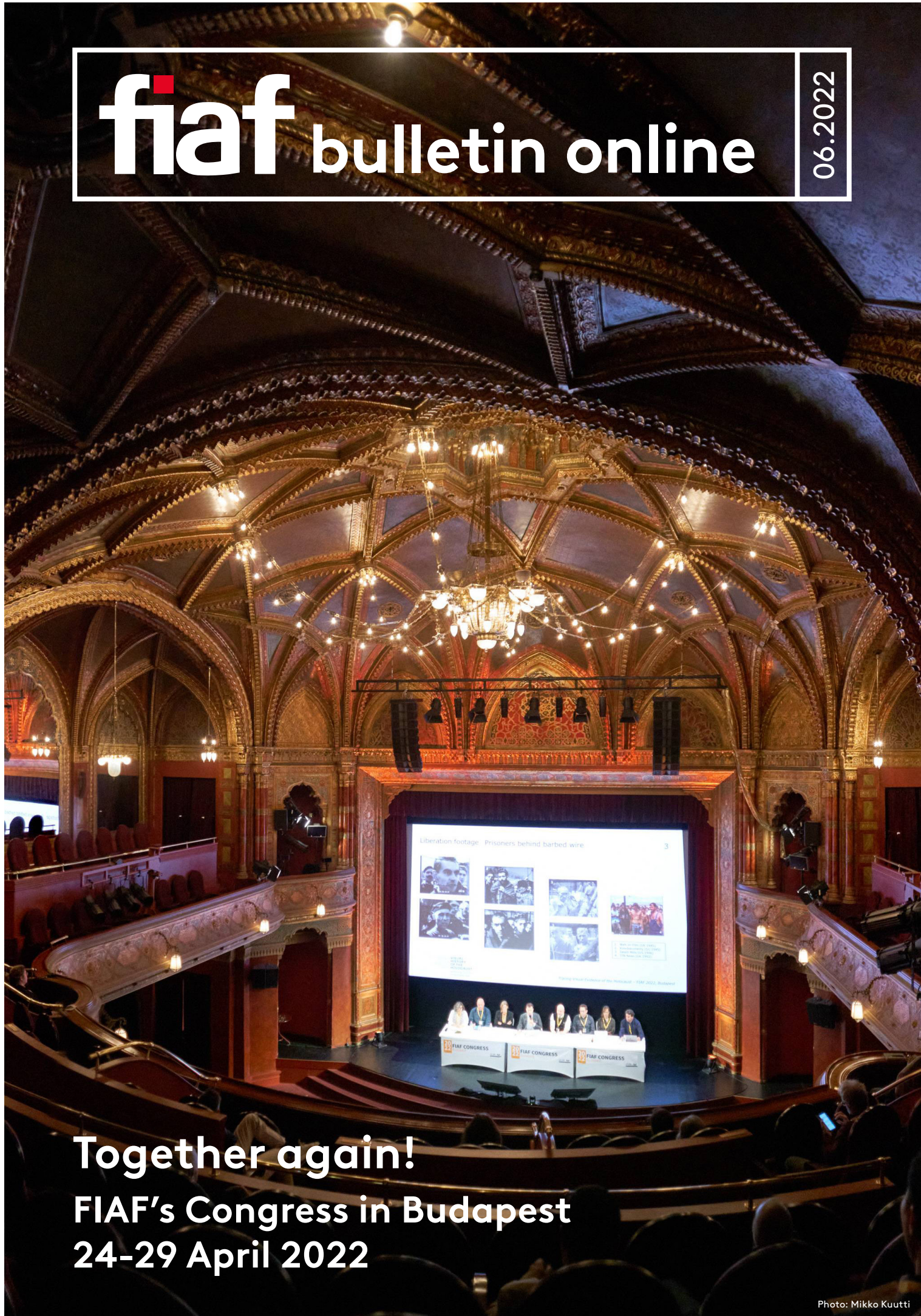


fiaf bulletin online

06.2022



Together again!
FIAF's Congress in Budapest
24-29 April 2022

Editorial by Christophe Dupin



It was a truly wonderful sight to see so many colleagues gathered in Budapest in the last week of April, for our first Congress since Lausanne in 2019. György Ráduly, Janka Barkóczi, and everyone at the National Film Institute Hungary – Film Archive, gave all those present a week to remember in the spectacular setting of the [Urania](#) national film theatre, on the roof of which the [first Hungarian film was shot](#) 121 years ago. For the very first time, and largely thanks to our hosts' very professional technical team, we were also able to provide virtual access to several events of the Congress – the Second Century Forum, the Commissions' workshops, and the General Assembly – to our colleagues unable to join us in Hungary. The Symposium and other key moments of the Congress which were recorded are now also accessible on the [FIAF website](#).

In September, we will be celebrating the [50th anniversary](#) of our Periodicals Indexing Project with a two-day event (including a symposium on documentation) at the Danish Film Institute, where the project was initiated half a century ago, and a rich and beautiful celebration book magnificently edited by Rutger Penne, Editor of the P.I.P. for half of the Project's life so far. It would be difficult to argue against the P.I.P. being one of the great success stories of FIAF's 84-year history, and one that, perhaps more than any other project initiated by FIAF since its creation in 1938, epitomizes our global network's core values of international cooperation, knowledge sharing, and solidarity. It is therefore only fitting that we should give the Project the celebration it deserves. This golden jubilee is also the perfect occasion for us to pay tribute to [Karen Jones](#), the woman who initiated the Project 50 years ago, and who, for many years from the early 1970s, greatly contributed to the development of various documentation resources for the FIAF community. Her election (in her absence) as a FIAF Honorary Member was one of the highlights of the last General Assembly in Budapest. Those of us planning to attend the P.I.P.'s birthday event in Copenhagen at the end of the summer look forward to meeting her in person and expressing our gratitude for her many years of dedication to FIAF.

Finally, a warm welcome to our three new Associates – CILIC Centre-Val de Loire in France, the National Cinema Center of Armenia's Film Heritage Department in Armenia, and the Eesti Ajaloomuuseum – Filmimuuseum in Estonia. The admission to FIAF of these rather different film heritage institutions shows once again that a key strength of our [global network](#) is the diversity of experience and expertise that its affiliates bring to it.

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01 News from New Affiliates



> CHATEAU-RENAULT CICLIC CENTRE-VAL DE LOIRE

Ciclic Centre-Val de Loire, the regional agency for books and images, implements a cultural public service born of cooperation between the Region Centre-Val de Loire and the State. It is chaired by Julie Gayet and directed by Philippe Germain.

The agency offers a wide range of services and actions, from the administration of support funds for the film, audiovisual, and book sectors to the consolidation of projects and career paths for professionals and artists through training and residency programmes, as well as programmes for image and book education during and out of school time.

Ciclic Centre-Val de Loire gives the greatest number of people, both residents and citizens, access to cinematographic and literary works throughout the region, which is characterized by its rural nature.

The agency manages and runs a regional programme for the collection, memory, and conservation of a remarkable intangible heritage around filmed image.

All of these actions and services have demonstrated their coherence and relevance, making Ciclic Centre-Val de Loire a unique tool that relies on the long-term support and confidence shown by the public authorities on

the board of directors, as well as on the skills and professionalism of its teams based in Château-Renault, Vendôme, Issoudun, and Saint-Jean-de-la-Ruelle.

[fr]

Ciclic Centre-Val de Loire, l'agence régionale pour le livre et l'image, met en œuvre un service public culturel né de la coopération entre la Région Centre-Val de Loire et l'État. Elle est présidée par Julie Gayet et dirigée par Philippe Germain.

L'agence propose une grande diversité de services et d'actions qui vont de l'administration de fonds de soutien au cinéma, à l'audiovisuel et au secteur du livre à la consolidation des projets et des parcours des professionnels et des artistes par le biais de formations et de résidence mais aussi des programmes d'éducation à l'image et au livre sur le temps scolaire et extra-scolaire.

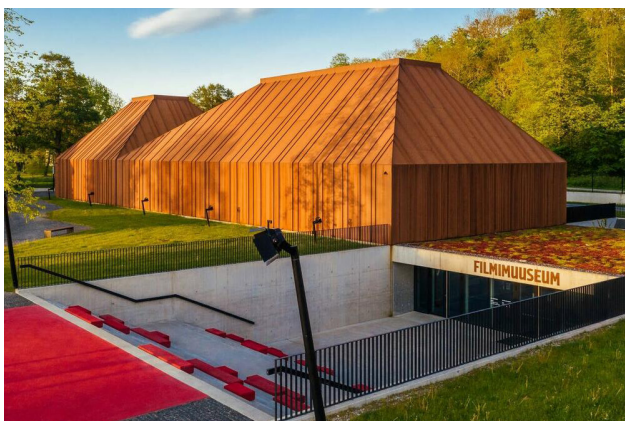
Ciclic Centre-Val de Loire permet au plus grand nombre, habitants et citoyens, d'accéder aux œuvres cinématographiques et littéraires dans l'ensemble du territoire régional marqué par la ruralité.

L'agence gère et anime un programme régional de collecte, de mémoire et de conservation d'un patrimoine immatériel remarquable autour de l'image filmée.

L'ensemble de ces actions et services a su démontrer sa cohérence et sa pertinence faisant de Ciclic Centre-Val de Loire un outil unique en son genre qui s'appuie sur le soutien pérenne et la confiance portée par les collectivités publiques au sein du conseil d'administration ainsi que sur les compétences et le professionnalisme de ses équipes basées à Château-Renault, Vendôme, Issoudun et Saint-Jean-de-la-Ruelle.

Rémi Pailhou - Responsable Patrimoine

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The Film Museum was established in 2006, and has been operating in its own architecturally remarkable building in the Maarjamäe Palace complex since 2017.



The "red carpet" running through the palace park leads to the Film Museum. In traversing the Film walkway, the visitor is exposed to the history of local cinema told through playful artworks.

> TALLINN EESTI AJALOOMUUSEUM - FILMIMUUSEUM

On the eve of the 100th anniversary of the Estonian Republic, the one and only Film Museum in Estonia opened its doors for the first time on 4 October 2017. The Film Museum operates under the Estonian History Museum, and its first permanent exhibition, titled "Take ONE", deconstructs the film-making process and shares the secrets of film-making and film-makers with everyone.

The exhibition moves through the different stages of film-making in the world behind the camera – we learn about the role that the script, sets, editing, lighting, and sound plays, and we hear the stories of a number of film-makers. We jump aboard the film score train, walk on the red carpet to a premiere screening, and face the critics. On the world map we can find connections between Estonian film and the international arena.

The magical room of illusions with its oversized machines is striking – contraptions whose parts all work together with one aim, to make the picture move. Machines inspired by the birth of film in the 19th century invite visitors to explore and experiment, to find out how they managed to make pictures move.

Many well-known Estonian film-makers helped to put the exhibition together, people such as Jaak Kilmi, the director of the film *Heroes (Sangarid)*, Katrin Sipilgas, production designer of *Ghost Mountaineer (Must alpinist)*, and Katrin Maimik, director of *Cherry Tobacco (Kirsitubakas)*.

In addition to the permanent exhibition, the Film Museum has a modern 210-seat cinema for film programmes. Temporary smaller exhibitions deal with subjects in Estonian and world film history. With the use of a green screen, you can step into the frame and try the magic of film for yourself.

The Film Museum collects and preserves costumes, props, photographs, and designs related to Estonian film. While the original film materials are preserved in the Film Archive of the National Archives of Estonia, the artefacts related to the film-making process, distribution, and exhibition are maintained in Film Museum. The largest amount of material concerns the legendary film studio Tallinnfilm. Education and curricular programmes offer younger people a practical exposure to film-making.

Herke Kukk

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> YEREVAN NATIONAL CINEMA CENTER OF ARMENIA (NCCA) - FILM HERITAGE DEPARTMENT

Founded in 2005, the National Cinema Centre of Armenia (NCCA) is the primary state-owned funding body for film production in Armenia. After establishing its Film Heritage department in 2020, the organization has also assumed a primary role in the safekeeping and restoration of Armenian cinema's legacy. As the sole rights-holder of films produced by the Armenfilm Studios – the primary producer of fiction films in Armenia from 1925 to 2005 – the NCCA has played an instrumental role in propagating Armenian cinema across theatrical, festival, and online platforms via new digitizations, subtitles, and collaborations with international partners.

Since 2018, the NCCA has actively engaged in film preservation efforts that have led to major restoration projects, such as Sergei Paradjanov's 1967 short film *Hakob Hovnatanyan*, his 1969 masterpiece *The Colour of Pomegranates* and a full digitization of its outtakes (realized in collaboration with Fixafilm studios). Currently the Centre is at work on forming its own film scanning and restoration laboratory in Yerevan. In parallel, the NCCA has devoted considerable attention to the task of building a professional film archive and research centre, based on its own holdings of film, sound, photo, and paper documents.

After emergency salvage operations at the Hay-film studio premises in 2020-21, the NCCA's existing collection of around 500 reels of 35mm positive and negative prints was enriched with over 3,000 cans of film and sound records containing raw footage, work prints, outtakes, and behind-the-scenes material from

hundreds of Armenian feature and documentary films. In addition, the NCCA came into possession of a significant part of Armenfilm's administrative records going back to the 1920s, together with 8,000 stills and production photos. This collection, which is in the cataloguing stage, has made the NCCA the second largest film archive in Armenia after the Cine-Phono-Photo branch of the National Archive of Armenia, and it will be instrumental for future restoration efforts of Armenian film heritage and research into its history. Importantly, the Centre is also the country's sole state institution, which collects and preserves the output of contemporary, digitally-made Armenian cinema.

On the eve of Armenian cinema's centenary in 2023, the NCCA has escalated its efforts in propagating Armenian film heritage internationally by becoming an associate member of FIAF in 2022 and launching a major restoration program that will bring back to life key films by major filmmakers such as Hamo Bek-Nazaryan, Frunze Dovlatyan, Bagrat Hovhannisyanyan, Ruzan Frangulyan, and others. In addition to these projects, the Centre also aims to further the knowledge and appreciation of Armenian films through scholarly publications, conferences, and a soon-to-be-launched international festival of historical cinema.

Vigen Galstyan

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02 News from the Affiliates



> AMSTERDAM EYE FILMMUSEUM

7th Eye International Conference (29-31 May 2022)

By hosting audiovisual archivists and researchers from around the world, the [7th Eye International Conference](#) on “Global Audiovisual Archiving: North-South Exchange of Knowledge and Practices” investigated audiovisual archival practices across continents, with special attention to regions and initiatives underrepresented in the current archival discourse.

Through roundtable discussions, individual talks, panel conversations, film screenings, and poster presentations, archival challenges have been raised in hopes of changing the picture of global audiovisual archiving and expanding the diversity of voices in the digital space. The [program](#) was curated with the help of a broad advisory board with nine members from around the world.

This year, Eye offered a hybrid conference format for the first time. More than 250 people attended the conference, 150 of which were on-site. On the [Eye Film Player](#), some film screenings are still available on-demand.

The outcomes of this conference will inform plans and next steps to take responsibility for materials at risk, preserve and make accessible what has been neglected worldwide, and counter inequality. www.eyefilm.nl/conference

Gerdien Smit



> BEIJING CHINA FILM ARCHIVE

China Film Pavilion at the 75th Cannes Film Festival

At the 75th Cannes Film Festival, China Film Archive introduced its latest developments in film restoration and the Nationwide Alliance of Arthouse Cinema (NAAC). Regarding multimedia display, they introduced their restoration achievements and technical improvements of the in-house lab, such as 4K restoration, AI restoration, sound restoration, and colorization. The sequences of five restored classic films on the theme of “love” could be seen at the festival pavilion. Both here and on the Cannes official website you can also find a video introduction about NAAC, initiated by the Archive in 2016.

NAAC has screened more than 100 films and held 10 themed film festivals in China to date. NAAC currently has 3,000 cooperating theatres, covering 300 cities across the country. In the video, five influential filmmakers (Jia Zhangke, Diao Yinan, Bi Gan, Wei Shujun, and Zhang Dalei) joined us to share their opinions on the development of art cinema.

Through the platform of Cannes, we hope to enhance the understanding of the Chinese art film market among the international art film industry, as well as to bring more films with unique artistic value to Chinese audiences. Besides the festival nominees and award-winners, NAAC welcomes crossover films and innovative genre films, as well as auteur films and clas-

sic re-releases. Some avant-garde, experimental, or multi-cultural films will be distributed by means of precise audience recruitment or through cooperation with film festivals.

We welcome film companies and cultural institutions from all over the world to recommend suitable films, and sincerely look forward to collaborating with you.



"Would you marry me?" A still of one of the motion digital collectibles based on *Laborer's Love*

Laborer's Love - CFA's First Attempt to Publish Digital Collectible Series

This year marks the centenary of the birth of *Laborer's Love*, the earliest surviving Chinese feature film which is preserved and conserved by China Film Archive. In tribute to this special film, the archive published a digital collectible series of *Laborer's Love* on the Antchain platform, and officially launched it for sale on 20 May. Containing a set of five motion film posters limited to 10,000 copies each, the digital collection was sold out within one minute after the opening of the sale.

The entire collection is based on original film archive materials and has been recreated through digital technology, which not only retains the rich cultural flavour of the early 20th century, but also reflects the creativity of modern digital media technology. Customer response proved that it was a good attempt to draw the attention of the new generation to the past of our film heritage.



Shi Dongshan at his 29 in 1931

Retrospective of Shi Dongshan Celebrating the 120th Anniversary of His Birth

To celebrate the 120th anniversary of the birth of Shi Dongshan, a representative figure of Shanghai film directors, the Archive launched a special retrospective in April, programming nine important titles characteristic of his different filming periods, including *Er sun fu* (1926, fragment), *Two Stars in the Milky Way* (1931), *The Struggling* (1932), *Chang hen ge* (1936), *The March of Youth* (1937), *Defense of Our Land* (1938), *Ba qian li lu yun he yue* (1947), *Xin gui yuan* (1948), and *Xin er nv ying xiong zhuan* (1951).

Wenning Liu



> **BERKELEY**
UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE (BAMPFA)

Collaborative Work on the Preservation of *Bushman*

BAMPFA is excited to partner with The Film Foundation on the preservation of David Schickele's *Bushman* (US, 1971, 73 mins.) to its original 35mm format, while creating new film preservation elements for archival safekeeping and new projection prints, along with high-quality digital access copies for exhibition and study. The legendary film curator Albert Johnson described *Bushman* as: "A rare sort of film portrait, part document, part imaginary and poetic in its approach to real events . . . it describes the experiences and misadventures of a young Nigerian, nicknamed Gabriel, who comes to America for the first time, settles in the Bay Area and attends San Francisco State College."

Susan Oxtoby



Photo Daniela Tamm

> **BERLIN**
BUNDESARCHIV

Welcome to Our Team!

We are happy to announce that four more student/graduate film restorers from the HTW Berlin - Hochschule für Technik und Wirtschaft have joined or will be joining the film preservation unit at the Bundesarchiv's film lab in Hoppegarten in 2022. Rita Clemens, Caroline Figueroa Fuentes, Fidel González Armatta, and Karolina Sus, who all worked with renowned national and international film heritage institutions before, will contribute to developing the already existing practical and scientific knowledge of our team further. With seven colleagues having graduated from the HTW Berlin, it is planned to maintain our cooperation further. The Bundesarchiv will continue to offer internships, develop joint research projects, and offer job opportunities for professionally trained film preservationists.

New Access Centre in Berlin-Lichterfelde

Our new access centre was opened in September 2021, and we can now, after the relaxation of the Coronavirus measures, once again grant full access to all who wish to research in the Bundesarchiv. We are proud of our new and spacious building and are pleased to be able to offer users analog film viewing again. Viewing appointments can be requested at any time. We also have the possibility to organize film screenings in our event hall.

Dr. Adelheid Heftberger



Вулкан / Volcano, UA/DE 2018, Roman Bondarchuk,
© Elemag Pictures

> BERLIN DEUTSCHE KINEMATHEK

Perspectives on Ukrainian Cinema

From 12 to 30 June 2022, the Deutsche Kinemathek is mounting a Ukrainian film series in three German cities, including introductions and discussions. Admittance is free.

Russian war rhetoric seeks to negate the existence of Ukraine's own history and culture. Ukrainian cinema, however, has a rich history and has recently been experiencing a veritable boom, testimony to a vivid, independent film culture. This series provides a map of that film culture, negotiating self-perceptions, discourses, and places in the country.

Information and texts will be available in three languages for future iterations of the programme at other institutions. The series is curated by Victoria Leshchenko and Yuliia Kovalenko and funded by the Federal Agency for Civic Education.

Further information: <https://www.deutsche-kinemathek.de/en/ukrainian-cinema>

Dr. Elisa Jochum



Sky High Corral (1926)

> BLOOMINGTON INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE / IU CINEMA

5-Year Digitization Project

The Indiana University Libraries Moving Image Archive planned, led, and completed a five-year project in which we digitized 23,846 reels of motion picture film (ending in June 2022). All films were digitized at 2K or 4K resolution, and we are now making this material available online when legally possible.

A portion of the films went through a full restoration process, beginning with scanning original elements and ending in full digital restoration. A few highlights include two films by American photographer and filmmaker Gordon Parks (*Diary of a Harlem Family* and *The World of Piri Thomas*), two lost silent films, and 22 additional titles.

Rachael Stoeltje



> BOGOTÁ CINEMATECA DE BOGOTÁ

Between 25 February and 29 May, the Cinemateca de Bogotá held [MEDIA EXP](#), a retrospective of works generated between 2019 and 2021 that constitutes a journey through works for domes, video games, short films, interactive video installations, and immersive experiences of mixed realities.

On 6 April, [Cuadernos de Cine Colombiano No. 31](#) was launched, an issue that brings together perspectives on "Cinematic Experiences" and their different historical, conceptual and practical approaches. Within the framework of the International Book Fair - FILBo 2022, the research grant "El audiovisual juvenil como experiencia imarginal" by Andrés Pedraza Tabares was presented.

During the month of April, in conjunction with the New York University Moving Image Archiving and Preservation Program (NYU MIAP), through the Audiovisual Preservation Exchange (APEX), a workshop was held: [Hágalo Ud. mismo: una guía de preservación para cineastas y videocreadores](#), which also included the launch of the guide of the same name. That same month, the "Audiovisual Preservation Projects Clinic" was held, a virtual consulting space focused on audiovisual preservation processes.

"[Horizontes, pulsiones audiovisuales](#)", reached its second version in April, proposing the film "La ciénaga" by Lucrecia Martel to spark an encounter between Latin American curators Isabel Orellana (Chile) and María Paula Lorgia (Colombia).

[es]

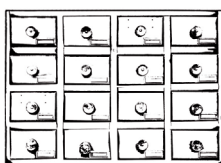
Entre el 25 de febrero y el 29 de mayo se realizó la [MEDIA EXP](#) una retrospectiva de trabajos generados entre el 2019 y 2021 en la Cinemateca de Bogotá, un recorrido por obras para domo, videojuegos, cortometrajes, videoinstalaciones interactivas, y experiencias inmersivas de realidades mixtas.

El 6 de abril se realizó el lanzamiento del [Cuadernos de Cine Colombiano No. 31](#), número que recoge perspectivas alrededor de las «Experiencias Cinemáticas» y sus diferentes aproximaciones históricas, conceptuales y prácticas. En el marco de la Feria Internacional del Libro - FILBo 2022, se presentó la [Beca de investigación "El audiovisual juvenil como experiencia imarginal"](#) de Andrés Pedraza Tabares.

Durante el mes de abril 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 [Taller: Hágalo Ud. mismo: una guía de preservación para cineastas y videocreadores](#), que además tuvo el lanzamiento de la guía con el mismo nombre. Ese mismo mes se desarrolló la «Clínica de proyectos de preservación audiovisual», un espacio virtual de asesoría enfocado en procesos de preservación audiovisual.

"[Horizontes, pulsiones audiovisuales](#)", llegó a su segunda versión en el mes de abril proponiendo la película «La ciénaga» de Lucrecia Martel como una provocación para suscitar el encuentro entre las curadoras latinoamericanas Isabel Orellana (Chile) y María Paula Lorgia (Colombia).

Pavel Branko
Poznámky

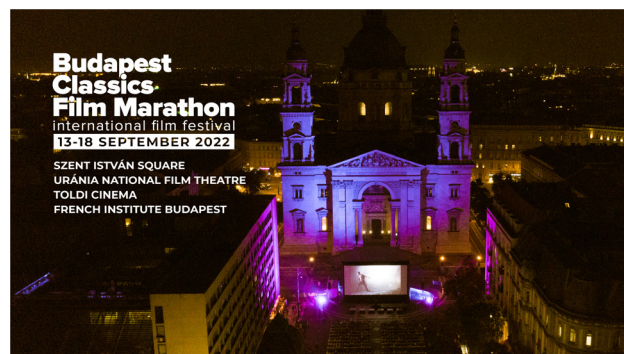


> **BRATISLAVA**
SLOVAK FILM INSTITUTE

Pavel Branko – Notes

On the occasion of the 100th anniversary of the birth of Pavel Branko (1921–2020), the doyen of Slovak film criticism, the Slovak Film Institute and the Association of Slovak Film Clubs have decided to commemorate his “cinesthetic” thinking about film, television, theatre, radio, and literature in a book edition of the journal *Kino-Ikon*. The book publication contains a selection of a representative sample of 100 note cards from his private card catalogue, which he developed as an open, meticulously arranged, constantly updated and corrected personal record, further linked by a system of handwritten or typewritten notes of varying sizes on selected works of art by Slovak and international directors, playwrights, and writers.

Martin Kaňuch



> **BUDAPEST**
NATIONAL FILM INSTITUTE HUNGARY
– FILM ARCHIVE

2022 Budapest Classics Film Marathon: Call for Proposals

Between 13-18 September 2022, the National Film Institute Hungary will host the 5th Budapest Classics Film Marathon. Over the six days of the showcase event, audiences can watch a wide selection of classic films, take part in lectures and workshops, cine-concerts, and enjoy various film-related programs.

We invite all interested colleagues to propose new restorations for the screening programme, as well as institutional presentations, professional lectures, reports on new discoveries, project ideas, and panel discussions. Submissions can be made via [this link](#) until 4 July.



The Girl / Eltavozott nap (Márta Mészáros, 1968)

Márta Mészáros Film Programme

We are glad to inform you that thanks to an agreement between the Hungarian National Film Institute's Film Archive and The Criterion Collection, Márta Mészáros's films are now distributed in the US.

The Academy Museum in Los Angeles is paying tribute to the legendary Hungarian female director - Golden Bear and Cannes Jury Special Prize winner - with a [retrospective programme](#) between 3 June and 7 July 2022.

The Austrian Film Museum and the Slovenian Cinematheque will be next to programme Márta Mészáros's films. Note that 12 digitally restored titles are available to all FIAF Members and Associates.

Ráduly György



> BUENOS AIRES MUSEO DEL CINE PABLO C. DUCRÓS HICKEN

Maria Luisa Bemberg Exhibition

On 26 May the Museo del Cine de Buenos Aires inaugurated the exhibition *Bemberg, las ideas hay que vivirlas*, a century after the birth of one of the most important filmmakers in Argentine cinema, María Luisa Bemberg (1922-1995). This exhibition includes the display of a large part of the collection that she personally donated to our museum, and pays homage to the filmmaker, who in works such as *Camila* (1984) and *Yo, la peor de todas* (1990) made an indomitable critique of patriarchal society and the powers that be: family, state, and church. The exhibition will be accompanied by a complete retrospective of her work in the museum auditorium.

[es]

Exposición María Luisa Bemberg

A un siglo del nacimiento de una de las cineastas más importantes del cine argentino, el Museo del Cine de Buenos Aires inauguró el 26 de mayo la muestra *Bemberg, las ideas hay que vivirlas*, dedicada a María Luisa Bemberg (1922–1995), donde se exhibirá buena parte del acervo que donara personalmente a nuestro museo. La exhibición homenajea a la realizadora que, en obras como *Camila* (1984) o *Yo, la peor de todas* (1990), encaró una crítica indómita a la sociedad patriarcal y a los poderes constituidos: familia, Estado, Iglesia. Acompañando la muestra, en el auditorio del museo se realizará una retrospectiva completa de su obra.

Sebastián Yablon

> CHESTER HILL NATIONAL ARCHIVES OF AUSTRALIA

Defend the Past, Protect the Future Project

In June 2021, the Australian government announced funding of \$67 million dollars for the National Archives of Australia, to address a number of key concerns, one of which was urgent digitization of at-risk formats.

This project was named *Defend the Past, Protect the Future* and scheduled to run for four years, starting in June 2021. Formats selected include audio, video, motion picture film, photographic, and paper.

Motion picture films will be digitized by external vendors to the [NAA's standards](#) to create preservation master files. These films come from the Australian Film, Television and Radio School (AFTRS), the Defence collection, and other government corporate collections.

Caroline Ashworth



Photo by David Van Ryn

> COLUMBIA MOVING IMAGE RESEARCH COLLECTIONS (MIRC) - THE UNIVERSITY OF SOUTH CAROLINA

Daniela Currò appointed Director of Moving Image Research Collections at the University of South Carolina

We are pleased to announce that Daniela Currò has been appointed as the new Director of Moving Image Research Collections at the University of South Carolina, and took office in April. She succeeds Interim Director Lydia Pappas, who will continue serving as Assistant Director and Curator.

Between 2017 and 2020 Daniela was the Director of the Cineteca Nazionale – Centro Sperimentale di Cinematografia in Rome, where she spearheaded the institution's transition to digital and secured millions in public funding for preservation and digitization activities. Films restored under her supervision have screened in Cannes, Venice, Berlin, and Locarno. She previously worked for George Eastman Museum, Turin Museo Nazionale del Cinema, and Haghefilm Laboratories, and more recently has taught Visual Culture and Film Studies at the Universities of Venice and Milan.



A/B neg comparison from *Hallo! Afrika forude!* (DK, Lau Lauritzen 1929)

> COPENHAGEN DANISH FILM INSTITUTE

Call for Collaboration: European Slapstick – *Pat & Patachon*

The initiative European Slapstick investigates archival holdings of the silent *Pat & Patachon* comedies starring Carl Schenstrøm and Harald Madsen, due to their unrivalled popularity in 1920s Europe.

The DFI has acquired all of production company Palladium's holdings, yet nearly 2/3 of the team's work remains incomplete or lost. Thus, its international survival status is of major interest, both archivally and historically. The initiative is steered by Jannie Dahl Astrup, University of Copenhagen; Mikael Braae, DFI; Prof. Dr. Franziska Heller, Martin-Luther-Universität Halle-Wittenberg; and Prof. Dr. Ulrich Ruedel, University of Applied Sciences Berlin.

For more information, please contact the DFI at mikaelb@dfi.dk.



A view of the establishment day's rally

> DHAKA BANGLADESH FILM ARCHIVE

Latest Activities

It has always been the aim of the Bangladesh Film Archive to keep a single frame of film or related documents with scientific and authentic views. With this in mind, it has taken year-round initiatives such as organizing seminars, publishing books, collecting films, etc.

A number of day-long seminars involving film personalities were held at the Seminar Hall of Bangladesh Film Archive from December 2021 to January 2022. A huge gathering of representatives from various film associations, as well as a number of actors, critics, and students participated. They confirmed their dedication to continuous co-operation to enhance the collection of the BFA from different sources.

The Bangladesh Film Archive has published five new research-based books and one journal, and presented information through a dedicated website (book.bfa.gov.bd). We have also extended our Film Museum phase by phase.

On 17 May 2022 marked the anniversary of the establishment of the Bangladesh Film Archive. This was celebrated by hosting a seminar, displaying posters, and screening renowned films.

Md. Nizamul Kabir
Director General



Launch of the project «Exploring Cinéma, cent ans de jeunesse» on 16 March 2022 at Ciné 104 in Pantin (Paris). Photo: Elizabeth Wotling

> FRANKFURT AM MAIN DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

Festival Screenings for Digitized German Films

Films digitized by the DFF were shown at numerous festivals:

- **Belgrade Nitrate Film Festival (06 > 16.06.):**
Der Kampf ums Matterhorn (DE 1928, Dir. Mario Bonnard, Nunzio Malasomma)
- **Festival Il Cinema Ritrovato, Bologna (25.06 > 03.07):**
Films by Lotte Reiniger: *Aschenputtel* (DE 1922/23) and *Dornröschen* (DE 1923)
Der Verlorene (BRD 1959/51, Dir. Peter Lorre)
Der arme Sünder (DE 1931, Dir. Fritz Kortner)
- **Bonn International Silent Film Festival (11 > 21.08):**
Moral (DE 1927, Dir. Willi Wolf)
Hände (DE 1928/29, Dir. Stella F. Simonis)
Die grosse Liebe einer kleinen Tänzerin (DE 1924, Dir. Alfred Zeisler)
- **Ufa-Film Nights, Berlin (24 > 26.08):**
Die keusche Susanne (DE 1928, Dir. Richard Eichberg)
- **Film Restored – Filmheritage Festival, Berlin (21 > 25.09):**
Alvorada – Aufbruch in Brasilien (BRD 1961/62, Dir. Hugo Niebeling)



Dr. Eva Hielscher, New Head of Collections at DFF

Film scholar, curator, and film archivist Dr. Eva Hielscher became the new Curatorial Director of the Collections - Non-Film Archive Department at DFF - Deutsches Filminstitut & Filmmuseum in January. She took over the management of the DFF's Archive and Study Center as well as the Text Archive with Library located at the German National Library in Frankfurt, and the Photo Archive in Wiesbaden housed in the DFF Film Archive building (Department Head: Thomas Worschech). Hielscher's task is to expand the collection by acquisitions, curate exhibitions, create publications, and find ways to make the collections accessible to the general public. She succeeds Hans-Peter Reichmann in this position.

DFF - Deutsches Filminstitut & Filmmuseum Leads a New ERASMUS+ Project for a Pioneer Programme: "Exploring Cinéma, Cent Ans De Jeunesse"

For more than 25 years, the project "Le Cinéma cent ans de jeunesse (CCAJ)", led by the Cinémathèque française, brought thousands of children and young people from many countries of the world together in the cinema and introduced them to film heritage and cinephilia.

The programme has been carried on since 2021 by the association "Cinéma, cent ans de jeunesse! (CCAJ)", in relation with an international network of archives, associations, and cinema theatres.

"Exploring, Cinéma cent ans de jeunesse": Under the leadership of the DFF in Frankfurt, CCAJ's pioneering, decades-long film education work will now be evaluated over the next three years in an Erasmus+ project, accompanied by two universities (Uni Bremen and Sorbonne nouvelle Paris 3).

Frauke Hass



Glittering Hands (2014, Korea), directed by Bora Lee-Kil

> **FUKUOKA**
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE

Donation of *Glittering Hands*
(2014, Korea, Dir. Bora Lee-Kil)

In March 2022 Bora Lee-Kil kindly donated master elements of her multi-award-winning documentary to our Archive. We have received a complete set of data, including Korean/Japanese/Chinese/English subtitled versions, as well as one with Korean sign language, etc. It was a rare opportunity for us to archive multiple materials, including barrier-free, sign-language, grain/no grain versions, etc.

To appreciate and formally announce this donation, after the screening of *Glittering Hands* on 21 May, we invited Bora and hosted a special talk event entitled "CODA – Welcome to the world between sound and silence", where we presented a Japanese sign-language interpretation, as well as a summary of the ongoing dialogue in text on screen.

Junko Uchida

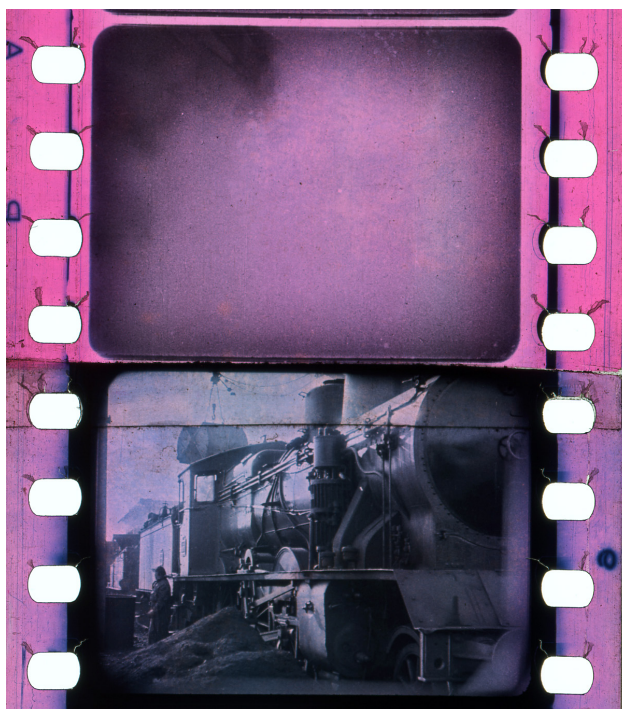


> **JERUSALEM**
ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE

The Birth of Israel on Film

Thanks to a unique collaboration between the [Sherman Grinberg Film Library](#) and the Israeli Film Archive, for the first time in Israel's history historical American newsreels featuring footage and stories of a nascent Israel and the Jewish Diaspora (1897-1957) are available online on [the Israeli Film Archive website](#) & on our [search engine](#). The Sherman Grinberg Film Library, located in Los Angeles, contains the historic Paramount Newsreels and the entire American Pathé newsreel catalogue. The films are catalogued in Hebrew and English, and are available for free. This grand collection will join our catalogue of 12,000 films which are already available online, and enriches the audiovisual perspectives on local historical events from the point of view of American newsreels.

Hila Abraham



> **LAUSANNE**
CINEMATHEQUE SUISSE

Abel Gance's *La Roue* in Cine-Concert

On Sunday 28 August, the Cinémathèque suisse will celebrate the opening of its new 2022-2023 season with a mythical work from the history of cinema, *La Roue* by Abel Gance, with the Orchestre des Jardins Musicaux, at the Théâtre du Jorat in Mézières. This unique work will be shown in its entirety in Switzerland in one day, in a performance lasting 7 hours with 3 intermissions! *La Roue* has benefited from a major restoration by the Jérôme Seydoux-Pathé Foundation, in partnership with the Cinémathèque française, the Cinémathèque suisse, the CNC, and Pathé Films, as well as ZDF/Arte, Arte France Unité cinéma, BNP Paribas, and Memoriaiv.

[fr]

***La Roue* d'Abel Gance en ciné-concert**

Dimanche 28 août, la Cinémathèque suisse fêtera l'ouverture de sa nouvelle saison 2022-2023 avec une œuvre mythique de l'histoire du cinéma, *La Roue* d'Abel Gance avec l'Orchestre des Jardins Musicaux, au théâtre du Jorat situé à Mézières. Une intégrale unique en

Suisse qui sera jouée en une seule journée et durant 7 heures avec 3 entractes! *La Roue* a bénéficié d'une restauration de grande ampleur menée par la Fondation Jérôme Seydoux-Pathé, en partenariat avec la Cinémathèque française, la Cinémathèque suisse, le CNC, Pathé Films ainsi que de ZDF/Arte, Arte France Unité cinéma, BNP Paribas et Memoriaiv.



> **LJUBLJANA**
SLOVENIAN CINEMATHEQUE / SLOVENSKA
KINOTEKA

Award-Winning *Life of a Shock Force Worker*

On Monday, 23 May, during the Cannes Film Festival, the Association of European Cinematheques (ACE) held an event at the EU Pavilion and formally announced the winner and thus the recipient of the Joint Restoration Project grant. We were delighted that the jury chose the film *Life of a Shock Force Worker*. The restoration of the film, which was shot in 1972 by the Bosnian filmmaker Bato Čengić, will be made possible by the financial support of the Creative Europe MEDIA programme of the European Union and the Ministry of Culture of the Republic of Slovenia. The Slovenian Cinematheque, the Croatian State Archives – Croatian Cinematheque, the Austrian Film Museum, and Film Center Sarajevo are joining forces to restore this masterpiece.

> MADRID FILMOTECA ESPAÑOLA

***Amanecer de una nueva era* (1931): the Proclamation of the Second Spanish Republic with Sound and on the Big Screen**

It will be possible to see on the big screen for the first time *Amanecer de una nueva era* (Dawn of a New Era), the sound newsreel of the proclamation of the Second Republic which Fox Movietone gave to the newly proclaimed republican government at the birth of that historic period in Spain.

Hidden for more than seven decades, the original nitrate was not recovered until 2009, and in 2021 it was deposited at the Filmoteca Española, which has digitally restored it.

Its most attractive feature is that it allows us to listen to the speeches of Republican leaders such as Niceto Alcalá Zamora and Victoria Kent, as well as the jubilation of the people in the street, something practically absent in other known materials from this period.

[es]

***Amanecer de una nueva era* (1931): la proclamación de la II República Española con sonido y en pantalla grande**

Por primera vez se podrá ver en pantalla grande *Amanecer de una nueva era*, el noticiario sonoro de la proclamación de la Segunda República que Fox Movietone regaló al recién proclamado gobierno republicano en los albores del nacimiento de dicho periodo histórico en España.

Escondido durante más de siete décadas, el nitrato original no se recuperó hasta 2009 y en 2021 fue depositado en Filmoteca Española, que lo ha restaurado digitalmente.

Su principal característica es que permite escuchar a la vez los discursos de líderes republicanos como Niceto Alcalá Zamora o Victoria Kent, así como el alborozo de las gentes en la calle, algo prácticamente insólito en otros materiales del periodo conocidos.



> MUMBAI FILM HERITAGE FOUNDATION

World Premiere of the Restoration of Aravindan Govindan's Indian film *Thamp* (1978) at the Cannes Film Festival 2022

In a significant milestone for Film Heritage Foundation, the newly restored Indian classic *Thamp* by the author Aravindan Govindan was selected for a world premiere in the Cannes Classics section of the Cannes Film Festival 2022, with all the restoration partners, the actress JalaJa, and the producer of the film walking the red carpet.

The film has been restored by Film Heritage Foundation, the Film Foundation's World Cinema Project, and Fondazione Cineteca di Bologna, Prasad Corporation Pvt. Ltd.'s Post Studios in Chennai, and L'Immagine Ritrovata, Bologna, in association with National Film Archive of India, Producer K. Ravindranathan Nair of General Pictures, and the family of Aravindan Govindan.



Acquisition of the Contact Printing Machine that Processed India's First Talkie

The family of Dwarkadas Sampat, a pioneer of Indian cinema and founder of the storied Kohinoor Film Company, handed over one of the most important artefacts of Indian cinema – the Bell & Howell contact printing machine that processed *Alam Ara* (1931), the first Indian talkie, to Film Heritage Foundation for preservation. The printer was purchased from Shapoor Irani, the son of the legendary producer and director of the film, Ardeshir Irani. *Alam Ara* created a sensation when it was released, but the film is lost. The printing machine is all that remains.



> NEW HAVEN YALE FILM ARCHIVE

Nicholas Doob's Musical Documentaries Preserved

The Yale Film Archive has completed preservation of *LONDON SONGS* (1973), a documentary directed by Nicholas Doob. The 23-minute short follows Doob's Yale classmate David Sewall, a violinist and singer, as he performs traditional and original songs on the streets and in the pubs, parks, and markets of London. This marks the fifth film by Doob preserved by the YFA, along with another film about a similar subject, *STREET MUSIC* (1979), as well as another short featuring Sewall's music, *COSTUMED DANCER* (1969). Fotokem worked from the original 16mm A/B rolls and Audio Mechanics and DJ Audio performed the audio restoration work and creation of a new optical track negative, enabling creation of a new 16mm preservation negative and prints.

Brian Meacham



Arrivée des copies 35mm sur le nouveau campus Nation Picpus de la Sorbonne Nouvelle

> PARIS CINEMATHEQUE UNIVERSITAIRE

Cinémathèque universitaire Collections Moved to a New Home

After years of planning and preparation, part of the Cinémathèque universitaire's collections, those stored at the Sorbonne Nouvelle on the Censier campus, have been transferred to the new Nation Picpus campus, building B, at 8 avenue de Saint-Mandé, 75012 Paris.

Between Thursday 28 April and Thursday 12 May, the operations to transfer the film collections, as well as those documenting the films, the equipment, and the office belongings, required nine trucks and teams of six movers.

The collections have been deployed in their order of classification and are ready to be shown to students and researchers: 4,715 film titles in 16mm, 35mm and Super-8 (8,640 reels of all sizes), and 80 linear metres of grey literature, books, press files, photos, posters, specialist magazines, etc.

Peripheral equipment such as test tables, winders, etc., still need to be unpacked and put in order for use.

The first tests of the projection booth are very promising, but there are still technical aspects that need to be adapted to the new dimensions of the room, and safety compliance, which is to be expected.

[fr]

Déménagement des collections de la Cinémathèque universitaire

Après des années de projets et de préparatifs, une partie des collections de la Cinémathèque universitaire, celle stockée à la Sorbonne Nouvelle sur le campus Censier a été transférée sur le nouveau campus de Nation Picpus, bâtiment B, au 8 avenue de Saint-Mandé, 75012 Paris.

Entre le jeudi 28 avril et le jeudi 12 mai, les opérations de transfert des collections de films ainsi que celles qui documentent les films, des appareils et des affaires du bureau ont nécessité neuf camions et des équipes de six déménageurs.

Les collections ont été déployées dans leur ordre de classement et sont prêtes à être montrées aux étudiants et aux chercheurs : 4715 titres de films en 16mm, 35mm et super 8 (soit 8640 bobines de toutes tailles) et 80 mètres linéaires de documentation grise, de livres, dossiers de presse, photos, affiches, revues spécialisées etc.

Les appareils périphériques tels que les tables de vérification, les enrouleuses, etc. doivent encore être déballés et mis en ordre d'usage.

Les premiers tests de la cabine de projection sont très prometteurs mais il reste une optique (des objectifs) à adapter à la nouvelle profondeur de la salle et une mise en conformité de sécurité à attendre.

Laure Gaudenzi



De nouveaux caissons pour les archives à l'ECPAD. © Joseph Joseph/ECPAD/ Défense

> PARIS ECPAD

Public Archive Service

Since 1 January 2022, ECPAD has become a public service for audiovisual archives. As such, the institution has moved from the position of contractual depository of the audiovisual archives of the French Ministry of Defence to that of an institution for the legal and regulatory conservation of media for historical purposes. ECPAD carries out the missions of a public archive service for the audiovisual, photographic, and multimedia archives produced by the services, organizations, or establishments under the authority of the Ministry of the Armed Forces, or received by it as donations, given as payments, legacies, purchases, or deposits.

A Documentary to Commemorate the 30th Anniversary of the Gulf War

ECPAD has produced the documentary *Daguet, l'opération qui a transformé l'armée* to commemorate the 30th anniversary of the Gulf War. Broadcast in October 2021 on LCP-Assemblée nationale, the film directed by Frédéric Bouquet is available on VOD on numerous platforms, such as Orange, Canal VOD, Numéricâble, Freebox, Univers Ciné, Xbox, and Vidéo Futur. A double DVD of the documentary is also on sale (available on imagesdefense.gouv.fr). Presented at the Rendez-vous de l'histoire in Blois in June 2022, the film received the special mention of the jury of the Schoendoerffer Prize (film and audiovisual prize of the French Army).



Illustration réalisée par l'auteur de bande dessinée Séra. © Séra

Artist's Residence

ECPAD has opened its artist's residence, intended to welcome cartoonists, video artists, visual artists, and scriptwriters at Fort d'Ivry. The comic book artist Séra is the first guest. For the first two residencies, the institution has joined forces with ADAGP (Society of Authors in the Graphic and Plastic Arts). The aim of these residencies is to support creation, to introduce artists to ECPAD, its missions and its archives, to enable better dissemination and promotion of the collections held, to tell and transmit the history of contemporary conflicts and the army-nation link, and to reach a wider public.

[fr]

Service Public d'Archives

Depuis le 1^{er} janvier 2022, l'ECPAD est devenu un service public d'archives audiovisuelles définitives. À ce titre, l'établissement est passé de la position de dépositaire contractuel des archives audiovisuelles de la Défense à celle d'institution de conservation légale et réglementaire des supports à titre historique. L'ECPAD assure les missions d'un service public d'archives pour les fonds d'ar-

chives audiovisuelles, photographiques et multimédias produits par les services, organismes ou établissements relevant du ministère des Armées, ou reçus par lui à titre de dons, datations en paiement, legs, achats ou dépôts.



Un marsouin du 3e RIMa (régiment d'infanterie de marine) s'élanche d'une position pour progresser vers Al Salman. © Michel Riehl/ECPAD/Défense

Documentaire *Daguet, l'opération qui a transformé l'armée*

L'ECPAD a produit le documentaire *Daguet, l'opération qui a transformé l'armée* à l'occasion de la commémoration des 30 ans de la guerre du Golfe. Diffusé en octobre 2021 sur LCP-Assemblée nationale, le film réalisé par Frédéric Bouquet est proposé en VOD sur de nombreuses plateformes telles que Orange, Canal VOD, Numéricâble, Freebox, Univers Ciné, Xbox et Vidéo Futur. Un double DVD du documentaire est également en vente (notamment disponible sur imagesdefense.gouv.fr). Présenté aux Rendez-vous de l'histoire de Blois, le film a obtenu en juin 2022 la mention spéciale du jury du Prix Schoendoerffer (prix cinématographique et audiovisuel de l'armée de Terre).

Résidence d'artiste

L'ECPAD a ouvert sa résidence d'artiste destinée à accueillir des dessinateurs, vidéastes, plasticiens ou scénaristes au fort d'Ivry. L'auteur de bande dessinée Séra en est le premier hôte. Pour les deux premières résidences, l'établissement s'est associé à l'ADAGP (Société des auteurs dans les arts graphiques et plastiques). Ces résidences visent à soutenir la création, à faire connaître aux artistes l'ECPAD, ses missions et ses archives, à permettre une meilleure diffusion et valorisation des fonds conservés, à raconter et à transmettre l'histoire des conflits contemporains et le lien armée-nation, et à toucher un public plus large.

Samantha Gaudfrin



> PARIS FONDATION JÉRÔME SEYDOUX-PATHÉ

Carte blanche to the Národní filmový archiv at the Fondation Jérôme Seydoux – Pathé

Twice a year, the Fondation Jérôme Seydoux - Pathé offers a FIAF archive carte blanche to highlight the silent treasures in its collections. In October 2022, the Národní filmový archiv will present a selection of classic or little-known Czech films made between 1898 and 1932, from the first films shot by Jan Kříženecký to the dawn of sound with the sultry *Extase* (Gustav Machatý, 1932), a testament to the tenacity of the silent aesthetic until the early 1930s. To enrich this collaboration and accompany the programme, the Foundation will also show some Pathé newsreels from this period, linked to the country or the themes dealt with in the films.

[fr]

Carte blanche au Národní filmový archiv à la Fondation Jérôme Seydoux – Pathé

Deux fois par an, la Fondation Pathé offre à une archive de la FIAF une carte blanche mettant en lumière les trésors muets de ses collections. En octobre 2022, le Národní filmový archiv présente une sélection de films classiques ou méconnus tchèques réalisés entre 1898 et 1932, des premiers films tournés par Jan Kříženecký jusqu'à l'aube du sonore avec le sulfureux *Extase* (Gustav Machatý, 1932), témoin de la ténacité de l'es-

thétique muette jusqu'au début des années 1930. Pour enrichir cette collaboration et accompagner la programmation, la Fondation montre aussi quelques actualités Pathé de cette période, en lien avec le pays ou les thèmes abordés dans les films.

Samantha Leroy



> PRAGUE NARODNI FILMOVÝ ARCHIV

New Digital Restorations

In the first half of 2022 Národní filmový archiv, Prague, was honoured again to present new digital restorations at international film festivals. In February, *Larks on a String* (Jiří Menzel, 1969/1990) returned to Berlin, to the city and to the festival where it first opened to the world twenty years after completion. In May, the radical and acclaimed *Daisies* (Věra Chytilová, 1966) was presented at the Cannes Film Festival. In July, one of the best adaptations of Milan Kundera's writings, *The Joke* (Jaromil Jireš, 1968) will open in Karlovy Vary. Although very different in many aspects, what these three films do have in common is the shared legacy of the Czechoslovak New Wave, and also the fact that for political reasons they were forcibly removed from distribution in the early 1970s (or were not even allowed to enter it). As usual, the restorations are available as 4K DCPs with English subtitles directly through Národní filmový archiv.

Matěj Strnad



> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

A New Book Is Released

On March 25 the Cinemateca do MAM released the book *O negócio do filme: a distribuição cinematográfica no Brasil, 1907-1915*. Professor Rafael de Luna Freire presents a vast set of archival documents, magazines, and newspapers concerning the circulation of films in Brazil during that period. The event marked the end of the 'Veredas do Patrimônio Audiovisual' project and the inauguration of the Cinemateca's collection of publications, of which three books dedicated to film preservation in Brazil are planned.

José Quental



> **ROME**
FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE

Latest Activities

The Cineteca Nazionale celebrates the 100th anniversary of Pasolini's birth with some important restorations: *Mamma Roma* premiered at the last Berlinale, *I visionari* by M. Ponzi is part of the programme "Pasolini spectator", and the "director's cut" of *La ricotta* will be presented soon, featuring two unreleased cut scenes.

Other important restorations which will soon be unveiled are *Nostalghia* by A. Tarkovski, made under the supervision of director of photography Giuseppe Lanci, and *Senza famiglia nullatenenti cercano affetto*, by and with Vittorio Gassman, also celebrating his centenary this year.

In addition, the Cineteca Nazionale continues its intense activity of publications: the most recent are *Càspeta*, *the Cinema of Angelo Musco*, and the latest issue of *Bianco e Nero* on Film and Ecology.

Cosetta Del Faro



> **SANTIAGO**
CINETECA NACIONAL DE CHILE

Restoration of the work of Álvaro Covacevich

The Cineteca Nacional de Chile will present the restored version of Álvaro Covacevich's *New Love* (1968) on 21 July in Valparaíso, the region where it was filmed. The institution is working on the digital restoration of this Chilean filmmaker's work, from original negatives and standard 35mm prints repatriated in 2020 from Mexico, that have been scanned in 4K at the Cineteca. The initiative is supported by the Fondo de Fomento Audiovisual del Ministerio de las Culturas, las Artes y el Patrimonio, and also includes the restoration of the film *Morir un poco* (1966).

[es]

Restauración obra Álvaro Covacevich

La Cineteca Nacional de Chile presentará la versión restaurada de *New Love* (1968), de Álvaro Covacevich, el 21 de julio en Valparaíso, región donde fue filmada. La institución está trabajando en la restauración digital de la obra de este realizador chileno, a partir de negativos originales y copias estándar 35mm repatriados en 2020 desde México que fueron escaneadas en 4k en la cineteca chilena. La iniciativa cuenta con el apoyo del Fondo de Fomento Audiovisual del Ministerio de las Culturas, las Artes y el Patrimonio y considera además la restauración de la película *Morir un poco* (1966).

Mónica Villarroel Márquez



> STOCKHOLM SWEDISH FILM INSTITUTE

Cinema Memory-Box as an Aid in Dementia Care

In April, the Swedish Film Institute and the Swedish Dementia Centre launched a project called *Cinema Memories*. Stills from 30 Swedish films from the 1940s, 50s, and 60s, accompanied by questions and topics to discuss, have been assembled in a box which can be acquired by dementia homes throughout Sweden. Pilot studies carried out in the months prior to the launch prove that images from films seen in youth can bring back memories in dementia patients, and discussing them – either one-on-one or in group sessions – also facilitates the recovery of lost language abilities. The rights-holders to the films included in the box have given their permission for the use of stills, waiving all license fees. For more information, contact Krister Collin of the Stills and Poster archive, at krister.collin@filminstitutet.se.

Jon Wengström, Senior Curator

Data Imports of Classification from the Swedish Media Council

The Swedish Film Institute has developed a method for the automated import of age ratings and censorship information from the Swedish Media Council database, which includes records from the Swedish censorship office *Statens biografbyrå* since the mid-1950s. The records are extracted in JSON-format via an API, and then processed to match the format and metadata structure of the Swedish Film Database. After data

cleaning, the information is imported into the database and connected to the relevant film records. So far, some 6,500 records have been imported. Ratings and censorship information are available at www.svenskfilmdatabas.se/en/

Mats Skärstrand, Head of Library and Documentation Collection



> TAIPEI TAIWAN FILM AND AUDIOVISUAL INSTITUTE

The Grand Opening of the New Venue

The Taiwan Film and Audiovisual Institute (formerly known as the Taiwan Film Institute) moved to a new four-floor venue early this year. With an exhibition hall, interactive installations in the lobby, and two theatres equipped with 4K RGB laser projector and Dobby Atmos, in addition to 35mm and 16mm movie projectors, the TFAI embraces diverse ways to introduce film and audiovisual heritage to its visitors.



International Collaborations

The TFAI continues to put efforts into restoring and promoting the heritage films of Taiwan, especially those made in the 1950s and 1960s in the Taiwanese language. Successful collaborations with the National Film Archive of Japan, the Harvard Film Archive, and the Cinémathèque française, for example, have helped to increase the understanding of this missing part of Taiwan's film history. The TFAI has also organized two events featuring early international films of the 1920s, to echo the *zeitgeist* of freedom that at the time in Taiwan was embodied by an anti-colonial cultural organization established a hundred years ago. One event put together restored 8mm family home movies by a Taiwanese cultural elite with contemporaneous socially-conscious Japanese films provided courtesy of the National Film Archive of Japan. The other show, which offers a glimpse of France's inter-war cinema, is the result of an exchange programme with the Cinémathèque française.



The New Taiwan Cinema Project

2022 is the 40th anniversary of the Taiwan New Cinema movement. The TFAI has launched the restoration project of several significant titles, including Edward Yang's *A Confucian Confusion* and *Mahjong*, as well as some that are less-known but which significantly shaped the configuration of the movement. In addition to a themed screening dedicated to the celebration of the Taiwan New Cinema Movement, the TFAI will launch a film retrospective and exhibition devoted to Edward Yang in 2023.

Chun-Chi Wang



> TOULOUSE LA CINEMATHEQUE DE TOULOUSE

Restoration of *Viva la muerte!*

The Cinémathèque de Toulouse has just completed the restoration of Fernando Arrabal's *Viva la muerte!* (1971). This was made possible by close collaboration with the

director and the support of both the Tunisian Ministry of Cultural Affairs and the association Ciné-Sud Patrimoine.

The film is an adaptation of the semi-autobiographical novel *Baal Babylone*, which evokes the director's childhood in a Spain torn apart by civil war and Franco's regime. The film was part of the Cannes Classics 2022 selection and was premiered in its restored version during the Festival on the 24 May 2022. Following the success of this screening, *Viva la muerte!* will be shown at numerous festivals, in France and abroad.

[fr]

Restauration du film *Viva la muerte!*

La Cinémathèque de Toulouse vient de finaliser la restauration du film *Viva la muerte!* (1971) de Fernando Arrabal, en collaboration avec le réalisateur et avec le soutien du ministère des Affaires culturelles tunisien et de l'Association Ciné-Sud Patrimoine. Le film, écrit à partir du roman semi-autobiographique *Baal Babylone* qui évoque l'enfance du réalisateur dans une Espagne déchirée par la guerre civile et le régime de Franco, a été sélectionné à Cannes Classics et présenté en avant-première dans sa version restaurée mardi 24 mai 2022. Suite au succès de cette projection, *Viva la muerte!* sera diffusé dans de nombreux festivals, en France et à l'étranger.

[es]

Restauración de la Película ¡Viva la muerte!

La Cinémathèque de Toulouse acaba de finalizar la restauración de la película ¡Viva la muerte! (1971) de Fernando Arrabal, con su colaboración y el apoyo del Ministerio de Asuntos Culturales de Túnez y la Asociación Ciné-Sud Patrimoine. La película, basada en la novela semiautobiográfica *Baal Babylone*, que evoca la infancia del director en una España desgarrada por la guerra civil y el franquismo, fue seleccionada en la sección de Cannes Classics del Festival de Cannes y se estrenó en su versión restaurada el martes 24 de mayo de 2022. Tras el éxito de esta proyección, ¡Viva la muerte! será exhibida en numerosos festivales, en Francia y en el extranjero.

Pauline Cosgrove



> VEYRIER-DU-LAC CINEMATHEQUE DES PAYS DE SAVOIE ET DE L'AIN

Project CPSA 2024

For 22 years, the Cinémathèque des Pays de Savoie et de l'Ain has been collecting, preserving, and promoting the audiovisual and cinematographic memory of the Auvergne-Rhône-Alpes region.

The Cinémathèque des Pays de Savoie et de l'Ain is starting a new chapter in its history with the CPSA 2024 project: the culmination of a collaborative effort which will reinforce its mission to ensure access to the collections for the greatest number of people while contributing to an ever-wider promotion of our collective visual memory.

Within the framework of this project, the Cinémathèque's in-house and off-site programming will significantly increase approaches to cinematic creation. The opening of the Téléphérique as a site for screening, transmission, and access to culture, particularly photographic exhibitions and multidisciplinary works, will ensure a space for local, regional, and international contemporary creation.

[fr]

Projet CPSA 2024

Depuis 22 ans, la Cinémathèque des Pays de Savoie et de l'Ain collecte, conserve et valorise la mémoire audiovisuelle et cinématographique en région Auvergne-Rhône-Alpes.

La Cinémathèque des Pays de Savoie et de l'Ain entame un nouveau chapitre de son histoire avec le projet CPSA 2024, aboutissement d'un travail collectif et collaboratif, inscrivant la Cinémathèque des Pays de Savoie et de l'Ain dans son futur, renforçant sa mission d'assurer l'accès du plus grand nombre aux collections tout en contribuant à une promotion toujours plus large de notre mémoire visuelle collective.

Dans le cadre du projet CPSA 2024, la programmation dans et hors-les-murs de la Cinémathèque augmentera significativement avec une plus grande pluralité des films, des approches de la création cinématographique et de la prise en compte des différences. Une ouverture du Téléphérique comme un lieu fédérateur, de projection, de transmission et d'accès à la culture, notamment par l'accueil d'expositions photographiques et d'accueil de créations pluridisciplinaires, pour devenir un espace d'accueil pour la création contemporaine locale, régionale et internationale.

Clément Saccomani



> VIENNA ÖSTERREICHISCHES FILM MUSEUM / AUSTRIAN FILM MUSEUM

Construction of a New Film Museum Conservation Centre

The Austrian Film Museum's main funders, the Federal Government's Arts & Culture Ministry (BMKÖS) and the City of Vienna's Arts, Culture and Science Department green-lighted the construction of a new Film Museum conservation centre.

Adapting a workshop facility located centrally on Vienna's heritage Arsenal grounds, the so-called "Film-museum LAB" will offer state-of-the-art climate-controlled storage vaults and modern conservation and digitization workshops. The new site is also part of an emerging cultural cluster, with the rehearsal stages of the State Opera and the National Theatre Company, Impulstanz dance festival workshops in the summer, a new exhibition space for photography (Foto Arsenal Wien), and neighbouring partners such as Belvedere21 museum, the Vienna Film School, ERSTE Foundation, and Wien Museum. It will be a "living archive" and central facility for our work with artists and universities, in research and outreach.

The announcement was made jointly on 1 June 2022 by State Secretary Andrea Mayer and City Arts Councillor Veronica Kaup-Hasler. Planning is already underway, with construction expected to take 2 years. The new building is scheduled to open in the fall of 2024.

More info here: https://www.filmmuseum.at/en/collections/filmmuseum_lab

Michael Loebenstein
Director



03 News from the FIAF Executive Committee

> Executive Committee Meeting 23-24 April 2022 in Budapest

The meeting of the FIAF Executive Committee that took place at the Moments hotel in Budapest just before the 2022 FIAF Congress was the very first one held in person since November 2019. It was also the first time that the current EC was meeting in person. All EC members were present except Shivendra Singh Dungarpur, who had sent his apologies.

The EC kicked off with a discussion between the Executive Committee and Oleksandr Teliuk and Olena Honcharuk in Kyiv, about the situation at the Oleksandr Dovzhenko National Centre, and how FIAF and its affiliates can support our Ukrainian Member in the very difficult context of the war in Ukraine.

The meeting then continued with an assessment of the three new applications for FIAF affiliation received from CILIC Centre-Val de Loire (Château-Renault and Issoudun, France), the National Cinema Center of Armenia – Film Heritage Department (Yerevan, Armenia), and the Film Museum of the Estonian History Museum (Filmimuseum – Sihtasutus Eesti Ajaloomuseum, Tallinn, Estonia). All three were enthusiastically admitted as new FIAF Associates (see the New FIAF Affiliates section of this *Bulletin*).

The EC also had to make the difficult decision to suspend the Cinémathèque nationale du Liban (Beirut) from the Federation for repeated failure to fulfill its basic statutory duties (i.e., the non-payment of the annual FIAF affiliation fee and the non-submission of its annual report). According to Rules 17-19 of FIAF's Statutes and Rules, suspension is initially for a period of one year, extending to a maximum of two years, in which time

the EC sincerely hopes that these difficulties can be resolved, and the affiliate reinstated. The EC also has no choice but to expel the Instituto Angolano do Cinema e do Audiovisual (Luanda, Angola), following the suspension of this affiliate in April 2021 and unresolved issues with that institution ever since it was readmitted to FIAF in 2019 under its new name and statutes. However, the EC unanimously agreed to offer FIAF's support to the Instituto should it need it, and to welcome a new application for FIAF affiliation from this institution when the context becomes more favourable.

On a more positive note, the EC unanimously decided to support the Euskadiko Filmategia Fundazioa / Fundacion Fimoteca Vasca's application for a status upgrade from Associate to Member (this decision was later ratified by the General Assembly). The EC also brought its full support to Christophe Dupin and Rutger Penne's proposal to nominate Karen Jones, the founder of the Periodicals Indexing Project and one of the key FIAF personalities in the 1970s and 1980s, for election as a FIAF Honorary Member (she was later elected an Honorary Member by the General Assembly).



The FIAF Treasurer reported on FIAF's finances and presented his proposed budgets for 2022 and 2023, which were approved by the EC. The EC then discussed the activity reports submitted by the three FIAF Commissions and the Secretariat. It also heard reports on the current FIAF projects and activities (Periodicals Indexing Project, Treasures from the Film Archives database, 2022 FIAF Award, Training & Outreach Programme, Internship Fund, FIAF Historical Archive, and FIAF History Project), as well as recent and forthcoming publications (FIAF website, *JFP*, *FBO*, *2022 FIAF Directory*, affiliates'

Annual Reports, *Tales from the Vaults*). It also discussed FIAF partnerships with external projects such as Share That Knowledge, CinEx, the Film Atlas, and Technès.

Finally, the EC heard reports about future FIAF Congresses. Concerning the 2025 Congress, for which two expressions of interest had been received, from the Cinémathèque québécoise and the Bangladesh Film Archive, the EC considered that the dossier sent by the latter was too slight to be put to the vote of the General Assembly. The EC unanimously decided to ask the Dhaka delegates to reconsider their proposal to host the 2025 Congress, and to submit a more thoroughly prepared proposal for a later Congress.

> Next EC meeting

The next EC meeting is due to take place in November. It has not been decided whether it should take place virtually or in person (or in a hybrid version). One possibility being explored is a meeting in Glasgow around the time of the presentation of the 2022 FIAF Award to Tilda Swinton at the end of November.

> Renewal of the EC

The next Executive Committee will be elected during the General Assembly to be held as part of the 2023 FIAF Congress in Mexico City in April 2023.

04 News from the Secretariat



L. to r.: Barbara Robbrecht, Christine Maes, and Elsa Degerman in the FIAF office.

> FIAF Staff and Office

Official COVID-19 restrictions for office workers were finally been lifted earlier this year, which means we have been able to return to the office on a more regular basis, even though most of the Secretariat staff continue to work from home at least a day a week.

As reported in the last issue of the *FBO*, our team now officially has one more member, after Barbara Robbrecht signed a 3.5- day-a-week contract with us last September. Although the bulk of her work has so far has been to work on the FIAF Historical Archive and support the research towards the FIAF History Book, she also assists us on other administrative tasks for the office, and will probably do so increasingly.

We must once again pay tribute to our freelance collaborators, as they are essential to the success of FIAF's projects and activities – our graphic designer Lara Denil (based in Namur in Belgium), our web programmer Jean-Pascal Cauchon (based in Tours, France), FIAF Training and Outreach Coordinator David Walsh (based in the London region), *JFP* Editor Elaine Burrows (London), copy-editor Cathy Surowiec (London), and our two translators Aymeric Leroy (Corbigny, France) and Itziar Gomez Carrasco (Sevilla, Spain), with a very special mention to our colleague Inma Trull Ortiz from Valencia, who has been helping us with Spanish texts for the *Journal of Film Preservation* on a totally voluntary basis for many years.

As part of our on-going partnership with the University of Brussels we welcomed Mona Lederman, a new intern to assist us with the FIAF Historical Archive in January and February.



> FIAF website

We continue to maintain and update the FIAF website – our main information platform for our global community and beyond – on a daily basis, including adding regular news items and forthcoming events and updating/correcting existing web resources, in order to make the website as useful and relevant as possible for our web users.

The FIAF website also continues to be used as an important tool to manage our training and outreach events, such as the 2022 Winter School, for which participants had to fill out various online forms and could consult the full schedule and a list of participants.

In February we launched our IRIS streaming platform – its name is a friendly tribute to both the Cinémathèque française's own platform HENRI (named after Henri Langlois, a founder of FIAF), and to [Iris Barry](#), another founder of FIAF and one of the first programmers of film classics. To inaugurate this

new platform, we have been giving all members of the FIAF community the unique opportunity to view the new feature-length archive documentary *Living Proof - A Climate Story* (Emily Munro, Scotland, 2021). Until mid-May, members of the FIAF community worldwide were able to view the film for free on IRIS. The idea behind this new tool is to offer FIAF affiliates the chance to showcase a film from their collections (for a period of their choice) to colleagues in the FIAF network via this internal streaming platform, so if your institution would like to share a film in its collections with the FIAF community for a limited period (provided that you are allowed to do that), contact the FIAF Secretariat and we'll make that possible.



André Stufkens and Tineke de Vaal with Barbara Robbrecht, FIAF's Archival Assistant, on 15 June in Brussels.

> FIAF Historical Archive and FIAF History Project

Thanks mainly to our archival assistant Barbara and our ULB interns, we have continued to [catalogue](#) and digitize, and [make accessible](#) significant chunks of historical documents as part of our ongoing work on the FIAF Historical Archive. Cataloguing and digitizing priorities were set to fit the forthcoming FIAF History Book, so that the authors of the selected thematic chapters can do the bulk of their research without having to travel to Brussels. Do check the new thematic sections documented in the History section of the FIAF website!



Janka Barkóczi exploring the FIAF Historical Archive in Brussels on 21 June.

The FIAF History Project, which is generously supported by Tineke de Vaal via a fund set up to celebrate the memory of her late husband and FIAF pioneer Jan de Vaal, is making good progress. We have kept in touch with the different authors of the book and have provided support to them when needed. The different thematic chapters are at various stages of completion, but we hope that most texts will be at an advance stage of completion by the end of the summer. We recently hosted two of them – Melanie Stockton-Brown and Janka Barkóczi – at the FIAF Secretariat, where they explored our archive for their respective chapters on FIAF and copyright, and the East/West relations at FIAF in the Cold War. Others will be visiting the FIAF office over the summer.

On 15 June, Tineke de Vaal and André Stufkens of the Joris Ivens Foundation, who will co-edit the FIAF History Book with Christophe Dupin, paid a visit to the FIAF Secretariat in Brussels and met with the FIAF staff to discuss the progress of the book and the next stages of its editorial process.

The forthcoming book on the history of FIAF's Periodicals Indexing Project, edited by Rutger Penne, which is an integral part of the FIAF History Project, is nearing completion. It will be published by the end of the summer, just in time for the P.I.P.'s 50th anniversary celebrations in Copenhagen in September (see also the P.I.P. section of this *Bulletin*).



2022 FIAF Directory

The 2022 edition of our Directory, published every other year, was released in March. Copies were sent out to all FIAF affiliates and Supporters, and distributed to all the delegates of the FIAF Congress in Budapest. The cover image, which always features a film scene featuring a telephone, is this year taken from an iconic scene in Wim Wenders' *Paris, Texas*, courtesy of the Wim Wenders Foundation, a FIAF Supporter. Note that the 2022 FIAF Directory can be purchased from the [FIAF Secretariat](#).

Of course, the paper version is out of date soon after it is printed, but informal surveys of colleagues in the FIAF community seem to indicate that it is still a much-loved publication. For the most up-to-date contact information about our affiliates, there is of course the Online FIAF Directory. We recently created a [new webpage dedicated to it](#) on the FIAF website, with various new search functionalities.

Affiliates' Annual Reports

As of 23 June 2022, we have received 149 [Annual Reports](#) for the year 2021 from our 172 active affiliates (91 out of 93 Members, and 58 out of 79 Associates). It is a similar submission rate to last year. Although many more affiliates fulfil this important statutory duty than in the past, it is a shame that over 20 of them still fail to contribute to this very useful annual exercise, which provides key information about the state of our global network in any given year. This essential resource (all editions since 2010) is available in the restricted-access area of the FIAF website.

As part of the FIAF History Project, the Secretariat has also added [affiliates' historical annual reports](#) to the FIAF website (from the post-war period to 1990). This is another incredibly useful source of information about our affiliates and their history, and the history of our global network. These are accessible to all.

Tales from the Vaults

The book *Tales from the Vaults: An Illustrated History of Film Technology around the World* is the result of a partnership between FIAF and the International Research Partnership on Cinema Technology Technès. Co-edited by Rachael Stoeltje (representing FIAF) and Louis Pelletier (representing Technès), it will include 100 essays and their accompanying images, telling the stories of some of the most fascinating artefacts of film technology preserved by film archives around the world. Entries were submitted by archivists, scholars, and historians in 37 countries, many of them working in film archives of the FIAF network. The book will be published in English and in French.

Due to the complex nature of the project, and the fluctuating availability of the people involved in the editorial stages of the book, our initial publication schedule had to be revised earlier this year. We are now

hoping that the editorial and translation phases will be completed by the end of the summer, so we are planning to release it in the spring of 2023 – hopefully during the 2023 FIAF Congress in Mexico City.

It is expected that this ambitious project will be developed over five years, with a launch of the *Film Atlas* website in spring 2024. James Layton has already received commitments from several institutions to supply a significant number of film frame digital reproductions, including the George Eastman Museum (US), the Natural History Museum of Los Angeles County (US), the Smithsonian Institution / National Museum of American History (US), the Cinémathèque française (France), and the National Science and Media Museum (UK). The Louis B. Mayer Foundation has already awarded a grant to the Project, to scan the entirety of the massive historical film frame collection at the Natural History Museum in Los Angeles.

List of entries Value lists -

FILM ATLAS - ENTRY EDITION

- 1 Summary
- 2 Film Explorer
- 3 Identification
- 4 History / Selected Filmography / Technology / References
- 5 Indexing
- 6 About the author / About the entry
- 7 Review
- 8 Discussion thread

Summary ➔

Entry name: Start date: End date:

Principal inventors:

Related companies:

Location: Use:

Alternate name(s):

Subcategories:

Countries of Use:

Screenshot of an entry of the *Film Atlas* website back-end (work in progress)

The *Film Atlas* Project

At the end of last year, FIAF decided to support and partner with *Film Atlas*, a project initiated by James Layton, a colleague at the Museum of Modern Art in New York (although this will be an independent project for him). The proposed *Film Atlas* will be an encyclopedic online resource pairing high-resolution imagery with scholarly essays to document the history of film as a physical medium from the dawn of cinema to the present. Facilitated by collaboration between international archives, this dynamic reference, research, and teaching tool will offer a comprehensive visual guide to every motion picture film format, soundtrack, and colour process ever invented. It will be both a tool to document and understand the development of motion pictures as a constantly changing physical medium, and a showcase for FIAF members' collections and preservation work.

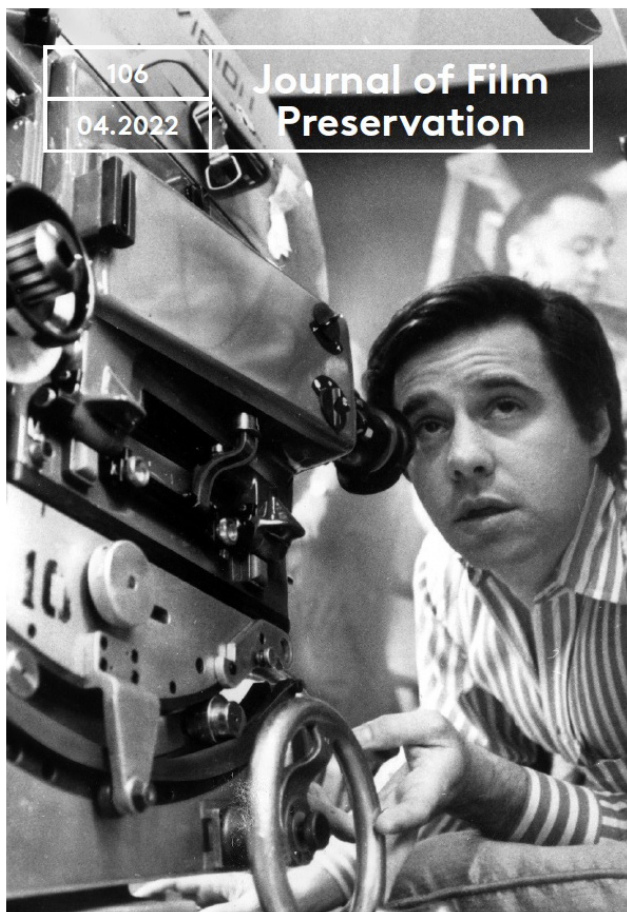
Last December, accomplished project manager and researcher Crystal Kui was hired by FIAF for one year as a part-time Project Coordinator. Since then, she has been able to maintain project momentum by keeping on top of the many moving parts and proactively reaching out to new contributors/image sources to continuously expand the project. It is important to lay these foundations early in the project. So far, over 550 entries have been identified for potential inclusion on the website, and 72 authors from 16 countries have been confirmed to write for the project (half of them are female, and a quarter of them currently work for a FIAF-affiliated archive).

In the last six months, James Layton and Crystal Kui have worked closely with Christophe Dupin and FIAF's web developer Jean-Pascal Cauchon to build the *Film Atlas* website as part of the FIAF website. They have so far worked on building the website back-end, which will allow the leaders of the Project and the approved authors to integrate the data directly into the website back-end. It is hoped this will be completed and tested in July, ready for a continuous flow of author submissions this summer.

In March, FIAF also signed an image reproduction agreement with the George Eastman Museum and the Los Angeles County Museum of National History Foundation, to set the rules for the digitization and cataloguing of, and access provision to, 3,400 images from the LA County Museum of Natural History's Film Frame Collection for the *Film Atlas* Project.

In the coming years, FIAF will continue to support the website development and project coordination, in addition to a minimal amount of translation work required for some international entry texts.

05 News from the *Journal of Film Preservation*



No. 106 of the *Journal of Film Preservation* was released in April, once again both in paper form and electronically [on the Calameo platform](#), in time to be distributed to each of the delegates of the FIAF Congress in Budapest.

Although we have kept the celebrations rather quiet, the very first issue of our *Journal* (then called the *FIAF Information Bulletin*) was released exactly 50 years ago. Then a [four-page newsletter](#) for FIAF members only, it was first edited by FIAF pioneer Jan de Vaal. You can find a brief history of the *FIAF Information Bulletin/Journal of Film Preservation* in [Issue 100](#) of the *JFP* (April 2019).

The upcoming issue of the *Journal* (No. 107, October 2022) looks set to be one of the largest ever. We start, unusually, with “absence” in film making and film pres-

ervation: of women and of people with disabilities. Both are areas often overlooked, and we hope these articles will help redress the balance a little.

This year marks the centenary of 9.5mm, and we have two articles relating to 9.5 from the Fondation Pathé-Seydoux. Another anniversary also traces its origins to the pages of our own *JFP*: [No. 55](#), published in December 1997, was a special issue called the *Manual for Access to Film Collections*, and here we have a mini-dossier on aspects of access which have changed dramatically over the past 25 years.

This issue will also include a report from our colleagues in São Paulo on the reopening of the Cinemateca Brasileira after the serious crisis it has faced in the last two years, and the many challenges ahead. There will also be half a dozen articles from other archives’ recent projects, from filling gaps in reconstructions of incomplete films, to dealing with older colour systems, and making available again a “lost” film from the 1990s.

The review section is long, and could easily have been longer if we’d had the space. The number of excellent publications appearing just now is much more than we can include this time, and we’re holding over reviews of several books and DVDs until 2023.

We should point out that No. 107 carries no articles in Spanish, as sadly we’ve not been offered any. As usual, we urge our Hispanophone colleagues to contribute to future issues, as it is important to us that our *Journal* remains a truly trilingual one.

Elaine Burrows, *JFP* Editor
Christophe Dupin, *JFP* Executive Publisher

06 News from the P.I.P.



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

A lot of P.I.P. related documents from the period 1966 to 1997 have been digitized and are now available at the FIAF website:

- [Archival Documents about the Cataloguing and Documentation Commissions](#)
- [Archival Documents about the P.I.P.](#) (incl. Reports from the P.I.P. Editor, Minutes from the P.I.P. Subcommittee, and various other materials)

The work on the P.I.P. 50th anniversary book is proceeding as planned. All the texts are now finalized and we are currently working on the layout of the book. We expect to send the final proof to the printer at the end of July. An exclusive preview of the forthcoming book was published in issue 106 of the *Journal of Film Preservation* under the title 'Vision and Determination: The Women Who Created FIAF's Periodicals Indexing Project'.

The book will be officially presented during a two-day celebratory event, to be held 22-23 September 2022 in Copenhagen, where it all began in 1972. Besides the presentation of the book, the event will include an indexing workshop and a symposium entitled 'Film Databases and Resources in the Digital Era' organized in collaboration with the FIAF Cataloguing and Documentation Commission. The programme of the symposium, which will be open to members of the FIAF community only, can be consulted [here](#).



> RIP Frances Thorpe

Sadly enough, we recently learned of the passing of Frances Thorpe, who was P.I.P. Editor from May 1975 to December 1980. An [in memoriam](#) was posted on the News section of the FIAF website. It is somehow fitting that the article 'Vision and Determination: The Women Who Created FIAF's Periodicals Indexing Project' includes a profile of Frances. An interview with Frances Thorpe will be included in the forthcoming P.I.P. 50th anniversary book.



Current P.I.P. Editor Rutger Penne with the 'Mother of the P.I.P.' at her home in Gilleleje, Denmark, March 2022.

> Karen Jones elected as FIAF Honorary Member

On 28 April 2022 in Budapest, the FIAF General Assembly elected Karen Jones as FIAF Honorary Member by an overwhelming majority.

In the early 1970s, Karen Jones, then Head of Documentation at the Danish Film Museum and Vice-President of the FIAF Documentation Commission, played a key role in the development of the Periodicals Indexing Project (P.I.P.) in January 1972. She acted as the first P.I.P. Editor in 1972 (working from Copenhagen) and was reinstated in May 1974 (while taking a one-year of leave of absence from the Danish Film Museum) to set up a new central office in London. In May 1975 she returned to Copenhagen, but she remained active in the FIAF Documentation Commission until 1989. In 1977, she organized and hosted the third FIAF Summer School in Copenhagen, on the theme of documentation. In 1982, she received the BFI Special Award (with Michael Moulds) for the *International Index to Film Periodicals* on behalf of the Documentation Commission, and conducted the first P.I.P. indexing workshop (together with Michael Moulds and Frances Thorpe) at the BFI. In 2006 she retired from the Danish Film Institute (with which the Danish Film Museum had merged in 1997).

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

07 News from the Commissions

FIAF Commissions' New Series of Thursday Workshops

The FIAF Commissions are pleased to announce that they have been developing a workshop series that will begin in the fall of 2022. Their goal is to address current debates around sustainability, long-term preservation, and online presentation. How can we digitize, archive, and present digital media while considering issues around rights, formats, and the environment? The workshops will be held online, with an emphasis on interactive exercises whenever possible. Participation is free, but limited spaces are available. The first four of these workshops will be held by the Cataloguing and Documentation Commission in the autumn of 2022. Information on how to register will be available shortly [on the FIAF website](#).



> Cataloguing and Documentation Commission (CDC)

Application of Moving Image Cataloguing Manual of the FIAF-CDC in Nicaraguan Archives (Mexico-Nicaragua collaboration, 2021-2022)

The *Moving Image Cataloguing Manual* produced by the FIAF Cataloguing and Documentation Commission has been successfully applied. It served as the main guide in the Film Materials Cataloguing Course, directed principally to the Cinemateca Nacional de Nicaragua and hosted by the Nicaraguan Center for Audiovisual and Cinematographic Teaching (CNEAC).

It was carried out thanks to a grant from the Ibero-memoria Sound and Audiovisual Program, as well as the Ibero-American General Secretariat. It was taught by Circe Sánchez González, who is a Full Member of the CDC and is also one of the translators of the Spanish version of the [Moving Image Cataloguing Manual](#).

This training event took place in two phases: (1) Virtually: Mexico-Nicaragua, September 2021; (2) In person: Nicaragua (CNEAC), January 2022. Participants rated it highly and said it was very useful. It has laid the foundations for improving the control and standardization of the existing cataloguing information in the participating national archives of Nicaragua.

We intend to replicate this type of training in other interested Latin American countries.

Adelheid Heftberger and Circe Sánchez
cdc@fiafnet.org

[es]

Aplicación del Manual de Catalogación de Imágenes en Movimiento del FIAF-CDC en Archivos de Nicaragua (Colaboración México-Nicaragua, 2021-2022)

El Manual de Catalogación de Imágenes en Movimiento generado por la Comisión de Catalogación y Documentación de la FIAF ha sido aplicado con éxito. Éste sirvió de guía primordial en el Curso de Catalogación de Materiales Cinematográficos, dirigido principalmente a la Cinemateca Nacional de Nicaragua y acogido por el Centro Nicaragüense de Enseñanza Audiovisual y Cinematográfica (CNEAC).

Se llevó a cabo gracias a la subvención del Programa Ibero-memoria Sonora y Audiovisual, así como a la Secretaría General Iberoamericana. Fue impartido por Circe Sánchez González quien participa en el FIAF-CDC como Full Member, además de ser una de las traductoras de la versión en español del Manual de Catalogación de Imágenes en Movimiento.

La capacitación se ofreció en dos fases: (1ª) Virtual: México-Nicaragua, septiembre 2021; (2ª) Presencial: Nicaragua (CNEAC), enero 2022. Fue calificado con

excelencia y de gran utilidad. Ha sentado las bases en vías del mejoramiento del control y la normalización de la información catalográfica existente en los archivos nacionales de Nicaragua participantes.

Se pretende replicar este tipo de capacitaciones en países latinoamericanos que estén interesados.

Adelheid Heftberger and Circe Sánchez
cdc@fiafnet.org

Members of the CDC:

Adelheid Heftberger, Bundesarchiv, Berlin (Head); Natasha Fairbairn, BFI National Archive, London; Anna Fiacarini, 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.

Minimum Viable Archive Project and to solicited feedback and suggestions. It was a fruitful exchange with many speakers from around the world.

The Technical Commission is currently seeking your feedback on the Digital Statement and the Minimum Viable Archive Project, via a small online questionnaire which will be shared with you in the next few days. Your contribution will be much appreciated.

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



> Technical Commission (TC)

The [Digital Statement Part II](#) - Digital Reproduction: Scanning for Preservation is now available in pre-press version on the FIAF website. Work continues on the [Digital Statement Part IV](#) for Sound Preservation and Restoration.

Camille Blot-Wellens and Caroline Fournier were in Amsterdam for the [Eye International Conference 2022: Global Audiovisual Archiving, Exchange of Knowledge and Practices](#), where they presented a draft of the TC's



> Programming and Access to Collections Commission (PACC)

PACC's participation in the 7th FIAF Winter Programming School

Brian Meacham was actively involved in the organization of the 7th FIAF Winter Programming School,

which took place as an on-site event only at the Fondation Jérôme Seydoux-Pathé and the Cinémathèque française in Paris on 28 and 29 March 2022. Oliver Hanley and Brian Meacham, together with invited guest Eva Hielscher (DFF - Deutsches Filminstitut & Filmmuseum / Bonn International Silent Film Festival), co-ordinated and moderated an interactive session on the second day aimed at troubleshooting practical issues encountered by the Winter School participants in their day-to-day work.

To this end, the participants were asked to submit up to three topics, examples, or questions each in advance of the event. From the responses, a list of key topics were defined that were used to structure the discussion in the 90-minute session. These included: Programming resources and methods; Audience building and development (post-COVID); Programming as a balancing act (e.g., contemporary vs. "classic" films); Programming and promoting "difficult" films.

The concept of a "troubleshooting session" is something PACC will strive to develop possibly for the next Winter Programming Schools and beyond.



PACC Budapest Workshop summary

During the Workshop conducted within the 78th FIAF Congress in Budapest, PACC discussed the screening rights and elements situation in some of the major territories. A so-called "Public Domain Project" has also been proposed in a very broad manner, aimed at providing a platform and an incentive for mapping public domain legislation and practice in the respective FIAF affiliates' countries and archives. PACC will be contacting the affiliates in due time about this. Lastly, Oliver

Hanley presented on the importance and significance of collection policies for our institutions, highlighting [the resources available](#) and reminding the affiliates to keep sending their collection policies to PACC in order for them to be published online.

PACC Open Meeting

Following up on the 2022 Budapest Congress, PACC has invited the programmers from FIAF affiliated archives to its open meeting, primarily to discuss matters pertaining to availability of screening rights and elements. This meeting is planned to take place as a physical event in Bologna during Il Cinema Ritrovato, on Monday 27 June. PACC will aim to organize another meeting as a virtual event in September or October. Should you or your colleagues have missed the invitation email sent out by the FIAF Secretariat, please reach out to PACC directly through pacc@fiafnet.org. Please feel free to reach out to us also with any other comments or suggestions, as well as with any updates regarding your [collection policies](#), [collection catalogues and databases](#) or [online AV collections](#).

Matěj Strnad
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.

08 Training & Outreach



> Recent T&O Activity

2022 FIAF Programming Winter School 28-29 March 2022, Paris

FIAF joined forces with the Cinémathèque française and the Fondation Jérôme Seydoux-Pathé once again to offer its 7th short training course on “Programming Film Heritage”, aimed at professionals in FIAF archives and beyond. After an online edition last year, it took place at the Fondation Jérôme Seydoux-Pathé (Day 1) and at the Cinémathèque française (Day 2) on 28 & 29 March 2022, just before the “Toute la mémoire du monde” festival at the Cinémathèque française, for which all Winter School participants and speakers were given free accreditation.

The organizing committee of this new edition was composed of Christophe Dupin (FIAF), Samantha Leroy (Fondation Jérôme Seydoux-Pathé), Bernard Benoliel and Elise Girard (Cinémathèque française), with support from FIAF EC member and PACC member Brian Meacham.

This year, the Winter School welcomed 44 participants from 17 different countries. The classes – a mixture of lectures, workshops, and roundtable discussions – were taught by 22 programming experts from the global network of FIAF archives and other distinguished professionals in relevant fields. The presentations were as usual delivered in English or French, with simultaneous translation available throughout the course.

The different thematic sessions over the two days of the 7th Winter School were “Teaching film heritage programming at university”; “Programming film heritage for students”; “Online communication strategies to promote film heritage programmes”; “Portraits of historical programmers: Jacques Ledoux and João Bénard da Costa”; “PACC’s Practical and Troubleshooting Session”; “Programming B-Movies”; “Programming film on film in the Digital Era”; and “Filmmakers as programmers”.

The feedback provided by the participants after the event was again very positive. Their comments and suggestions will as always be used as a basis for the organization of next year’s edition.



Roundtable: “It’s Almost Too Late!” with David Walsh, Carolina Cappa, Didi Cheeka, and Nour Ouayda.

7th Eye International Conference 29-31 May 2022

At this [three-day conference](#) organized by Eye Filmmuseum, the University of Amsterdam, Amsterdam School for Cultural Analysis, and AMIA, David Walsh moderated a panel of three experts from Nigeria, Argentina, and Lebanon in a discussion aimed at highlighting the perilous state of AV collections around the globe, particularly in poorer regions, a main topic of the event. Throughout the three days, the plight of collections with limited resources and little support was a recurring theme, and it is clear that FIAF and other actors must do more to address this. This is our challenge for the future!

> Current T&O Projects and Forthcoming Events

FIAF Disaster Management Handbook

The handbook on disaster preparedness and recovery is intended to become an invaluable resource for AV archivists in helping prevent loss and damage to collections. The handbook will include guidance on the management of risk, disaster planning, essentials for managing an unfolding disaster, first-aid for different media, and how to train people in disaster preparedness. In addition to the more familiar disaster scenarios (flood, fire, earthquake, etc.), there will be guidance on dealing with cyber-attacks. The handbook will include a number of case studies chosen to illustrate the various themes. The work is advancing well, and it is hoped to have the handbook ready by the end of the year. This volume will complement the proceedings of the 2020 Online FIAF Symposium on "Prevention and Management of Natural and Human Disasters in Film Archives", published in English and Spanish by UNAM in Mexico City in May 2022 and now downloadable on the [FIAF website](#) as a PDF file.



Students of the 2018 Bologna Summer School at work.

FIAF Film Restoration Summer School, Bologna

The [FIAF Film Restoration Summer School](#) is hosted and organized for the 9th time (and the first time since 2018 because of the COVID pandemic) by the Cineteca di Bologna and L'Immagine Ritrovata. The film restoration online theory course / distance learning took place from 27 April to 8 June 2022 (on Wednesdays); theory lectures will be held during the Cinema Ritrovato film festival in Bologna, 25 June -

3 July 2022, and restoration practice classes will follow at L'Immagine Ritrovata from 4-15 July 2022.

The 40+ participants have been selected, and FIAF and the ACE are once again offering several scholarships.

Plans for a New Workshop for Latin America

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 have started discussing a possible follow-up to that project in the autumn of 2022, as an on-site technical workshop due to take place in Bogotá (Colombia), open to 20 participants from FIAF-affiliated archives in the from the Southern Cone region, the Andean countries, and Brazil. The provisional topics of the workshop are film identification, comparison of film elements, preparation of the film before scanning, and (if possible) the use of a scanner and scanning. More details will be posted on the FIAF website soon.

Digital Archives Summer School, Potsdam 5-9 September 2022

The [summer school "Digital Archives. Data Literacy and Presentation Strategies in Audiovisual Archives"](#) is a five-day, practice-oriented course aimed at people working in audiovisual archives as well as at everyone else who is interested in enhancing their knowledge about digital environments and processes related to digital archives. Held for the second time this year, it is organized and hosted by Filmuniversität Babelsberg KONRAD WOLF, in collaboration with the Bundesarchiv and the Deutsche Kinemathek, and the support of FIAF. FIAF is offering three scholarships for this training event. The application deadline is 10 July.

"Physical Characteristics" Workshops

Camille Blot-Wellens, Editor of the new edition of Harold Brown's [Physical Characteristics of Early Films as Aids to Identification](#), will be hosting a two-hour online workshop (in each of the three FIAF languages) in November 2022, to explain to film archivists and cataloguers of the FIAF network how to make the best possible use of the book to identify early films by examining their physical characteristics.

The workshop will be organized in two parts: first, a short presentation with concrete examples of what we learn from physical characteristics of early films, and a second part based on examples of unidentified titles and film stocks provided by the participants, and how to use the book to find information. More details about these online workshops will be posted on the FIAF website shortly!

FIAF Commissions' Thursday Workshops (2022)

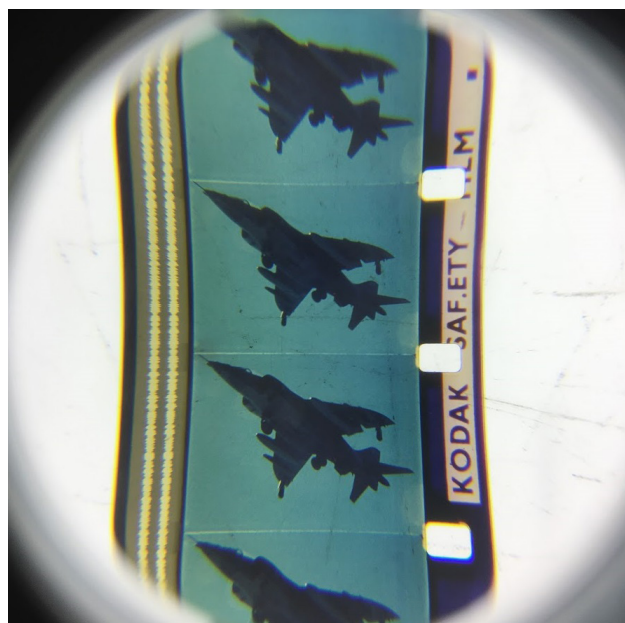
Elsewhere in this *Bulletin*, the FIAF Commissions announced that they have been developing a workshop series that will begin in the autumn of 2022. These workshops will be organized by the three FIAF commissions with the support of the Training and Outreach Programme. They intend to cover a wide range of topics discussed in FIAF. They are planned as online events and will be conducted in English. The first four of these workshops will be held by the Cataloguing and Documentation Commission between September and December. More information about these first four workshops can be consulted [on the FIAF website](#).

Future Workshops and Masterclasses

The Training & Outreach Programme would like to stage some more short training events, both online and in-person. Potential topics include basic training in film and digital technology (primarily for non-technicians or for technical specialists wishing to broaden their general knowledge), further cataloguing masterclasses, and exploring rights and access. Please contact us if you are interested in hosting or participating in any such event.

FIAF Internship Fund

The FIAF Internship Fund was not as active as we would have liked in 2020 and 2021 because of the COVID-19 crisis, but two colleagues managed to complete their internship thanks to the Fund in the last few months. Timotej Lah of the Slovenian Cinematheque, who had been selected for an internship in April 2021, carried out his internship at the Národní filmový archiv in Prague at the end of 2021. Angel Radev of the Bulgarian National Film Archive obtained funding for an internship at the Imperial War Museums, which he carried out from 6 to 19 March 2022.



A photo taken by Angel Radev during his internship at IWM.

Arsenii Kniazkov of the Oleksandr Dovzhenko National Centre in Kyiv had applied for funding for an internship at the State Film Fund of Azerbaijan; unfortunately, the situation in Ukraine has made this internship quite impossible for now. As for Hewage Ravindra Priyantha Lal of the National Film Corporation of Sri Lanka, he had applied for funding for an internship at the Cineteca di Bologna/L'Immagine Ritrovata; unfortunately, because of the very difficult economic situation in Sri Lanka, his internship has had to be postponed for now.

As part of the latest 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 will travel to Bangkok in the summer.

The next round of funding will open in October. We remind you that it is open to all staff of FIAF-affiliated archives. If you are a FIAF affiliate that can welcome such internships, don't hesitate to contact the FIAF Secretariat to let us know.

David Walsh, FIAF Training and Outreach Coordinator,
d.walsh@fiafnet.org
Christophe Dupin, FIAF Senior Administrator

09 FIAF Award



Tilda Swinton giving a masterclass at the Thai Film Archive in February 2022. Courtesy of the Thai Film Archive.

Once a year, FIAF celebrates a well-known film personality (external to the FIAF archival world) whose experience in the field of cinema underlines the missions of the Federation, by presenting them with a FIAF Award. The FIAF Award recognizes in particular their dedication and contribution to the preservation of, and access to, the world's film heritage, for the pleasure of today's audiences, as well as for the benefit of future generations. The following film personalities have received the FIAF Award since 2001: Martin Scorsese (2001), 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), Christo-

pher Nolan (2017), Apichatpong Weerasethakul (2018), Jean-Luc Godard (2019), Walter Salles (2020), and Amitabh Bachchan (2021).

> 2022 FIAF Award

In March, the FIAF Executive Committee announced that it had decided to present the 2022 FIAF Award to British actor **Tilda Swinton**.

The Executive Committee enthusiastically supported her 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 the role of women

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 with the Monkey Ghost inside Apichatpong Weerasethakul's 'Spaceship of Nabua' installation at the Thai Film Archive earlier this year.

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.

Swinton's work extends beyond narrative film, to her key role as narrator in Mark Cousins' 14-hour documentary *Women Make Film*, and her advocacy in the successful fight to save Derek Jarman's cottage, where she filmed one of her early collaborations with the filmmaker in 1990. In 2008 she also collaborated with artist Isaac Julien on the film *Derek*, which tells the story of Derek Jarman through extensive use of archive footage. She has publicly supported the work of film archives around the world, and helped promote restored films.

In 2020, the *New York Times* ranked her thirteenth on its list of «The Greatest Actors of the 21st Century». Throughout her amazing 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.

We are still discussing a possible venue and date for the 2022 FIAF Award presentation with Tilda Swinton's representatives. Because of her busy schedule, it will probably not take place until the end of November, and we are planning to organize the event in partnership with the [National Library of Scotland](#), our Member in Scotland. Please check the FIAF website for updates on this event.

> 2023 FIAF Award

A new call for nominations will be sent out to the FIAF community in September, and the FIAF Executive Committee will have to make a final decision on the recipient of the 2023 FIAF Award at its November meeting. Here is a reminder of the FIAF Award selection criteria:

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

Don't hesitate to propose a nominee (and please provide the strongest possible arguments for it) this autumn!

10 FIAF Congresses



György Ráduly

> 2022 FIAF Congress in Budapest

After two frustrating years for our global community, we were finally able to hold a congress in person in Budapest from 24 to 29 April. The 2022 Congress was superbly hosted by our colleagues of the National Film Institute Hungary – Film Archive, in the magnificent Urania national film theatre. In total, 335 registered participants took part in the event (including 76 colleagues from the NFI).

After a very festive opening ceremony on Sunday night, the Congress kicked off on Monday with a rich [two-day Symposium](#) on the theme “The Visible Archive: Archiving, Preserving, Digitizing, and Sharing ‘Non-feature’ Film Collections”. Divided into eight sessions, the

Symposium offered 26 presentations by members of the FIAF community and other experts, and two panel discussions. The video recordings of most of the Symposium presentations are now available on the [FIAF website](#).

On Wednesday morning, the Second Century Forum offered an important debate on the validity of FIAF’s Code of Ethics in the new technological and geopolitical framework of the 2020s, and its possible revision 25 years after the publication of this core statement on the ethical principles governing our work and the personal conduct of individuals working in FIAF institutions. The video recordings of this session are accessible [on the FIAF website](#), although only to members of the FIAF community. The discussions initiated in Budapest will continue over the next year.

On Wednesday afternoon, the three FIAF Commissions presented and discussed their current projects during their respective annual workshops. These were followed by the meeting of the different regional groups (CLAIM, ACE, SEAPAVAA, CNAFA). The day ended with a beautiful screening of the newly restored *The Workman's Overall* (*A munkászubbony*, dir. István Bródy, 1914) at the Urania cinema, accompanied by a local jazz quintet.

Thursday, the last official day of the Congress, was as usual General Assembly day. For the first time, thanks to the hosts' amazing technical team and the FIAF Secretariat's hard work, we were able to offer a fully hybrid meeting. Various colleagues unable to be present in Budapest got up very early (or stayed up very late) to take part in the General Assembly – voting sessions included – virtually.

After adopting the meeting's agenda and the minutes of the last one, the General Assembly first heard the President's annual report. The Secretary-General then took over to lead the session on affiliation issues. The representatives of the three new FIAF Associates admitted by the Executive Committee a few days earlier came on stage to introduce their institutions to the FIAF community. The General Assembly then ratified the upgrade of the Euskadiko Filmategia Fundazioa / Fundacion Filmoteca Vasca in San Sebastián from Associate to Member status, which had been unanimously recommended by the Executive Committee. Via a live connection with Kyiv, they also heard a moving report about the situation at the Oleksandr Dovzhenko National Centre, FIAF's Member in Ukraine, from its director Olena Honcharuk. The General Assembly was then asked to vote on the Executive Committee's recommendation to elect as an Honorary Member Karen Jones, former Head of Documentation at the Danish Film Museum and Vice-President of the FIAF Documentation Commission, who played a key role in the development of a central periodicals indexing system which became the Periodicals Indexing Project (P.I.P.), of which we are celebrating the 50th anniversary this year. Karen Jones was elected by a near-unanimous vote of the voting delegates.

The General Assembly then heard the Treasurer's presentation of FIAF's very good financial results for 2021, as well as his proposed revised 2022 budget and initial 2023 budget. The latter included his proposal to



use some of the surplus of the 2021 results to once again fund an exceptional FIAF fee reduction for all affiliates in 2023, a great help in these difficult times for many of the archives of our global network. Later in the day, the voting delegates adopted the two budgets proposed by the Treasurer by an overwhelming majority.

The Assembly also heard reports from the three Commissions, the Secretariat, and about FIAF publications and projects. The P.I.P. Editor made a presentation about this essential FIAF project, whose half-century we are celebrating this year via a dedicated book and a special event in Copenhagen in September. Updates were also provided on the current modernization of the Treasures from the Film Archives Database, the FIAF Historical Archive, and the FIAF History Project, and three projects with which FIAF is associated: Share Your Knowledge, the Film Atlas, and Technès. Details about the 2022 FIAF Award, which will be presented to Tilda Swinton in Glasgow on 28 November, were also announced.

The GA delegates then heard reports about FIAF's involvement in the CCAAA, and from various regional associations – the ACE, CLAIM, and SEAPAVAA.

The next point of the agenda was future FIAF Congresses. Jorge D. Martínez Micher of Filmoteca UNAM provided a progress report on the organization of the 2023 FIAF Congress in Mexico City. He explained that the main venue of the Congress would be the UNAM-owned [Casa del Lago](#), located in the Bosque de Chapultepec, the oldest urban park in America and the most important green lung in Mexico City, and that the proposed topic for the Symposium was "Mujeres en la modernización de los archivos cinematográficos" (Women in the Modernization of Film Archives / Les femmes dans la modernisation des archives cinématographiques).



The Casa del lago, venue of the 2023 FIAF Congress.

Marcel Jean and Marina Gallet of the Cinémathèque québécoise gave a presentation about their proposal to host the 2025 FIAF Congress in Montréal. The proposal was then put to the vote of the General Assembly, and was approved unanimously.

The 2022 General Assembly concluded with the traditional Open Forum, allowing delegates to come onto the stage to make short announcements on a topic of their choice.

Note that the main General Assembly documents can still be consulted [on the FIAF website](#) (access restricted to members of the FIAF community). Photos of the Congress are available [here](#), courtesy of the National Film Institute Hungary – Film Archive, and [here](#), courtesy of our colleague Mikko Kuutti. The published programme brochure of the Congress can be downloaded [here](#) (PDF file). A four-minute video of the Congress week made by the hosts can be viewed [here](#). Also viewable are [Birth of Hungarian film – The Dance \(1901\)](#) and [Mission of the National Film Institute](#), both screened during the opening ceremony of the Congress on 24 April.

> 2023 FIAF Congress in Mexico City

The next FIAF Congress will be hosted by the Filmoteca UNAM, and will take place in Mexico City 16-21 April

2023. The chosen venue for that Congress is UNAM's [Casa del Lago](#). The provisional title of the Symposium is "Mujeres en la modernización de los archivos cinematográficos / Women in the Modernization of Film Archives". More information about the Congress and Symposium will be posted on the FIAF website shortly.

> Future FIAF Congresses

The host of the 2024 Congress will be the Thai Film Archive, Bangkok. The 2025 Congress will be hosted by the Cinémathèque québécoise and will take place in Montreal. The dates of these two Congresses are yet to be determined.

11 CCAA & Partner Associations



> CCAA

The Co-ordinating Council of Audiovisual Archives Associations (CCAA), of which FIAF is one of the eight member associations, has been very active since the last issue of the FBO. Its Board held three virtual meetings in the first half of 2022 (on 21 January, 21 March, and 14 June), to discuss two important projects in particular – the appointment of a CCAA Programme Coordinator (on a 10-day per year basis) to support key projects undertaken by the CCAA membership throughout the year and represent the CCAA when needed, and the release of new, updated Terms of Reference for the CCAA.

After receiving 13 high-quality applications for the post, the selection committee appointed by the CCAA Board short-listed and interviewed four candidates. In early June, Louise Burkart, who currently works for the Deutsches Filminstitut & Filmmuseum, was offered this role and accepted it. She is due to start in early July.

At its meeting on 14 June, the CCAA Board also approved the new Terms of Reference drafted by a subgroup of the Board. The CCAA's new constitutional text is now available on the [CCAA website](#).

Other topics currently discussed by the CCAA Board are the preparations for the 2022 World Day for Audiovisual Heritage on 27 October, UNESCO's invitation to

the CCAA to take part in the Celebrations for the 30th Anniversary of the Memory of the World, which are due to take place from 27 October – 5 November, and plans for the next [Joint Technical Symposium](#).

For more information about the CCAA, visit <https://www.ccaa.org/>.



From left: Jay Weissberg, Paulina Reizi, Sergei Loznitsa, Claudia Tronnier, Sandra den Hamer.

> ACE – ASSOCIATION DES CINEMATHEQUES EUROPEENNES

A Season of Classic Films 2022

The third edition of 'A Season of Classic Films' was presented at the Cannes Film Festival when ACE revealed the new programme running June to December 2022 in European cinemas and online. ACE also presented the Joint Restoration Grant of €50,000, which was awarded for the restoration of the film *Life of a Shock Force Worker* (1972). The jury, comprising filmmaker Sergei Loznitsa, Pordenone Silent Film Festival director Jay Weissberg, and director of the Cinema-Fiction Department of ARTE Claudia Tronnier, selected the film from a raft of proposals submitted by ACE members. The Slovenian Cinematheque, the Croatian State Archive – Croatian Cinematheque, the Austrian Film Museum, and Film Center Sarajevo join forces to restore this wonderful example of Yugoslavian New Cinema ([film trailer](#)).

In this year's 'A Season of Classic Films', 22 film archives from 21 European countries have selected a film or film compilation from their own collection to restore and present in free-admission screening events. Most of the films will also be available online to allow for greater reach to international audiences, building on the experience gained during the previous edition. The screenings are designed to attract younger audiences to our shared cinematic cultural heritage and to raise awareness of the work of European film archives, connecting the public with cinema history and the significance of film preservation. All films are available with English subtitles. [Programme Catalogue](#)

For the dates and access links to the events, please visit ACE's [website](#) and social media.

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

> AMIA

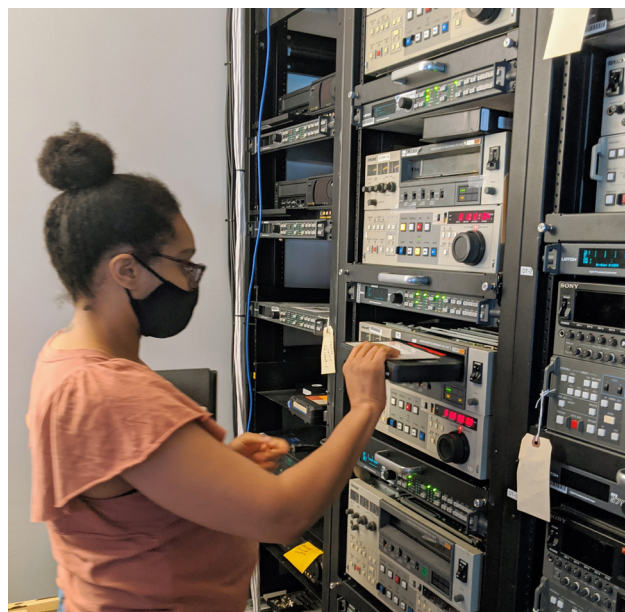
Capturing Changing Technologies in Oral Interviews project

In June, the [Capturing Changing Technologies in Oral Interviews project](#) gets underway, aimed at teaching oral history techniques, and raising awareness around issues of technology, practice, and sustainability. Starting with an online oral history workshop to teach oral history techniques, the project will include six oral history interviews to record the knowledge of those who have worked with disappearing technologies in the audiovisual field.

New Webinar Series from AMIA's Preservation for Filmmakers Initiative

While resources exist, there remains a strong need for filmmakers to understand their rights to their materials, the importance of preservation, and the best options available to them. In July, AMIA's [Preservation for Filmmakers](#) initiative launches with a webinar series to provide a primer on analog and digital preservation, and copyright. The series is a first step in a collaborative effort to offer current and newly emerging filmmakers the resources they need to ensure the preservation of their work.

Our [online education](#) continues through the year, with series on cataloguing standards, open source, and timed text planned over the rest of the year.



2022 Pathways Fellowships

On 1 June AMIA welcomed the 2022 [Pathways Fellowship](#) cohort! The Fellowship is intended to forge pathways into our field for people from groups historically underrepresented in the profession. The program enables fellows to engage in professional development through online training, remote mentorships, office hours with specialists in the field, and onsite paid internships. Internship hosts include a wide range of organizations, including UCLA Film & Television Archive, Navajo Nation Museum, Nickerson Research, and six other institutional partners. Fellows will present at the upcoming AMIA conference in December.



2022 Eye International Conference

In May, AMIA partnered with the Eye Filmmuseum and the University of Amsterdam to hold the Eye International Conference, which focused this year on Global Audiovisual Archiving Exchange of Knowledge and Practices. AMIA President Rachael Stoeltje presided over the second day and served on the program committee alongside past AMIA president Dennis Doros and AMIA's Managing Director Laura Rooney. Over 200 people attended and 77 archivists and scholars presented.

AMIA 2022

AMIA's annual conference is scheduled for December 7-9 and plans are to hold an in-person meeting in Pittsburgh, Pennsylvania. You can check updates about this year's conference at <http://www.amiaconference.net/>

Rachael Stoeltje
AMIA President

> CLAIM

CLAIM School

The call for the first edition of the **Digital Film Preservation and Restoration Workshop**, to be held by the Coordinadora Latinoamericana de Imágenes en Movimiento (CLAIM) between September and December 2022 within the framework of the Ibermedia project **Audiovisual Heritage Network: CLAIM School** (co-ordinated by the Cineteca Nacional de Chile), was very successful.

The call for applications received over 100 responses, and 50 Ibermedia scholarships were awarded to members of CLAIM archives, in addition to 30 places for colleagues from other archives. Professionals from 18 Latin American countries will participate in the workshop, which consists of seven thematic modules taught by an international expert.

[es]

Escuela CLAIM

Una exitosa convocatoria tuvo la primera versión del **Taller de preservación y restauración cinematográfica digital** que la Coordinadora Latinoamericana de Imágenes en Movimiento, CLAIM, impartirá entre septiembre y diciembre de 2022 en el marco del proyecto Ibermedia **Patrimonio Audiovisual en Red: Escuela CLAIM**, coordinado por la Cineteca Nacional de Chile.

La convocatoria contó con más de cien postulaciones y se otorgaron 50 becas ibermedia a miembros de archivos CLAIM, que se suman a 30 cupos para trabajadores de otros archivos. Profesionales de 18 países latinoamericanos participarán en el taller que consta de siete módulos temáticos dictados por un experto internacional.

Dra. Mónica Villarroel Márquez
Coordinadora ejecutiva CLAIM



> FIAT-IFTA

**FIAT/IFTA World Conference 2022 – Cape Town,
4-6 October 2022**

From 4 to 6 October 2022, the Century City Conference Centre in Cape Town, South Africa, will be the venue for the 46th World Conference of FIAT/IFTA.

This year's conference theme is 'Archives out of the box!', referring not only in the literal sense to the travelling of archive material outside the archive space, but also in the figurative sense, to the liberation from clichés such as 'old' and 'irrelevant'. We even refer to the emancipation of the media archivist, who is now an important partner in the decision-making process of media organizations, or – in the case of audiovisual archives outside broadcasting – an appreciated curator of online content on platforms of all kinds.

By bringing together media archivists and archive managers, but also researchers, policy makers, journalists, and the industry, the FIAT/IFTA World Conference is the main event globally for all those with a professional interest in media archives. The conference will feature presentations, workshops, discussions, the FIAT/IFTA Awards Show, and the FIAT/IFTA General Assembly. Hosted by the South African Communications Industries Association (SACIA), this event in the iconic city of Cape Town will be an ideal opportunity to stay up-to-date and grow your network at the crossroads of friendliness, professionalism, and genuine interest in media archives.

For more information about this year's Conference, visit [our website](#).

Brecht Declercq
FIAT-IFTA President



> FOCAL International

FOCAL International Awards 2022

FOCAL International has announced the winners of the 19th annual FOCAL International Awards, held at The Landmark hotel in London and hosted by British actor and writer Sally Phillips on 23 June. In total 16 awards were presented across production, restoration & preservation and personnel, all recognizing and honouring the achievements and work within the Audiovisual industry. Full details of the winners are available on the [FOCAL International website](#)

Mary Egan
Director of Operations.

> IASA

IASA 2022 Annual Conference: "Archives of the Future: Open, Sustainable and Equitable"

The Executive Board is happy to announce that the 2022 conference will be held at the National Phonothèque of Mexico and the Institute for Research in Librarianship and Information (IIBI) of the National Autonomous University of Mexico (UNAM), 26-29 September.

In line with the theme for 2022, attendees will be able to participate in significant portions of the conference remotely, to provide access to those who are not able to attend in person. We look forward to seeing our community members in person or online! The preliminary schedule is now available [here](#).

Tre Berney
IASA President

> SEAPAVAA

25th SEAPAVAA Virtual Conference,
19 – 21 July 2022

Registration is open for the 26th SEAPAVAA Virtual Conference. The theme of the conference is *Moving AV Archives Forward*. The Conference will be comprised of a keynote speaker, symposium, and focus groups.

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

The Archival Gems Screening on SEAPAVAA's
[Facebook page](#)

The Archival Gem Screening has always been a highlight of SEAPAVAA's annual conferences, showcasing preserved treasures from SEAPAVAA members' collections. These gems will be published after the Conference. Check them out on SEAPAVAA's [Facebook](#) page and share about your favourites on your social media platforms.

We look forward to welcoming everyone at these upcoming activities. For enquiries, please email Gelyn Galang at secretariat@seapavaa.net

Sanchai Chotirosseranee
Secretary-General, SEAPAVAA



> TECHNÈS

[en]

Technès Presents the *Encyclopaedia of Film Techniques and Technologies*

TECHNÈS is an international research partnership founded in 2013, which today counts among its members some 50 researchers and 18 institutions, including film archives, film schools and universities, and FIAF. TECHNÈS' mission is to rethink film history and its methods by interrogating the technologies and techniques which have accompanied media mutations, from the rise of audiovisual practices in the 19th century to the most recent developments.

To achieve its objectives, the partnership took on a unifying project: an *Encyclopaedia of Cinema Technologies and Techniques*, a bilingual (English/French) open access digital publication.

The partnership is pleased to present at the [Cinema Ritrovato](#) festival the world premiere of some 20 thematic *Encyclopaedia* itineraries, on which more than 70 researchers from various countries collaborated. These itineraries (*parcours*) address topics as varied as the evolution of moving picture cameras, the transformation of cinema professions and amateur practices, discourses around technology, etc. The production of such itineraries will continue over the next few months.

Made up of scholarly texts and numerous, often previously unseen, written and visual documents, the *Encyclopaedia's* aim is to preserve cinema's memory. The materials which structure these documents

(patents, filmed demonstrations and interviews, 3-D digitizing of film equipment, etc.) are indexed in a standardized manner in a database, also open access. Finally, the ambition of the *Encyclopaedia* is to become an indispensable tool for documentation, study, and discovery for people who are passionate about cinema techniques and technology, whether they are specialists or not.

A [roundtable discussion](#) will take place at the Auditorium DAMSLab in Bologna on Saturday 2 July at 9:45.

[fr]

Technès présente l'Encyclopédie raisonnée des techniques du cinéma

TECHNÈS est un partenariat international de recherche fondé en 2013 qui réunit actuellement une cinquantaine de chercheurs et chercheuses et 18 institutions, dont des cinémathèques, des écoles de cinéma et des universités. TECHNÈS a pour mission de repenser l'histoire du cinéma et ses méthodes, en interrogeant les techniques qui ont accompagné les mutations du média, depuis l'essor des pratiques audiovisuelles au XIX^e siècle jusqu'aux développements les plus récents.

Pour atteindre ses objectifs, le partenariat s'est doté d'un projet fédérateur : la conception de l'*Encyclopédie raisonnée des techniques du cinéma*, un outil numérique bilingue (français/anglais) et en libre accès.

Dans le cadre du festival **Cinema Ritrovato**, l'équipe du partenariat est heureuse de présenter en première internationale la livraison d'une vingtaine de parcours thématiques de l'*Encyclopédie* dont la rédaction a impliqué plus de 70 chercheurs et chercheuses de différents pays. Ces parcours abordent des thèmes aussi variés que l'évolution des appareils de prise de vue, la transformation des métiers du cinéma et des pratiques amateurs, les discours tenus à propos de la technique, etc. Le travail de production des parcours se poursuivra au cours des prochains mois.

Avec les textes scientifiques et les nombreux documents écrits et visuels souvent inédits qui la composent, l'*Encyclopédie* veut faire œuvre de conservation de la mémoire du cinéma. Les données qui structurent ces documents (brevets, démonstrations et entretiens filmés, numérisation 3D d'appareils cinématographiques, etc.) sont indexées de façon normalisée dans une base également en libre accès. Enfin, l'*Encyclopédie* a comme ambition de devenir un outil indispensable de documentation, de réflexion et de découverte pour les personnes passionnées de la technique au cinéma – spécialistes ou non.

A cette occasion, une [table ronde](#) aura lieu à l'Auditorium DAMSLab à Bologne, Samedi 2 juillet à 9h45.

LE PARTENARIAT INTERNATIONAL DE RECHERCHE TECHNÈS PRÉSENTE
**L'ENCYCLOPÉDIE RAISONNÉE DES
TECHNIQUES DU CINÉMA**
INTERNATIONAL RESEARCH PARTNERSHIP TECHNÈS PRESENTS
**ENCYCLOPEDIA OF FILM TECHNIQUES AND
TECHNOLOGIES**

TABLE RONDE

Dans le cadre du festival *IL CINEMA RITROVATO*

MOT D'OUVERTURE / OPENING REMARKS

Frédéric Maire (président de la FIAF)

INTRODUCTION

Christophe Dupin (FIAF)
André Gaudreault (Université de Montréal)
Laurent Le Forestier (Université de Lausanne)
Gilles Mouëllic (Université Rennes 2)
et des membres de l'équipe TECHNÈS

AUDITORIUM DAMSLab
VIA AZZO GIARDINO 65
BOLOGNE

Simultaneous translation in English and in Italian will be provided

SAMEDI 2 JUILLET 2022
9h45 - 11h45

Entrée libre (accréditation non requise)
Free admission (accreditation not required)



TECHNÈS

International Research Partnership on Cinema Technology
Partenariat international de recherche sur les techniques et technologies du cinéma



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Conseil de recherches
en sciences humaines
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12 FIAF Supporters

Since the last FBO two new Supporters have been added. The total of FIAF Supporters amounts to 52 (32 commercial companies, 14 non-profit organizations, and 6 individuals).

> NEWS FROM FIAF SUPPORTERS



CENTRO DE PESQUISADORES
DO CINEMA BRASILEIRO (CPCB)

A Deserved Tribute

Tudo Azul, by Moacyr Fenelon (1952), is completing 70 years of production and 20 years of restoration by the Center for Researches of Brazilian Cinema (CPCB). To celebrate there will be a session and a panel at 17^o CineOP (MG), organized by Universo Produção, a festival that treats cinema as patrimony. The panel will be on the theme of Preservation, with the curatorship of Fernanda Coelho and Daniela Giovanna, and will have the participation of Professora Marília Franco and preservationist Mauro Domingues. Fenelon was one of the most important directors of Brazilian Cinema and *Tudo Azul* rescues countless cultural memory traces of 1940/1950.

Myrna Mcbrandone
mcbrandone@terra.com.br



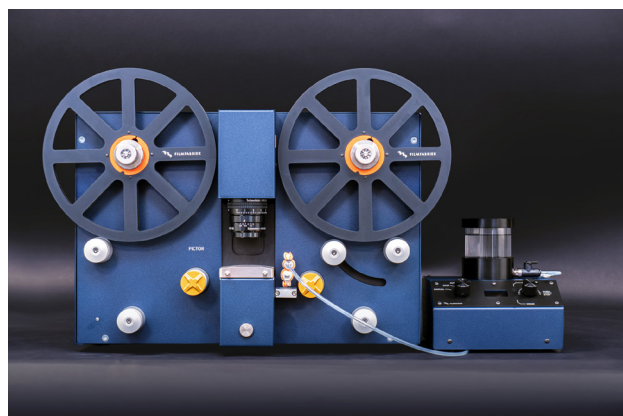
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We will demonstrate the Wetgate Pump at the IBC 9-12 September, in Amsterdam, and at Inédits 8-10 November, in Saint-Etienne.



Contact us at www.filmfabriek.nl for more information or at info@filmfabriek.nl

[fr]

Nouvelle pompe pour wetgate, compatible avec tous les scanners Filmfabriek

Pour des scans de la meilleure qualité possible, nos scanners Filmfabriek permettent depuis des années l'utilisation de la technologie wetgate afin d'atténuer les rayures et imperfections de la pellicule. De manière à rendre son utilisation encore plus simple, nous avons développé un système unique de pompe automatique, rétrocompatible avec tous les scanners que nous proposons depuis 2011.

Notre système wetgate sera en démonstration du 9 au 12 septembre à l'IBC d'Amsterdam ainsi qu'aux Rencontres Inédits à Saint-Étienne, du 8 au 10 novembre.

Contactez-nous via www.filmfabriek.nl ou par mail (info@filmfabriek.nl) pour plus d'information.



GAUMONT

Gaumont Classique, the New Streaming Platform for French Black & White Cinema

With its new SVoD platform Gaumont Classique launched in France, Gaumont continues its ambition to promote and transmit French classic movies by now offering more than 200 titles from its black & white library via streaming. With *Les Vampires* by Louis Feuillade, *A Man Escaped* by Robert Bresson, or *Band of Outsiders* by Jean-Luc Godard, Gaumont Classique offers to rediscover cult films and forgotten treasures for 5 euros per month without obligation. Adding more than 70 hours of special features, Gaumont Classique is available on website, iOS and Android apps.

More information at: www.gaumontclassique.fr



[fr]

Gaumont Classique, la nouvelle plateforme de streaming du cinéma français noir & blanc

Avec sa nouvelle plateforme Gaumont Classique, Gaumont poursuit son travail de valorisation et de transmission du cinéma de patrimoine français en proposant plus de 200 films de son catalogue noir & blanc en streaming. Des *Vampires* de Louis Feuillade à *Bande à part* de Jean-Luc Godard, en passant par *Un condamné à mort s'est échappé* de Robert Bresson, Gaumont Classique propose de redécouvrir films cultes et trésors oubliés pour 5 euros par mois sans engagement. Enrichi de plus de 70 heures de suppléments vidéo, Gaumont Classique est disponible sur le web, ainsi que sur applications iOS et Android.

Plus d'informations sur : www.gaumontclassique.fr



Hochschule für Technik
und Wirtschaft Berlin

University of Applied Sciences

HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW) BERLIN

Launch of German Cellulose Nitrate Network

The website of the German Netzwerk Cellulosenitrat (Cellulose Nitrate Network, <https://netzwerk-cn.de/>) has gone live. The steering committee of photo restorers and film preservationists (see <https://netzwerk-cn.de/ueber-uns/> for a list of members and affiliations) aims to bring attention to issues related to the preservation and archival storage of nitrate materials, especially the specific, challenging, and complex German legislation concerning this volatile material.



Mission Statement Über uns Themen News Startseite

Willkommen im Netzwerk Cellulosenitrat

Die Plattform
für den Austausch von
Informationen zum
Kunststoff Cellulosenitrat
(CN) in Kulturerbe-
Sammlungen.



Call for Collaboration: European Slapstick – Pat & Patachon

The collaborative initiative European Slapstick investigates archival holdings of the silent *Pat & Patachon* comedies starring Carl Schenstrøm and Harald Madsen, due to their unrivalled popularity in 1920s Europe. (See also the entry from the Danish Film Institute in the membership section.)

For more information, please contact the project team through HTW - University of Applied Sciences Berlin at ruedel@htw-berlin.de

IMAGICA
ENTERTAINMENT >> MEDIA

IMAGICA ENTERTAINMENT MEDIA SERVICES, INC.

Imagica Entertainment Media Services, Inc. provides digital restoration services with high standards, including both picture & sound restoration. We have restored numerous films which are highly appreciated for both domestic and international customers, and many of them are screened at prestigious international festivals. We have package plans for HD, 2K, 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 have any interest, free samples of CINE KEEP2 can be provided.

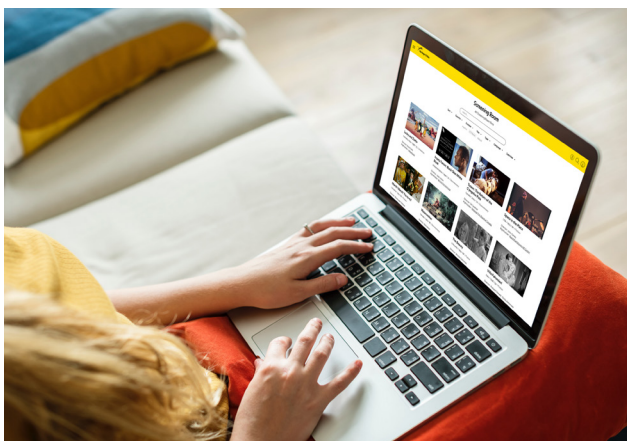
Please contact: archiving@imagica-ems.co.jp



LOCARNO FILM FESTIVAL

Heritage Online offers a Yearly Free Subscription to all FIAF Affiliates

Heritage Online is the Locarno Film Festival's Worldwide Heritage and Library Films database dedicated to industry professionals. Here, rights-holders of classics can connect with streaming platforms, distributors, and programmers, with the mission of helping classics find a new commercial life and facilitate their distribution. Buyers, programmers, and exhibitors can watch available titles, consult their detailed technical information, and get in touch with rights-holders. Rights-holders such as international sales agents, film libraries, archives, institutes, and restorers' associations are able to share their catalogues with potential clients.



You can register on [Heritage Online](https://heritageonline.ch). For more information: heritage@locarnofestival.ch.

Daria Voumard
Locarno Film Festival: 3 – 13 | 8 | 2022
www.locarnofestival.ch



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HoneyComb Manager: Prasad's Vault Management System

Prasad's vault management system helps you take control of the physical media assets in your archive. This is cloud-based asset tracking that's customizable, secure, easy to use, and scalable up to millions of assets. The system helps you locate assets in your vault in no time, tracks movement within the vault and outside, and provides customized production workflow management. This solution acts as a digital library of physical assets where the assets are easy to maintain, track, and find. This can be seamlessly integrated with other internal systems through API.

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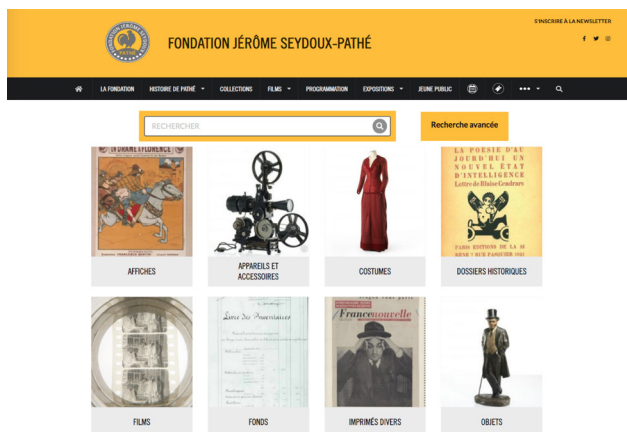
SKINsoft, designer of the **S-Movies** application, has been entrusted with the mission of managing the collections of the **Asian Film Archive**, a film library based in Singapore whose mission is to preserve the cinematographic heritage of its territory and, more broadly, of Asian cinema. **S-Movies** covers all the specific needs of a contemporary film library, with, as a primary function, the documentation and management of both physical and digital collections. Note that **S-Movies** has already been operational in France for several months, as part of the management of the collections of the **Jérôme Seydoux Pathé Foundation**, another renowned institution.

Achievement in design – **LEADING-EDGE PRESERVATION** of film works, audio tapes, or digital data.

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The STiL Casing Solution is original and unique, and offers outstanding value to the art and science of motion picture. Our techniques in film preservation enhance film conservation, therefore, extending its useful life. Our Analog Media Preservation system enhances air circulation to minimize premature film degradation ('vinegar syndrome') over decades, and was the first system designed to counter the effects of time. [Click on this link for STiL video : STiL_Corporate_4K \(vimeo.com\)](#)

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