIAF Symposium](#) and the [Second Century Forum](#) on the revision of the FIAF Code of Ethics in Budapest; the [Periodicals Indexing Project's 50th Anniversary Symposium](#) on "Film Databases and Resources in the Digital Era" held in Copenhagen in September; finally, the [2022 FIAF Award Presentation Ceremony](#) in Glasgow on 28 November.

Among important resources still accessible to all on the FIAF website are the [Online FIAF Directory](#) (with newly added search functionalities), the [current film scanners list and forum](#), the [FIAF Affiliation History Database and Map](#), the [Journal of Film Preservation searchable index](#), and full free access to the latest issue and back catalogue of the [JFP](#) and the [FIAF Bulletin Online](#), not to mention the many online (and regularly updated) resources of the [Technical Commission](#), the [Cataloguing and Documentation Commission](#), and the [Programming and Access to Collections Commission](#). This is obviously not a comprehensive list – just go and browse the FIAF website to discover more!

> FIAF Affiliates' Annual Reports

As of mid-December, we had received 150 [Annual Reports](#) for the year 2021 from our 173 active affiliates. The fact that this number has increased significantly in recent years is good news, but it's still a shame that a small number of FIAF Associates still fail to send one

year after year, even though it is a statutory obligation for all affiliates. FIAF Affiliates' Annual Reports are an invaluable source of information about the amazing achievements and the challenges faced by the FIAF community in any given year. Don't forget that [Annual Reports from 2011](#) are available online (to colleagues in the FIAF network only) on the FIAF website. As for [FIAF Affiliates' historical Annual Reports](#), they can be consulted online by everyone.

In mid-January, the FIAF Secretariat will ask all FIAF affiliates to submit their Annual Report for the year 2022 by the statutory deadline of 28 February.



> FIAF Historical Archive and FIAF History Project

Thanks mainly to our Brussels colleague Barbara Robbrecht, we have continued to [catalogue](#), digitize, and [make accessible](#) large chunks of historical documents as part of our work on the FIAF Historical Archive. Barbara also supports the research of the authors of the selected chapters of the FIAF History book, whether it is on-site in Brussels or remotely for those who cannot travel to Belgium.

Regarding the book project, we have received the final or advanced drafts of half a dozen chapters, and many more are at various stages of completion. We expect to receive all the missing ones by the spring of 2023, for publication of the book by the end of 2024. The [P.I.P.'s 50th anniversary book](#), which received a lot of praise after it was published in September, certainly serves as a great model for the book we will publish on FIAF's history.

At the celebration of the P.I.P.'s 50th anniversary in Copenhagen, Christophe Dupin gave presentations on the FIAF Historical Archive and History Project, and on the history of FIAF union catalogues (the topic of one of the chapters for the FIAF History book).



> FIAF Internship Fund

Earlier this year, the FIAF Internship Fund Committee decided to make an exception to the Fund's rule that only members of the FIAF community can benefit from it, and to award Nour Ouayda of Metropolis in Beirut a grant to carry out an internship at the Deutsches Film Institut & Filmmuseum, in recognition of the valuable work she has done in Beirut, in very difficult circumstances, to promote film heritage in her country. Nour Ouayda carried out her internship in Frankfurt in July and August 2022.

In the spring 2022 round of funding, the Bangladesh Film Archive applied for funding for two of their staff members – Smita Barua and Asma Akhter – for internships hosted by the Thai Film Archive. Both were selected, and they carried out their internship in July.

In the autumn 2022 round, we received two applications: from the National Film Corporation of Sri Lanka, for Sasika Ruwan Marasinghe's internship at the Cineteca di Bologna, and from the Film Archive of the National Archives of Estonia, for Mari Armei's internship at the Austrian Film Museum. The FIAF Executive Committee has decided to approve both requests for funding. Their internships will take place in the first half of 2023.

The next round of funding will take place in April 2023. We encourage all FIAF affiliates to apply for funding for an internship in the FIAF network for their staff, in order to further their knowledge and skills in a specific and targeted area of film archiving. We also more than welcome new potential hosting archives for these internships. So if your institution can host one, please contact the FIAF Secretariat!

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

Some of you who contributed an entry to this book project may be wondering when it will be completed. The two institutional partners – FIAF and the internal research project Technès, have agreed to do whatever it takes to ensure a release of the book in time for it to be launched at the next edition of the Cinema Ritrovato Festival. The production schedule between now and then is tight – the two co-editors Rachael Stoeltje and Louis Pelletier have been working hard with copy-editors and translators with the aim of finalizing all texts in both English and French by the end of February. Work on the layout will follow, with the help of FIAF's in-house graphic designer Lara Denil. The book, which tells the stories of 100 of the most fascinating artefacts preserved by film archives around the world, is co-financed equally by the two institutional partners.



> The Film Atlas Project

This very exciting new project – 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 – was initiated by American film archivist James Layton. When approached last year, the FIAF Executive Committee en-

thusiastically agreed to support the project financially and administratively, as well as providing its in-house web-developing expertise. The project is also supported by a number of FIAF Members and other institutions (George Eastman Museum, Cinémathèque française, Library of Congress, Natural History Museum of Los Angeles County, Austrian Film Museum, the Packard Humanities Institute, the Academy's Science and Technology Council, National Science and Media Museum), with generous funding from the Louis B. Mayer Foundation.

The project was officially launched in January this year, with James Layton as Project Manager, Crystal Kui as Project Coordinator, and FIAF's own web developer Jean-Pascal Cauchon brought in to conceive the back-end (and later front-end) web interface for the project. This dynamic reference, research, and teaching tool is due to be completed in 2026, with an anticipated total of 600 entries written by up to 200 individual authors, and each entry including between 1 and 10 illustrations.

The initial target is to launch the Film Atlas website in the spring of 2024 with 300 fully illustrated entries. The project has made some significant progress in 2022, so everyone is confident that we are on track to reach that target. As of the end of November 2022, 569 entries have been identified from across the world. 98 authors have committed to writing 264 entries (an average of 2.69 entries per author). These authors come from 21 different countries across five continents. 48% of the authors are female and 23% work at FIAF-member institutions. 27 entry texts have already been received, and 74 entry texts in total are due by the end of 2022. The blind peer-review process has already started on some of the first entries. Bulk master image files have started coming in from the Seaver Center/Natural History Museum in Los Angeles and the Cinémathèque française in Paris. To date, 1,111 master image files have been received and organized from eight institutions. At least 2,000 additional images are due to be delivered to the project during 2023. FIAF web developer Jean-Pascal Cauchon has nearly completed the website back-end, including the underlying database structure and the data entry form. The peer-review module remains, then Jean-Pascal will move on to building the front-end view in 2023.



> Gone but not Forgotten

Anna Sienkiewicz-Rogowska (1971-2022)

It is with great sadness that we heard of the passing of Anna Sienkiewicz-Rogowska, former Deputy Director of the Filmoteka Narodowa – Instytut Audiowizualny (FINA), a friend to many in the FIAF community, and a wonderful advocate for culture, on 27 November in Warsaw. All those who met and/or worked with Anna are struggling to make sense of her sudden and untimely death.

Between 2015 and 2017, Anna was the Director of the Filmoteka Narodowa in Warsaw. When the Filmoteka was incorporated into the Filmoteka Narodowa – Instytut Audiowizualny (FINA) in 2017, she became the new institution's Deputy Director. Her former colleagues at FINA will always remember her kindness, respect, and braveness.

She loved cinema, was an active member of the film archival community, and was devoted to preserving Poland's and the world's audiovisual heritage. She took part in many film festivals, premieres, and conversations about culture and film with personal and professional curiosity and a seemingly unstoppable enthusiasm. Anna was well aware of the struggle to preserve film heritage and admired the commitment of all her colleagues in the film archival world, with whom she shared a common mission.

After being dismissed from FINA in 2021, she took up the position of Deputy Director of the Warsaw Museum and worked to develop the institution with the same passion and commitment she had at FINA. However, she still missed the film archive every day.



Adrienne Mancía (1927-2022)

Adrienne Mancía, former Curator of the Department of Film at the Museum of Modern Art (New York), one of the most respected programmers and curators in the film heritage field, and a mentor to many programmers of subsequent generations, passed away on 11 December 2022 at the age of 95. She first joined The Museum of Modern Art in 1964, as Secretary to the Curator of the Film Department Richard Griffith. Within a year, with the new title of Curatorial Assistant, she became responsible for all film exhibitions. With the encouragement of Willard Van Dyke, the new Director of MoMA's Department of Film, she brought innovations to the Museum's auditorium exhibition programme, finding the right balance between programmes of classics and the more neglected contemporary works. She introduced new cinemas from Latin America and Europe to American audiences. In the 1970s, she was involved in the selection of films for 'New Directors/New Films', the new annual festival presented by MoMA in association with the Film Society of Lincoln Center. In 1977, she was promoted to the title of Curator in the MoMA Department of Film, a role kept until 1998.

Following her retirement from MoMA, she was hired by the [Brooklyn Academy of Music](#) to spearhead its movement into film programming. She was named

curator-at-large for the newly opened four-screen BAM Rose Cinemas, a role she would retain until the early 2010s.

Adrienne Mancía served on a variety of international film juries, including those in Locarno, Vevey, Zagreb, Oberhausen, Rotterdam, Tokyo, Naples, and Cannes (Caméra d'Or). She was honoured by the governments of France (Chevalier de l'Ordre des Arts et des Lettres, 1984) and Italy (Croce della Repubblica, 1988) for her work in exhibiting foreign films in the U.S. In 2015, she was presented with the Jean Mitry Award by the Giornate del Cinema Muto in Pordenone.

After Mary Lea Bandy in 2014 and Eileen Bowser in 2019, FIAF now mourns the loss of this third major figure of MoMA's Department of Film – and of our field – in less than a decade.

Marleen Labijt (1959-2022)

It is with great sadness that we heard of the sudden death of Marleen Labijt on 19 December 2022.

Marleen was a faithful staff member of Eye Filmmuseum in Amsterdam for the last 30 years. She started as a booker for our distribution branch before moving on to a pool responsible for both producing programs and archival loans. She took full responsibility for Archival Loans 20 years ago, and many colleagues abroad have known her in this capacity.

Marleen was an important contact between Eye Filmmuseum and the outside world. She was passionate about providing access to our film collection for our FIAF colleagues, for many festivals, and for countless cinemas, both in the Netherlands and abroad. She advocated for our film heritage, prepared programs, and promoted our restorations. To her colleagues inside Eye Filmmuseum, she was always a dedicated supporter of her outside clients, always trying to help with every request. No program was too big that she couldn't handle it, and no theatre was too small that it didn't deserve her full cooperation. To her clients, she was always a staunch protector of the integrity of the films on loan and a relentless guardian of good programming practice. She has facilitated countless presentations of films from Eye's collection over the whole world.

04 News from the *Journal of Film Preservation*



Issue No. 107 went to the printers just in time to still be dated for October. Hard copies were mailed out in November, with the difficulties that we're now all aware of, following a big mistake by the printer, but of course, you can all read it online for free via [Calameo](#).

The issue started with a very upbeat article from Brazil on the 80-year-old Cinemateca's recent brush with near extinction brought about through political attitudes. Happily, it seems that the bad times are now behind them, and they are looking forward to their next 80 years. Tokyo is commemorating the centenary of 1923's Great Kanto Earthquake by setting up a website which will stream all extant footage of this event. Though it is only 25 years since a [Manual for Access to Film Collections](#) took over the whole of

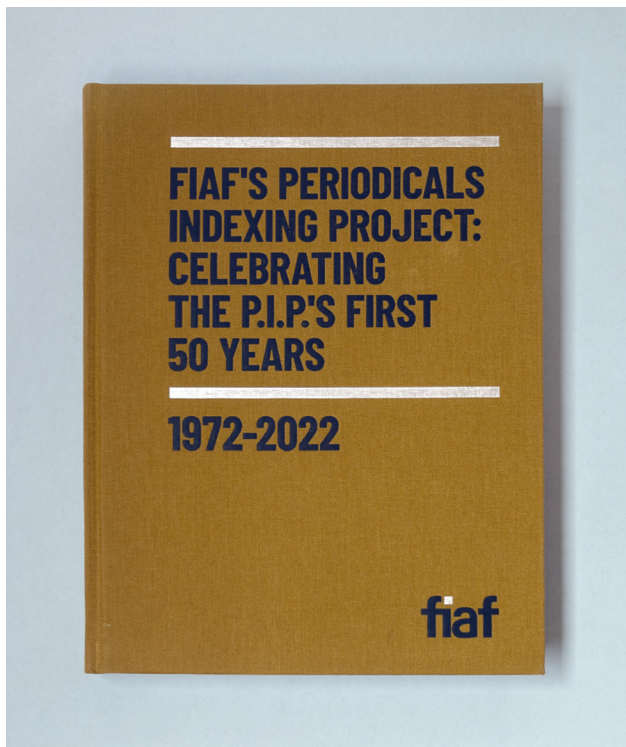
a *Journal* issue, we still thought it worth commenting on this by way of a mini-dossier that looks at some access topics as they are today.

Histories are being written and rewritten to look in more detail at the many kinds of discrimination, seen and unseen, which permeate moving-image culture and the *Journal* is beginning to reflect these new angles. In this issue, we have Michael Marlatt's article on disabled archivists and Elliana Jay Hamer's interrogation of reasons why women's roles in cinema have been so often sidelined. We think we ought to be more pro-active in looking for articles on ways in which other "minority" groups are rediscovering their own histories. All suggestions welcome.

It looks as though we will be bursting at the seams with articles next time (No. 108, April 2023). We will have a handful of articles relating to digitization to accompany the *JFP's* publication of the latest chapter of the FIAF Technical Commission's *Digital Statement*. These could encompass digital storage, a survey of FIAF's progress with digitization, and how digital work can help with preservation and presentation of small-gauge materials. The last is a topic from this year's [Budapest Symposium](#). In addition, we hope very much to be able to present our first article from North Korea, a description of a mission undertaken recently at the Cinémathèque africaine in Ouagadougou, a description of the ACE's "Season of Classic Films" project, and Tilda Swinton's amazing [FIAF Award acceptance speech](#) in Glasgow last month. The "Archives at Work" section will include a text by Scott MacQueen on his recent restoration of *Invaders from Mars* (1953). The "Reviews" section also promises to be a particularly rich one.

Elaine Burrows & Christophe Dupin
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05 News from the P.I.P.



Publication of the P.I.P. 50th anniversary celebration book

The P.I.P. 50th anniversary celebration book was published in September 2022. All the P.I.P. contributors, authors of the book, former P.I.P. staff members, CDC members, and FIAF Honorary Members received a personal copy. We also sent by mail a complimentary copy to each FIAF Member and Associate. The book can now be purchased from the FIAF website. The official price is 35€ (shipping costs included), but FIAF affiliates can enjoy a 20% discount. Since the book's release, we have received a lot of extremely positive feedback from colleagues around the world.



The P.I.P. 50th anniversary celebratory event in Copenhagen

The celebration book was officially presented at the P.I.P. celebratory event, which was held at the Danish Film Institute in Copenhagen on 22 and 23 September 2022. A total of 48 participants attended the two-day event. Among them were 28 P.I.P. contributors who were invited on Thursday morning to a meeting and indexing workshop hosted by the P.I.P. Editor. The afternoon session started with a selection of silent films introduced by Thomas Christensen, who also acted as our personal "paparazzi photographer" during the whole event. After an introduction by Christophe Dupin about the FIAF History Project and an overview of the history of the P.I.P. by myself, it was then time to officially present the book. Unfortunately, due to an unexpected sudden illness our main guest of honour Karen Jones, the "mother of the P.I.P.", was unable to attend the event, where she was due to receive her FIAF Honorary Member medal (she was elected a FIAF Honorary Member during the FIAF Congress in Budapest).

The event ended with the symposium "Film Databases and Resources in the Digital Era" (organized in collaboration with the FIAF Cataloguing and Documentation Commission), which was live-streamed on Friday 23 September. All participants received a copy of the celebration book, together with some personalized "merchandising" products featuring the special P.I.P. 50th anniversary logo (bag, T-shirt, and notebook). We also ordered a special birthday cake, which arrived with some delay at the reception, but it was definitely worth the wait!!



The recording of the symposium “Film Databases and Resources in the Digital Era” can still be viewed at <https://www.fiafnet.org/pages/Events/PIP50-symposium.html>. We also published a selection of photos of the Copenhagen event on the FIAF website in [this on-line gallery](https://www.fiafnet.org/pip-50-gallery) (<https://www.fiafnet.org/pip-50-gallery>) specially created by our web developer.

After the event I visited Karen Jones at her home in Gilleleje (a little town located north of Copenhagen) and gave her personally four copies of the celebration book (which is dedicated to her), the FIAF Honorary Member medal, and a special present (a poster of Asta Nielsen signed by all the participants). She was very moved and expressed her appreciation for the gesture.

Rutger Penne
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06 News from the Commissions

> Cataloguing and Documentation Commission (CDC)

The CDC organized two successful workshops in our **FIAF Commissions' Thursday Online Workshops** series in 2022, "Linked Open Data" with Paul Duchesne and "FFMPEG for Beginners" with Reto Kromer, and we will continue to do so in 2023 together with the TC and PACC. Please keep checking the FIAF website for announcements and updates.



The CDC will organize a workshop with the working title **"Not Just Non-Film Materials' – Cataloguing Film-Related Materials"** on 25-26 May 2023 at the Swedish Film Institute (Stockholm). We will keep you posted about the details on the FIAF website and via the FIAF newsletter.

The CDC also organized (in collaboration with FIAF's Periodicals Indexing Project) the symposium **"Film Databases and Resources in the Digital Era"**, which was held at the Danish Film Institute in Copenhagen as part of the P.I.P. 50th anniversary celebratory event. The video recording of the symposium can still be viewed [on the FIAF website](#).



At the symposium a new "work-in-progress" version of the FIAF database **Treasures From the Film Archives** was presented. We are planning to relaunch the Treasures database in spring 2023. We hope to receive updates from the contributing institutions as well as new entries from our community.

We continue the **Preservation/Restoration Documentation Task Force** with the aim to provide guidelines on this topic and incorporate documenting restoration into the context of the FIAF Cataloguing Manual and collection management systems. Within the working group we are analysing the existing documentation practice in the FIAF community, and discussing the recommended set of data to be captured with special focus on "preservation events".

Adelheid Heftberger
Head of the CDC
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Members of the CDC:

Adelheid Heftberger, Bundesarchiv, Berlin (Head); Natasha Fairbairn, BFI National Archive, London; Anna Fiaccharini, Fondazione Cineteca di Bologna; Maria Assunta Pimpinelli, Fondazione Centro Sperimentale di Cinematografia / Cineteca Nazionale, Rome; Siobhan Piekarek, Filmmuseum Potsdam; Mats Skärstrand, Swedish Film Institute, Stockholm; Rutger Penne, P.I.P., Brussels (ex-officio); **Circe Itzel Sánchez González**, UNAM, Mexico City; and **Elżbieta Wysocka**, independent researcher, Berlin/Warsaw.



> Technical Commission (TC)

In October, the TC met in Lisbon for an annual working group, our first in-person meeting in 2 years.

In November, all corresponding members of the Technical Commission were contacted to refresh their participation. During the year, some of them were contacted on an individual basis as needed for various projects, including at many stages on the *Digital Statement Part II*. Not all correspondents have been widely involved in the past year, and we are looking for ways to increase their participation, including in the review of documents for publication.

The Digital Statement

The *Digital Statement Part II: Preservation Scans* was published on the FIAF website with incomplete author credits earlier this year. It will be adjusted (both online and in-print) before publication in the April 2023 issue of the *Journal of Film Preservation*.

Digital Statement Part IV: Sound Restoration: TC member Céline Ruivo is leading the DS IV workgroup, which consists of:

Andrea Seligmann Silva (Sound preservationist, Eye Filmmuseum, Netherlands); Jean Pierre Verscheure (Sound historian and restorer, Cinévolution, Belgium); Léon Rousseau (Sound restorer, Le Diapason, France); Oliver Danner (Sound preservationist, Bundersarchiv, Germany); Céline Ruivo (Member of the Technical Commission, FIAF, editor of the *DS Part IV*, currently in Belgium).

The sound restoration part of the *Digital Statement* has grown to become its own large project, and the TC suggested that it splits from the *Digital Statement* to be a larger entity with a longer timeline. In addition, the TC would like to create a section on Sound Scanners in the [Scanner Forum](#) on the FIAF website.

Following our plans, *Digital Statement Part V: Storage of Digital Assets* will be revised in 2023. It was originally published as a survey of current practices, but now that several years have passed, the TC aims to create some recommendations and suggestions in this area.

A future new section: *Digital Statement 6: Born-Digital Material Workflows*: During the Lisbon meeting of the Technical Commission, it emerged that there might need to be some information about digital-born material, because the *Digital Statement* only discusses scanned material and DS5 discusses storage of digital material. This may be something we can work on in 2023-2024.

Minimum Viable Archiving project renamed and redesigned

Following our meeting in Lisbon, this project is now called Fundamental Archiving Resources (FAR). This reflects feedback on the name that was received during the May presentation at the Eye International Conference. This is intended to be a section of the FIAF website, with resources for basic archiving, cataloguing, and other workflows.

Information sheets in multiple languages are being produced, and the goal is that the information will be presented in multiple languages as often as possible. We agreed upon a structure for this project – a web-

page on the FIAF TC area of fiafnet.org, with sub-pages and links for PDFs of downloadable items like the film calculator and numerous other helpful items.

Suggestions from the TC include a section calling for tips and ideas from other archives, and also a section on funding and staffing, ideas for collaborative/community archiving, and models or case studies where non-professional help was used to preserve and catalogue an archive.

The TC correspondents have been asked to become involved in this project as well.

Website updates

The entire [TC section of the FIAF website](#) has been redesigned, and all the links and documents have been refreshed. The TC continues to maintain the scanner list online and has added or updated the equipment listed there.

The TC would like to remind members to use the Forum, and to update the equipment list associated with your institution.

Conference planning

The TC will invite the correspondents to meet with TC members at the 2023 conference, to renew our connections to this larger group.

Other projects

As always, many questions, surveys, and contacts come in for the TC.

The TC has been supporting the AMIA Preservation Committee, which is working on a new document about Vinegar Syndrome, by providing links to research and information.

The TC continues to discuss, and be concerned about, the recurring issue of the scarcity of replacement parts and technical knowledge for film processing equipment. At the Lisbon meeting we tried to brainstorm some possible solutions for exchanging knowledge and surplus parts. No solutions yet, but it is a topic we are watching closely.

Céline Ruivo also mentioned that FIAF does not have a section on health and safety in our field. This may be a future topic for the TC.

Anne Gant
Head of the TC
tc@fiafnet.org

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/Berkhamsted; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Ulrich Ruedel, HTW- University of Applied Sciences, Berlin; Céline Ruivo, independent consultant, Paris.



> Programming and Access to Collections Commission (PACC)

The major event for PACC in the past half-year was the “Open Meeting with Programmers”, which PACC organized on June 27 in Bologna during Il Cinema Ritrovato. This meeting was attended by 31 representatives of FIAF-affiliated institutions (including all available PACC members) – with the general public and curious industry representatives politely ushered out of the room. It was an occasion for the participating archives to discuss with some distributors of the major film classics – in an open and communal manner – such issues as pricing disparities, quality of service, and the general situation in the distribution sector after the pandemic lockdowns.

At the open meeting it was agreed that a revised version of the 2020 Fees Survey should be circulated, which would reflect the current pricing policies by more distributors (not only Park Circus), but also ticket prices, the number of titles booked, and further details. The survey would also ask for the number of screening elements and other materials provided by the archives to external venues which secure rights and licences through the said distributors and rights-holders – to evaluate the contribution FIAF affiliates are providing to them, enabling the screenings, and, in effect, their business. PACC is currently trying to allocate internal workforce – and is also looking for external contributors – in order to finish this revised survey, to be sent in early 2023.

The invitation to the said survey would be circulated to the FIAF programmers with whom PACC has already been in touch, but also via the general FIAF email, which was also the way the invitation to the open meeting was spread. PACC is currently contemplating an event of similar nature for Mexico City (to take place on April 16), and possibly another one for Bologna, as we see it as very important to maintain more direct communication with our constituency.

Further PACC activities involve the preparation of e-resources focused on access documents (Archival Loans documents, Restoration agreements, Letters of Indemnity, etc.); Public Domain mapping; the mapping of the practical implementation of Rule 96; and input for the upcoming Programming Winter School. It should be also stressed that PACC would very much welcome interested colleagues who would be able and willing to contribute some of their time to some of the agenda mentioned, or other relevant PACC issues. Feel free to reach out about this, or about any other Programming and Access-related matter, to the Commission through pacc@fiaf.net

Matěj Strnad
Head of PACC
pacc@fiafnet.org

Members of PACC:

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

07 Training & Outreach



Digital Summer School, Potsdam

> Recent Events and Current Projects

FIAF Disaster Management Handbook

Work on the Disaster Management Handbook was largely suspended while David Walsh was engaged in the preparation work for the India workshop. However, most of the chapters are now at the final edit stage, and we only await a few contributions. Unfortunately, one key contribution, on the recovery of paper and photographs from disasters, has been held up while the expert concerned has been dealing with the very real and continuing flooding disaster in much of eastern Australia.

We expect to finalize the texts by mid-February 2023, and hope to release the Handbook as an electronic publication in time for the FIAF Congress in Mexico City.

“Lost Forever” Campaign

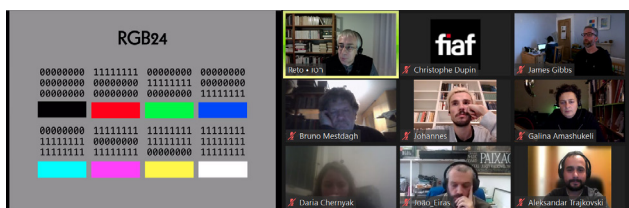
Progress on this campaign has also been stalled due to other commitments, but we are now working on securing the assistance of a volunteer who is a trained film archivist with some experience in campaigning and web design. We are hoping that with her help, and calling upon our extensive range of contacts, a modest campaign can be launched in the middle of 2023.

Digital Summer School, Potsdam

The Summer School “Digital Archives. Data Literacy, and Presentation Strategies in Audiovisual Archives”, a 5-day, practice-oriented course aimed at people working in audiovisual archives, as well as everyone else interested in enhancing their knowledge about digital

environments and processes related to digital archives, took place in Potsdam from 5 to 9 September 2022. It was organized and hosted by Filmuniversität Babelsberg KONRAD WOLF, in collaboration with the Bundsarchiv and the Deutsche Kinemathek, and the support of FIAF and the FIAF CDC. FIAF offered four scholarships for this training event.

The workshop was divided into two parts: first, a presentation with concrete examples of what we learn from physical characteristics of early films, and a second part based on examples provided by the attendees of titles and film stocks they cannot identify and how to use the book to find information. The feedback from participants was very good.



CDC Workshops, October-December 2022

The FIAF Cataloguing and Documentation Commission hosted the first two workshops in a new series of Thursday online workshops this autumn. The first, on the theme of "Share your data – from mapping to knowledge graphs", took place on 15 September and was led by Heidi Heftberger and Paul Duchesne. The second, on "Using ffmpeg in a film archive – convert, concatenate, and prepare your files for your use case – Beginners Level", was held on 24 November and presented by Reto Kromer.

Further online workshops will follow in 2023.



Film Identification Workshops

In November, Camille Blot-Wellens led three online workshops on how to use the new edition of *Physical Characteristics of Early Films as Aids to Identification*, in all three FIAF languages.



7th Film Preservation and Restoration Workshop India 2022

Once again, we were very pleased to be working with the Film Heritage Foundation (Mumbai) in staging the latest in this important series of training events for India and the surrounding regions. It took place in Mumbai from 4 to 10 December, and this time the intention was to provide more advanced training for participants who already have a degree of knowledge and experience, either through attending previous workshops or because they are working in a professional capacity in a film archive.

It proved particularly challenging to assemble the teaching faculty this time, partly because of the higher level of training needed and partly because of an increasing burden of work on many of our familiar trainers in their parent institutions – a measure perhaps of the current world situation. In the end, we were able to work through a stimulating and valuable curriculum, providing an essential professional development opportunity for the participants and furthering the cause of audiovisual archiving in the region. The event was once again a resounding success, thanks in no small part to the hosts' magnificent organizational skills, and to the hard work and enthusiasm of our international experts.

> Future Events

8th FIAF Programming Winter School

The 2023 Winter School will take place on 6 and 7 March 2023 at the Fondation Jérôme Seydoux-Pathé and the Cinémathèque française in Paris. The members of the organizing committee, consisting of Christophe Dupin (FIAF), Samantha Leroy (Fondation Pathé), and Bernard Benoliel and Elise Girard (Cinémathèque française), have met several times already to discuss the programme of next year's edition. The FIAF Programming and Access to Collections Commission has once again been asked to lead one of the thematic sessions, on the topic of "access to film collections for programmers". Other thematic sessions will include "women programmers and programming women's films"; "film heritage festivals: the new generation"; "programming documentary film heritage"; and others yet to be finalized. Information about the next Winter School and how to register will be posted on [this page of the FIAF Website](#) in January.

BAVASS 2023

We are also in discussions with the Film Heritage Foundation (Mumbai) with regard to holding the third edition of the Biennial AudioVisual Archival Summer School in India in the autumn of 2023. Having had the first edition in the USA (2019), and the second online (2021), we feel that it would be appropriate to hold the next one in this region, and we would then be able to call upon the formidable organizational skills of the Film Heritage Foundation, and potentially tap into their ability to procure sponsorship. More information will follow in the new year.

Training event in the Baltic region

We are planning a training event of a few days' duration in partnership with the Baltic Audiovisual Archives Council, probably to be held in Riga, Latvia, but taking in participants from Estonia and Lithuania as well as Latvia. This is likely to be held in the early summer of 2023.

"Ateliers du patrimoine" during the next FESPACO

In October 2021, the first "Ateliers du Patrimoine" (film heritage workshops) took place during the 2021 edition of the FESPACO festival. This three-day event was organized by the Cinémathèque africaine de Ouagadougou in collaboration with FIAF and the CNC (France), to discuss the training needs of African audiovisual archives and come up with strategies to address them. Following the success of that first edition, the three partners are currently discussing the organization of a second, similar event, due to take place during the FESPACO festival at the end of February 2023. More information will be available in January.

Latin American Workshop

Following the successful online [Latin American seminar in March 2021](#), funded by the French diplomatic network and co-organized by INA and FIAF, these three partners had planned to hold a new training event in the autumn of 2022, as a 5-day on-site technical workshop to be held in Bogota (Colombia), open to 20 participants from FIAF-affiliated archives from the Southern Cone region, the Andean countries, and Brazil. For various reasons, this event has had to be postponed until 2023. New dates will be discussed in early 2023.

David Walsh & Christophe Dupin

08 FIAF Award



> 2022 FIAF Award

Every year since 2001, when Martin Scorsese received the first FIAF Award for his pioneering work in the cause of film preservation, the FIAF Award has been presented to a well-known film personality whose experience and personal dedication to the preservation of, and access to, the world's film heritage matches FIAF's missions. The recipient of the FIAF Award is chosen by the FIAF Executive Committee on the basis of a short-list of nominations submitted by staff members of all FIAF-affiliated archives, cinematheques, and film museums worldwide. Previous illustrious recipients of the FIAF Award include Manoel de Oliveira (2002), Ingmar Bergman (2003), Geraldine Chaplin (2004), Mike Leigh (2005), Hou Hsiao-hsien (2006), Peter Bogdanovich (2007), Nelson Pereira dos Santos (2008), Rithy Panh (2009), Liv Ullmann (2010), Kyoko Kagawa (2011), Agnès Varda (2013), Jan Švankmajer (2014), Yervant Gianikian and Angela Ricci Lucchi (2015), Jean-Pierre and Luc Dardenne (2016), Christopher Nolan (2017), Apichatpong Weerasethakul (2018), Jean-Luc Godard (2019), Walter Salles (2020), and Amitabh Bachchan (2021).

This year, the Executive Committee enthusiastically supported British actor Tilda Swinton's nomination, which was put forward by Sandra den Hamer, Director of Eye Filmmuseum in Amsterdam, to recognize Swinton's long-time personal interest in, and dedication to, cinema in all its diversity, but also film history (and in

particular women's role in it), and the work of film archives to save this unique heritage and make it accessible to today's and tomorrow's audiences.

Tilda Swinton is one of the most versatile actors working today, as comfortable in the films of visionary filmmakers such as Derek Jarman (whose artistic legacy she has worked hard to protect) and Apichatpong Weerasethakul as she is starring in the massive blockbusters of the *Avengers* franchise. From her breakthrough performance in the title role in Sally Potter's *Orlando*, Swinton's career has been defined by adventurous performances and daring transformations, and her filmography includes a breathtakingly diverse collection of roles across the broad spectrum of cinema.

In 2020, the *New York Times* ranked Swinton 13th on its list of "The Greatest Actors of the 21st Century". Throughout her career so far, she has received many great accolades, including the Academy Award for Best Supporting Actress, the British Academy Film Award for Best Actress in a Supporting Role, and the European Film Award for Best Actress. She was given the Golden Lion for her body of work by the Venice film festival in 2019 and the Academy Museum Visionary Award in 2022.

Tilda Swinton was presented with the 2022 FIAF Award by the President of FIAF during a special ceremony held at the [National Library of Scotland's Moving Image Archive](#) in Glasgow on Monday 28 November 2022. The ceremony took place to coincide with a meeting of FIAF's Executive Committee, held at the National Library of Scotland at Kelvin Hall. You can find the videos of the ceremony (with English subtitles), the text of Tilda Swinton's beautiful acceptance speech, and a photo gallery at <https://www.fiafnet.org/tildaswinton>. The text will also be published in the April 2023 issue of the *Journal of Film Preservation*.

> 2023 FIAF Award

As part of this autumn's campaign to select the 2023 FIAF Award recipient, the FIAF Executive Committee received two outstanding nominations from staff members of FIAF-affiliated archives. These nominations were discussed during the EC meeting in Glasgow. An announcement will be made in due time.

09 FIAF Congresses



> 2023 FIAF Congress in Mexico City

The next FIAF Congress will be hosted by the Filmoteca UNAM and will take place at [Casa del Lago](#) in Mexico City from 16 to 21 April 2023. The title of the symposium, which will take place on 17 and 18 April, is “Women, Cinema, and Film Archives / Mujeres, cine y archivo fílmico”. The Call for Papers for the Symposium is available on the [2023 FIAF Congress website](#). The new deadline for submissions of proposals is 8 January 2023. More information about the Congress and delegates’ accommodation in Mexico City next April will be posted on the Congress website shortly.

> Future FIAF Congresses

The 2024 Congress will be hosted by the Thai Film Archive and will take place in Bangkok from 21 to 26 April 2024. The 2025 Congress will be hosted by the Cinémathèque québécoise and will take place in Montréal from 27 April to 2 May 2025. The venue of the 2026 Congress will be decided by the FIAF General Assembly in April 2023.



10 CCAA & Partner Associations



On 27 and 28 October 2022, the CCAA Board held its first in-person meeting in three years, at UNESCO headquarters in Paris. Board members who were not able to travel to Paris attended the meeting virtually. Among the main topics discussed during the meeting were the organization of the next [Joint Technical Symposium](#), the CCAA's relationship with UNESCO, a possible plan to register the CCAA as a legal entity in the future, and the modernization of the [CCAA website](#).

> CCAA

The CCAA has made significant progress on various fronts in 2022. Before the summer, new [terms of reference](#) were adopted by the Board, while [Louise Burkart](#), who works at the Deutsches Filminstitut & Filmmuseum, was appointed as the CCAA's first part-time Coordinator, initially for a year.



With Louise's assistance, the CCAA created a [promotional video](#) and a [poster](#) for the 2022 World Day for Audiovisual Heritage, as well as a [page of the CCAA website](#) dedicated to that annual event. This year, a new functionality was added: the visualization of the celebrations on a [world map](#). This year, 86 events around the world were publicized on the dedicated CCAA webpage.



> ACE

During Il Cinema Ritrovato in Bologna, the **new Executive Committee** was elected for the period 2022-2024. It consists of Michal Bregant, Národní filmový archiv, Prague (President); Thomas Christensen, Det Danske Filminstitut, Copenhagen (Treasurer); Mikko Kuutti, National Audiovisual Institute, Helsinki (Secretary General); Chicca Bergonzi, Cinémathèque suisse, Lausanne; Anna Fiaccharini, Cineteca di Bologna, Bologna; Giovanna Fossati, Eye Filmmuseum, Amsterdam; Ellen Harrington, DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt; Rui Machado, Cinemateca Portuguesa / Museu do Cinema, Lisbon; and György Ráduly, National Film Institute Hungary – Film Archive, Budapest.

There is no office or administrative support, but a few other colleagues have been working part-time for ACE. Paulina Reizi, appointed in 2020 as the coordinator of the "Season of Classics" programme, also helps assist as the coordinator for the EC. Ronald van Lent (Financial Administrator of Eye Filmmuseum) is assisting with budgetary issues. In addition, the ACE cooperates with online content managers Giada Sartori and Leonie Woodfin. Otherwise, all the ACE EC members and/or staff members in their organizations work on a voluntary basis.

The EC of the ACE has been deeply concerned by the developments in Ukraine – it is not only the war, but also the extremely disconcerting attitude of the Ukrainian authorities towards the Dovzhenko Centre in Kyiv. ACE keeps supporting its original management, employees, and mission, and will never overlook the worrying attempts to "reorganize" this partner institution. ACE also encourages our broader community to learn more about current issues, and support the Dovzhenko Centre team.

One of the main issues for ACE is how to promote our film heritage institutions as key players in the contemporary audiovisual market. So-called "classic films" form an important and growing segment of programming, not only in festivals and other events, but also online and arthouse distribution. This merits more attention from EU institutions and bodies, national governments, and partners of all kinds.

A Season of Classic Films has been a major and very successful project of the ACE and its members. The third edition of the Season is happening right now.

The next meeting of the ACE EC will take place in Berlin on 22 February 2023. Anyone wishing to address the EC may contact the President or any of the EC members.

Michal Bregant
President of the ACE



> AMIA

AMIA, the Association of Moving Image Archivists, held its first in-person conference in three years on December 7-9, 2022. We had over 450 registered attendees and held 55 sessions, hosted meetings of all of our many committees and working groups, had many screenings, and were able to highlight our reports on many successful projects which AMIA has launched, including the [Pathways Fellowship](#) program now operating to offer internships and training to a diverse group of individuals entering the field, our Mentorship Pilot Program, our substantial online education webinar series, our new Preservation for Filmmakers workshops, our oral histories documenting Changing Technologies, our translation of PBCore into Spanish, and our new series the Conversation, in which we interview people in our field with relevant news, projects, or highlights.

Our annual Archival Screening Night was held in person at the Harris Theater and we announced our annual awards that evening, though full presentation for these will be at our Membership meeting online on December 19. This year's awards recipients are Teague Schneiter for the William S. O'Farrell Volunteer Award, Johan Oomen for the Ray Edmondson Advocacy Award, Manuelito Wheeler for the Alan Stark Award, and for our prestigious Silver Light Award, this year's awardee is Rick Prelinger.

Some highlights of the conference included a keynote with local documentarian and archival film champion Rick Sebak; a keynote of a pre-recorded conversation with Oleksandr Teliuk from the Oleksandr Dovzhenko National Centre, Kyiv, Ukraine; the unveil-

ing of new restoration projects; voices from Brazil, Iceland, Thailand, and more global presenters; technical presentations, as well as many partnered projects from many of our members.

Upcoming, we will offer a series of cultural competency training. We will be updating our online education for a series on the Introduction of Digital Formats. And lastly, we are taking our Preservation for Filmmakers series to film festivals in 2023.

This year we bid farewell to several outgoing board members, including CK Ming, Antonella Bonfanti, and John Polito, and we welcomed new board members Mike Mashon and Hannah Palin. At this year's conference we were able to celebrate and acknowledge the 20-year anniversary of our Managing Director Laura Rooney with AMIA.

AMIA is proud to serve 834 Individual Members and 70 Institutional Members at this time. We are a global and wide-reaching organization with a mission dedicated to the preservation and use of moving image media.

Rachael Stoeltje
AMIA President

> ARSC

The Association for Recorded Sound Collections (ARSC) has announced that its next conference will be held May 17-20, 2023, in Pittsburgh, Pennsylvania. This will be its first in-person general conference since 2019. Travel grants are available for first-time attendees. Proposals for papers are due by January 6, 2023. ARSC has also announced a new «Independent Initiative Award,» worth up to \$10,000, to be awarded to a person who contributes significantly to the field of recorded sound without institutional or other external support. The award comes without strings attached; it may be used at the recipient's discretion to continue their work in the field. Candidates must be nominated by others, and nominations for 2023 are due by December 30, 2022. However, nominations may be made at a later date for the 2024 award. Finally, the ARSC New York Chapter has resumed its monthly program of presentations on audio-related subjects, which are also video-recorded for later viewing. Selected examples are available to the general public on ARSC's YouTube channel. Details of all these programs may be found on the ARSC website, <https://www.arsc-audio.org/>.



> CLAIM

Technical diagnosis of CLAIM members archives

As part of the project Patrimonio Audiovisual en red: Escuela CLAIM, the organization is currently developing an unprecedented technical diagnosis of its member institutions. The main objective is to update information on their capacities and needs, especially in the areas of conservation, digital preservation, and technological development, as well as to detect their levels of infrastructure, equipment, size of collections, and size of their human resources. The diagnosis is being carried out by the Communications Department of the Pontificia Universidad Católica de Chile, and will help guide future training for associates.

[es]

Diagnóstico técnico de los archivos miembros de la CLAIM

Como parte del proyecto Patrimonio Audiovisual en red: Escuela CLAIM, la coordinadora está realizando un inédito diagnóstico técnico de sus archivos miembros. El objetivo principal es de actualizar la información sobre sus capacidades y necesidades, especialmente en materias de conservación, preservación digital y desarrollo tecnológico, así como detectar sus niveles de infraestructura, equipamiento, tamaño de colecciones y dimensionar sus recursos humanos. El diagnóstico lo realiza la Facultad de Comunicaciones de la Pontificia Universidad Católica de Chile, y este permitirá orientar futuras formaciones para los asociados.

José Quental, Juan Pedro Astaburuaga
y Lorena Pérez
CLAIM General Coordination



The Awards Show that was part of the FIAT/IFTA World Conference 2022. From left to right: Dorothy Donnan, Ruth Stifter-Trummer, Patrick Monette, Virginia Bazán-Gil, Delphine Wibaux, Laurent Boch, Brecht Declercq, Maria Drabczyk, Karin van Arkel, and Jacqui Gupta (recipient of the FIAT/IFTA Lifetime Honorary Award 2022).

> FIAF-IFTA

FIAT/IFTA World Conference 2022

After almost three years without an opportunity to meet in person, the FIAT/IFTA community reunited for the FIAT/IFTA World Conference 2022, held in Cape Town, South Africa, from 4 to 6 October 2022. This was the organization's first conference in Africa, and it wouldn't have been possible without SACIA, SABC, and The Conference Company. Archivists from around the world were able to get together and exchange their knowledge during the presentations, workshops, and awards session.

As 2022 comes to an end, the FIAT/IFTA Executive Council shifts its gaze towards Switzerland, where the FIAT/IFTA World Conference will be held next year. FIAT/IFTA would like to invite archivists to join us in Locarno in 2023.

New FIAT-IFTA Executive Council

During the General Assembly in Cape Town on 5 October 2022, a new Executive Council was formed. After the subsequent EC meeting on 24 October 2022, the Executive Council consists of Brecht Declercq (RSI, President); Delphine Wibaux (INA, Vice-President & Membership Secretary); Virginia Bazán-Gil (RTVE, General Secretary); Paolo Pagliero (RAI, Treasurer); Bríd Dooley (RTÉ); Dana Mustata (University of Groningen, MSC Chair); Dorothy Donnan (Al Arabiya); Edith Hughes

(BBC); Elena Brodie-Kusa (A+E, MMC Chair); Jaime Silva (Señal Memoria RTVC); Karin van Arkel (Sound and Vision); Laurent Boch (RAI, PMC Chair); Maria Drabczyk (Centrum Cyfrowe, EUscreen Foundation, VUC Chair); Patrick Monette (CBC-Radio Canada); Ruth Stifter-Trummer (ORF); .Theo Mäusli (SRG-SSR).

Sebastian Martin
Network and Communications Coordinator,
FIAT-IFTA

> FOCAL International

FOCAL International Mentoring Programme 2023

After the success of the FOCAL first International Mentoring Programme that was launched in February 2022, we are delighted to once again be launching a second programme aimed to help and provide guidance to people who wish to grow a career in all areas of the archive industry. The programme is open to all newcomers of the archive/footage world who want an experienced professional to answer questions and help sharpen career strategy and establish a solid road map, as well as students who are open and willing to learn with a passion about a career in the audiovisual archiving professional field. Applications are open until 9 January 2023, with the Programme running from February to September 2023. Further details are available here: [Focal International | Mentoring Programme](#).

FOCAL International Awards 2023

The FOCAL International Awards, now in their 20th year, celebrate achievement in the use of footage in all variety of genres, across all media platforms, plus its restoration. Producers, filmmakers, and other creative professionals who have used library or archival footage in all varieties of form, including through documentary or feature film productions, as well as any other form of production, are invited to submit their work for consideration. In addition, we acknowledge the best examples of archive restoration and preservation practice. Submissions for the 2023 Awards are now open until 28 February 2023. To qualify, a work must have been broadcast, screened, or published, for the first time in a territory or a platform, between 1 January 2022 and 31 December 2022 (the qualifying period). The FOCAL International Awards gala evening to celebrate all the

entrants, shortlisted nominees, and winners will be held on 15 June 2023, from 17:30, at the impressive Grand Connaught Rooms, London. For more information about the FOCAL International Awards, check <https://focalint.org/awards>

May Egan
Director of Operations



> IASA

The 2023 IASA Annual Conference was held September 26-29 in Mexico City at the National Phonothèque of Mexico, with the support of several partners. The Institute for Research in Librarianship and Information (IIBI) of the National Autonomous University of Mexico (UNAM), the Office of the Secretary de Cultura, and Memorica provided excellent support and made the conference a truly enriching experience. The conference had over 300 attendees, either in person or online. The proceedings of the conference are available [here](#). The IASA Executive Board hopes to announce the loca-

tion of the 2023 Annual Conference in January.

Tre Berney
IASA President



> SEAPAVAA

27th SEAPAVAA Conference and General Assembly 2023

SEAPAVAA's annual conference and General Assembly 2023 will be held at Pattaya, Thailand, and will be hosted by the Thai Film Archive (Public Organization). After two years of online conferences and General Assemblies, we hope to see everyone in person in May 2023. Look out for the Call for Papers and more details in coming months via www.seapavaaconference.com.

Sanchai Chotirosseeanee
Secretary General of SEAPAVAA

11 Supporters

Since the last FBO one new Supporter has been added. The total of FIAF Supporters amounts to 52 (32 commercial companies, 13 non-profit organizations, and 6 individuals).

> NEW SUPPORTER



STANLEY JACOBS

Stanley Jacobs is a graduate of the University of Southern California School of Cinema and currently a Los Angeles-based filmmaker. In 2021, he began the restoration of his 1999 documentary film, *Pitch People*. The process revealed many of the challenges that must be dealt with in order to recover the best image and sound quality possible from original sources. While this film was not as old as many of the important films that continue to be successfully restored around the world from damaged and fatigued materials, it did have issues such as a 35mm checker-boarded interpositive that was damaged from the clear leader between the film shots and archival sources that only existed in interlaced, standard definition video. The discovery of FIAF's published guidelines proved to be very helpful in the process.

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> NEWS FROM FIAF SUPPORTERS



Centro de Pesquisadores do Cinema Brasileiro

CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

Workshops in Audiovisual Preservation at the Cinemateca of Curitiba (PR)

The Cinema and Education Laboratory – linked to the Graduate Program in Arts of the State University of Paraná – carries out extension and research activities in the areas of arts and education. Last October, LabEdu-cine offered training workshops on audiovisual preservation at the Cinemateca of Curitiba. The purpose of the workshops in Audiovisual Preservation Training is to stimulate a culture of preservation in the audiovisual environment. Directors of the Center for Researches of Brazilian Cinema (CPCB), Solange Stecz, and Mauro Domingues held workshops from November 22 to 27.

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www.cpcb.org.br

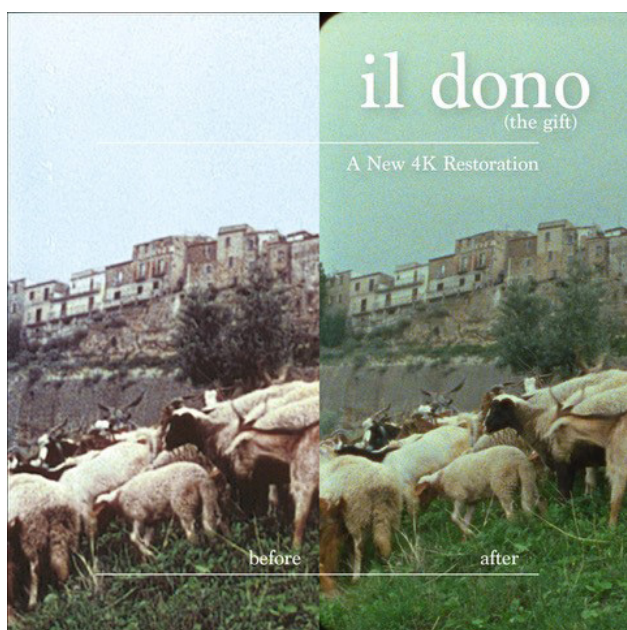




CO-PRODUCTION

Michelangelo Frammartino's restored first feature, *Il Dono* (2003) was scanned in 4K in 2022 at L'Immagine Ritrovata in Bologna, where the restoration process took place, as well as at Augustus Color's laboratory in Rome. The restoration was carried out by the Co-production Office – as part of its efforts to preserve its catalogue – and Fondazione Cineteca di Bologna, starting from the original camera and sound negative under the supervision of the film's director, Michelangelo Frammartino. The restored version has started its festival tour with Annecy Cinéma Italien (France) and TIFF Cinémathèque (Canada).

Michelle Zitta
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Imagica Entertainment Media Services, Inc., provides digital restoration services with high standards, including both picture and sound restoration. We have restored numerous films for highly appreciative customers, both domestic and international, and many are screened at prestigious international festivals. We have package plans for HD, 2K, and 4K. Please contact us for further information. In addition, we have released a webshop where you can purchase CINE KEEP2, whereby acid gas produced by the films can be absorbed and removed, preventing deterioration (<https://imagicaems.stores.jp/>).

If you are interested, free samples of CINE KEEP2 can be provided.

Please contact: archiving@imagica-ems.co.jp





MWA_NOVA

Viewing table Spinner V – ready to replace the STEENBECK

Although the heyday of the classic film editing table is long past, thousands of such editing tables are still in use, for the simple viewing, inspection, and repair of film material in various formats. The tables of the Steenbeck brand are still widely used.

The preservation of functionality is becoming increasingly difficult because the underlying technology is now obsolete. Today film transport via sprockets and image representation on a matt screen are outdated.

With the Spinner V, MWA Nova wants to keep the functionality of the analog tables that are still currently used – but based on the latest technology.

Bernhard Wanko
sales engineer/ Vertriebsingenieur
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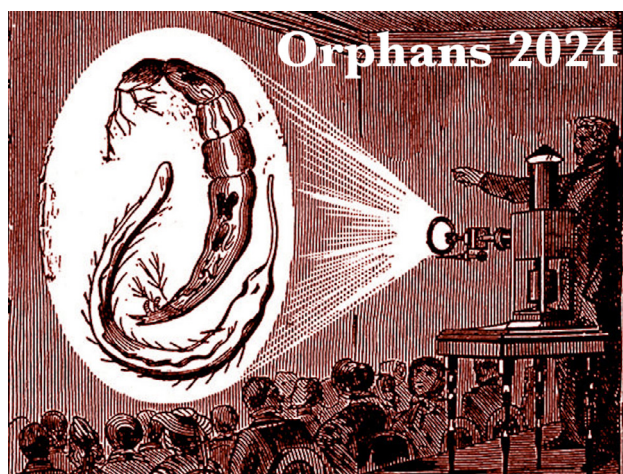
Kanbar Institute of Film & Television Moving Image Archiving and Preservation

NYU TISCH SCHOOL FOR THE ARTS – MOVING IMAGE
ARCHIVING AND PRESERVATION PROGRAM

Biennial Event: Orphan Film Symposium

The 14th Orphan Film Symposium convenes April 10-13, 2024, at New York University in Manhattan. NYU's Tisch School of the Arts continues to host the biennial event with its newly named Martin Scorsese Department of Cinema Studies, in concert with its Moving Image Archiving and Preservation Program. Archivists, scholars, artists, curators, and other advocates for saving, screening, and studying neglected audiovisual works will present for 3 full days and 4 nights. The theme and a call for proposals will be announced in 2023. Attendance and registration are open to all. Visit www.nyu.edu/orphan-film for recordings of Orphans 2022 (Counter-Archives).

Emails welcome: orphanfilm@nyu.edu.





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THE CINEMA MUSEUM

THE CINEMA MUSEUM

The Cinema Museum's Great News

After 15 years of campaigning The Cinema Museum in London has just signed a 4-year lease with an option to purchase our home, but we need to raise 2 million pounds within the next 2 years. We have pledges of £500,000 already, but we need help raising the rest. So if you have experience, knowledge, contacts, ideas, and want to be involved in something exciting and positive in these dispiriting times, please get in touch for a chat. If you can donate, introduce, advise, or even just give some moral support, we'd be thrilled to hear from you – please contact kford@gkpartners.co.uk

Katherine Ford



THE CINEMA MUSEUM

FRANCESCO ZAVATTARI
TIMELESS
SHOOTING THE CINEMA MUSEUM OF LONDON

Photo by Francesco Zavattari

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12.2022



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