

fiat bulletin online

06.2023



The Národní filmový archiv (Prague) celebrates its 80th anniversary and the diversity and variety of its archive's holdings on its new website.

Editorial by Christophe Dupin



There seems to have been a lot to report from FIAF, its affiliates, and Supporters around the world since the previous issue of the *FIAF Bulletin Online* came out six months ago. Our global community was finally able to get together in Mexico City in April, after the very sad last-minute cancellation of the Congress due to take place in that same city in 2020, because of the COVID-19 pandemic. No cancellation this time! And what a Congress it was! The 300 delegates present in Mexico were magnificently hosted by our colleagues at Filmoteca UNAM, in the wonderful setting of the open-air auditorium of the Casa del Lago. The different sessions of the Congress provided high-quality presentations and debates on a number of essential topics. The long-overdue Symposium on "Women, Cinema, and Film Archives" was a great success – and one that seemed to have an almost immediate impact on our Federation: for the first time in FIAF's 85-year history, its Executive Committee comprises more women than men. Let's hope progress doesn't stop here. The Second Century Forum also initiated a much-needed debate on how a global network such as FIAF (and the film archiving field as a whole) could commit to reducing the impact of their activities and events on the environment. This essential discussion must be continued, as there is a rapidly closing window of opportunity to secure a sustainable future for all, and our sector, which is known to be rather ecologically unfriendly, has an urgent duty to find solutions.

In the last few days, the long-awaited book *Tales of the Vaults* – the result of a nine-year collaboration with the international research partnership on cinema techniques and technologies Technès – was finally published, and it will be launched in Bologna during Il Cinema Ritrovato. FIAF has a long history of encouraging cooperation between film archivists and scholars, going back to the BIRHC in the 1950s or the hugely important Brighton Congress in 1978, and this beautiful volume is the latest example of how fruitful this cooperation can be. And just as this particular project comes to fruition, another ambitious one also supported by FIAF – *Film Atlas*, a comprehensive encyclopedic online resource documenting the history of film as a physical medium from the dawn of cinema to the present – is underway. Although the project is not due to finish until 2026, a working beta website should be completed by the beginning of 2024.

FIAF is also also more active than ever on the training front – not only with on-site workshops on various topics (three in the last couple of months in Budapest, Stockholm, and Riga) but also online ones, in particular the FIAF Commissions' ever more popular Thursday Workshops. We are also preparing the third edition of our Biennial Audio-Visual Archival Summer School (BAVASS), to take place in New Delhi from 10 to 19 October. Look out for the opening of the registrations on 14 July!

Finally, I would like to pay a personal tribute to three people who have provided crucial support and guidance to me and to the FIAF Secretariat over most of the last decade – I'm of course talking about our three retiring FIAF Officers: Frédéric Maire, Michael Loebenstein, and Jon Wengström. And of course, I look forward to working with the three new Officers and the much-renewed Executive Committee.

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01 New Affiliates



> LOS ANGELES AMERICAN CINEMATHEQUE

On 15 April in Mexico City, the FIAF Executive Committee unanimously approved the admission of the American Cinematheque as an Associate of FIAF.

Established in 1984, the American Cinematheque is a member-supported 501(c)(3) non-profit cultural arts organization dedicated to building an engaged film community through immersive film curation, conversation, and presentation.

In the early 1980s, after an inspiring trip to the Cinémathèque française in Paris, filmmaker Sydney Pollack joined forces with Gary Abrahams and Gary Essert, the team behind the legendary Filmex (The Los Angeles International Film Exposition) to develop a year-round film festival for the city of Los Angeles where cinephiles and filmmakers could discover, engage with, and discuss the seventh art.

The American Cinematheque celebrates the filmgoing experience at the core of its mission. Since it first began showing films in theatres in 1985, the American Cinematheque has provided a wide range of film pro-



gramming with both new and repertory cinema, hosting screenings, panels, and special events with thousands of filmmakers and luminaries. The Cinematheque showcases over a thousand films a year; it connects the filmmaker to the audience and film history to its future. Presenting in 35mm, 70mm, rare nitrate, and state-of-the-art-digital.

True to the hope and intent of Sydney Pollack, the American Cinematheque is a place where both the public and members of the film industry come together as a community with the common language of film.

For more information visit, <http://americancinematheque.com>. The American Cinematheque's entry in the FIAF Directory can be found [here](#).

02 News from the Affiliates



> BEIJING CHINA FILM ARCHIVE

Film Exhibition “Chinese Cinema in Two Ages” in Santiago

On the evening of February 2, 2023, a film exhibition called “Chinese Films of Two Ages” opened at the Cineteca Nacional in Santiago, Chile, jointly organized by the Cineteca Nacional de Chile, the China Film Archive, and the Chinese Embassy in Chile. The selected 12 Chinese films from a century ago and recent years showed diverse aspects of China in different times for Chilean audiences. The event marked our first successful collaboration with FIAF affiliates this year.

The opening ceremony was attended by the Chinese Ambassador to Chile, Mr. Niu Qingbao, and his wife Ms. Yuan Jun; the Director of the Cineteca Nacional de Chile, Mr. Marcelo Morales; and the Director of the Cultural Centre of the Presidency, Mr. Pablo Brunori. The Director of the China Film Archive, Ms. Sun Xianghui, sent her congratulations via video link.

Labourer’s Love, China’s earliest existing fiction movie, kicked off the exhibition, as Chilean pianist Federico Jiménez scored the film live. Meanwhile, Chilean journalist and film critic Christian Ramirez gave a talk on the history of Chinese cinema.

CFA Launches Digital Resource Centre in Anxi

On 25 March, the China Film Archive (CFA) launched its digital resource centre in Anxi county, in Fujian province.

Anxi county was officially announced as the site of the new centre in December 2020 with the full support of the local government. Once fully constructed, the centre will focus on digital backup, film restoration, fusion media, postgraduate training, and other projects, thus becoming a multifunctional convergence hub for the film and TV industry.

The founding ceremony saw CFA representatives and local officials delivering speeches and cutting the ribbon.

In promoting the event, the CFA live-streamed a series of activities on its Wechat channel to explore the digital resource centre. Lasting a whopping ten hours, the live-streaming featured stories behind the centre’s establishment, virtual tours, promotion of cultural products and hand-drawn comics, movie restoration sharing, restored clips from the film *Dong Xiaowan*, as well as music performance.

Going forward, the CFA will pool its professional strengths and work closely with all partners to facilitate the construction and operation of the digital resource centre in Anxi and to embrace a more promising future for the local movie industry.

A Branch in Suzhou to be Established

On 4 March, the China Film Archive, the Municipal Publicity Department of Suzhou, and the Suzhou Media Group signed an agreement on the Jiangnan Branch of the China Film Archive and announced the launch of the project.

The CFA boasts a rich collection of film archives and is well-known both at home and abroad. As for Suzhou, the city has witnessed many important moments in China’s film history for over a century. Its cinematic tradition dates back to the early days of Chinese cinema. Thanks to the project, the CFA will leverage its

strengths in film research, restoration, and curation, combining them with Suzhou's rich cultural tradition so as to boost the city's vitality and appeal.

Located by the river in the Gusu district, the new CFA branch will become operational within this year, and start its activities gradually in the near future. Once up and running, it will focus on the development of cultural products, the cultivation of talent, and the organization of art film screenings.



Classic Film Restoration Forums Held in Suzhou

On 4 March, a series of forums on classic film restoration entitled "Mutual Learning and Communication – A Tribute to the Classics" took place in Suzhou, East China's Jiangsu Province. The event was co-organized by the China Film Archive (CFA) and the Jiangsu Provincial Film Administration.

The forums featured the first public screening of the 4K restored footage of *Su Yuan Liu Ji* (Six Records of Suzhou Gardens), which is China's first documentary series on Suzhou gardens. It introduces the simplicity and elegance of Suzhou gardens from a cultural perspective. The CFA was entrusted by the Publicity Department of Suzhou and the city's Radio and Television Station to restore the film.

The forums consisted two parts, one focusing on the important role that restored classics play in cultural exchanges and the other on the technological innovation involved in restoring old movies. Through keynote speeches and panel discussions, Chinese and international experts exchanged views on the cultural value of and the criteria for restoration, as well as the role played by technology.

A Brief Review of the 13th Beijing International Film Festival

The 13th Beijing International Film Festival closed on 29 April. A total of 185 films were screened, including 45 domestic films and 140 international films. The BIFF partner theatres completed 658 screenings in total, with an attendance rate of about 56.73%. The total box office was about 11.43 million RMB. The China Film Archive continued to be responsible for curating the Panorama section and organizing various on-site exchange activities. The Archive also supported the hosting of the Film Industry Forum of this year's edition of the BIFF.



Exhibiting again at FILMART and Cannes' **Marché du Film**

From 13 to 16 March 2023 the Hong Kong International Film and TV Market (FILMART) was held at the Hong Kong Convention and Exhibition Centre. Organized by the Hong Kong Trade Development Council, FILMART is the largest marketplace for film and television productions in Asia.

The China Film Archive, as a joint exhibitor of China Film Pavilion, participated in the Market for the second consecutive year to introduce film restoration and the achievements of the National Alliance of Art-houses Cinema (NAAC).

Soon afterwards, the Archive once again participated in the **Marché du Film** of the 76th Cannes Film Festival in May, presenting recent focused projects and newly restored films.



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

Exhibition, German Cinema: 1895 to the Present Day

For the first time ever, the exhibition by the World Heritage Site Völklinger Hütte and Deutsche Kinemathek Berlin is providing a comprehensive overview and immersive insight into German cinema from 1895 to the present day. A 1950s film studio and a cinema round off the elaborate and atmospherically dense panorama, consisting of about 100 film excerpts and 300 photos, posters, contemporary documents, camera equipment, and costumes. The exhibition reflects cinematic and cultural history as well as German history in the 20th and 21st century, and will be on view from 15 October 2023 to 18 August 2024.



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

Accidental Archivism - Shaping Cinema's Futures
with Remnants of the Past

With the advent of digital media ecology, archives are changing. Artists, curators, critics, and scholars assume the role of accidental archivists. They shape cinema's futures by salvaging precarious repositories and making them matter in new ways. In the process, the cinema's public, a democratic body seemingly scattered about platforms and niches in a post-pandemic world, re-emerges as a political force.

The new book *Accidental Archivism*, edited by Stefanie Schulte Strathaus and Vinzenz Hediger, brings together programmatic statements and proposals to explore an artistic space between archiving and activism, a space where remnants of the past become the building blocks of new ways of making, showing, teaching, and thinking cinema. It will be published in the "Configurations of Film" series with meson press as a cooperation between Arsenal – Institute for Film and Video Art Berlin and www.konfigurationen-des-films.de

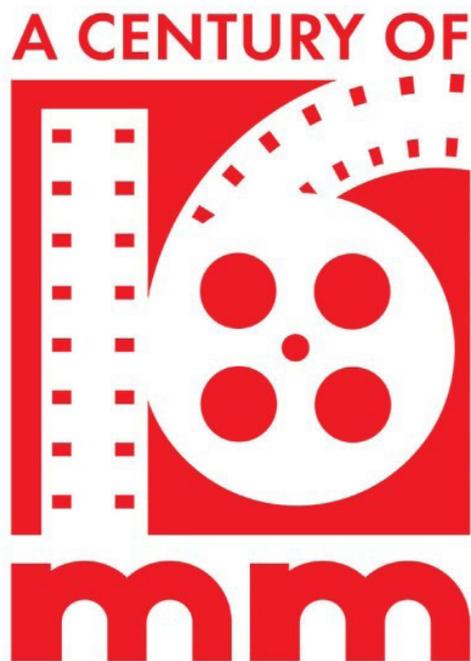


> BERLIN BUNDESARCHIV

Out of Commerce Works Portal

Within the new EU Directive of out-of-commerce works, the Film Archive of the Bundesarchiv registered 2,142 film titles in the Out-of-Commerce Works Portal of the European Union Intellectual Property Office (EUIPO) in May 2023. This legal permission from the Directive on Copyright in the Digital Single Market, which came into force in 2021, enables cultural heritage institutions to provide copyright-protected works on their own non-commercial websites. The Bundesarchiv intends to use the bulk upload feature of the portal to continue submitting film titles on a regular basis in order to promote further access to film heritage. So far, 2,147 film titles have been registered from Germany alone, out of a total of 2,343 film works registered in the portal.

Adelheid Heftberger



> BLOOMINGTON INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE / IU CINEMA

A Century of 16mm

The Indiana University Libraries Moving Image Archive and the Media School at Indiana University has been celebrating a year-long series of academic events, traveling film programs, exhibits, digitization initiatives, and publications marking the 100-year anniversary of the introduction of 16mm film in 1923.

Our exhibition of 16mm cinema technologies and history opened in February and will be up through the end of the year. It can also be viewed online in an interactive form [here](#).

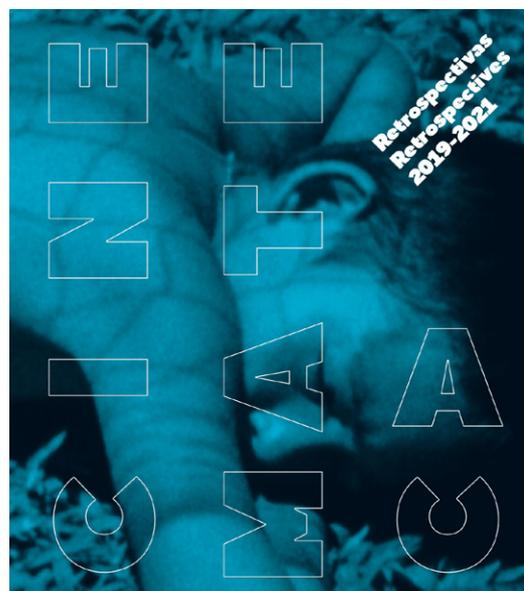
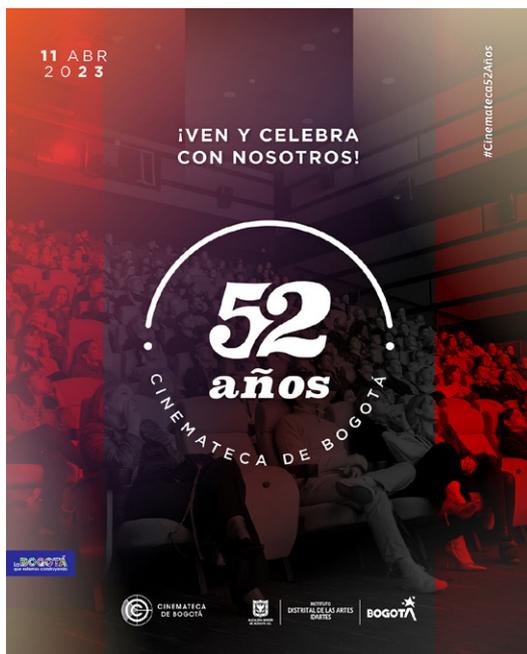
Our year of curated screenings from the collections by former IU Cinema Director Jon Vickers and his wife Jennifer Vickers has involved a traveling archival roadshow that launched in March and will continue throughout the year.

We have commissioned new films by filmmakers on 16mm film. This will culminate in screenings of the 16 films at our conference in September.

As the capstone of this year, we will host a conference at Bloomington September 13-16, 2023. The conference "A Century of 16mm" aims to be a wide-ranging, inclusive event, including keynote presentations, workshops, panels, and screenings of archival and newly commissioned films from 75 scholars, filmmakers, archivists, artists, and historians, considering any aspect of the international history of 16mm cinema. We will be hosting a two-day filmmaking workshop in the days preceding the conference, and will have tours available of the archives, special collections, and film vaults on the first day of the conference. For more information and to register, go [here](#).

Rachael Stoeltje, Director
IU Libraries Moving Image Archive

the space where the Mayor's Office of Bogotá has developed public policies that promote audiovisual arts in the city, turning the initial cultural and social relationship into the epicentre of strategies for preservation, appropriation, exhibition, development of publications and research, audiovisual creation and training. The programme presented from 11 to 14 April was dedicated to Colombian cinema, with free screenings of 11 films: *Memoria* (2021) by Apichatpong Weerasethakul, *Amparo* (2021) by Simón Mesa Soto, *Cantos que inundan el río* (2021) by Germán Arango, *Nijolè, la huella de la existencia* (2018) by Sandro Bozzolo, *La jauría* (2022) by Andrés Ramírez Pulido, *Biabu Chupea: un grito en el silencio* (2021) by Priscilla Padilla, *Del otro lado* (2021) by Iván Guarnizo, *Si dios fuera mujer* (2021) by Angélica Cervera Aguirre, *Los conductos* (2020) by Camilo Restrepo, *Se llamaría Colombia* (1970) by Francisco Norden, and *Cada voz lleva su angustia* (1965) by Julio Bracho.



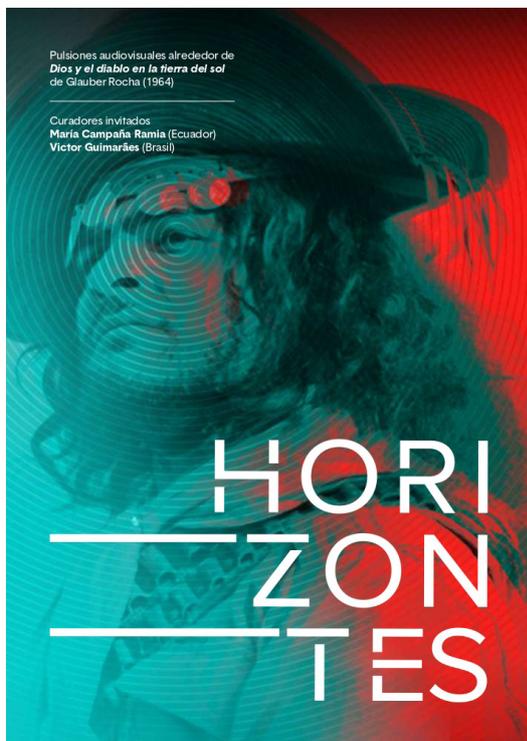
At FILBo 2023

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

52 Years

The Cinemateca de Bogotá is celebrating its 52 years of sparking conversations, debates, and reflections on independent cinema, cinema of diverse qualities, and narrative and aesthetic searches that question the canon. Since it was founded in 1971, the Cinemateca has been

Between 18 April and 2 May, the Idartes Audiovisual Arts Department joined the programme of the FILBo 2023 International Book Fair. As part of the FILBo Ciudad agenda, FILBo México (a Mexican film exhibition in conjunction with the Filmoteca de la UNAM and the Mexican Film Institute – IMCINE) was presented at the Cinemateca, while the publication *Colección Catálogos Razonados: Retrospectiva 2019-2021* was presented, and the publication *El Cine & Yo*, written by Julio César Guzmán, was launched in the #LEOBogotá pavilion at Corferias.



Horizontes

Horizontes, pulsiones audiovisuales, reached its third version in May with films about revolution and hope. In an exchange of views and curatorial approaches from Latin American audiovisual, "Horizontes" confronts the audiovisual views of two guest programmers on the basis of a provocation. This edition's provocation was the film *Dios y el diablo en la tierra del sol* (1964) by Glauber Rocha, with guest programmers María Campaña Ramía (Ecuador) and Victor Guimarães (Brazil).

Restaurados Cycle

After its transformation into a biannual cycle, this year the 4th Restaurados Cycle will once again take over our cinemas between 24 and 30 August. The Restaurados Cycle seeks to highlight the value of the archive, audiovisual memory, and the importance of film preservation, in a space that brings together cinematographic works that have marked different stages of Colombian and Latin American filmmaking. This edition will have a 7-day agenda that includes film screenings and spaces for reflection and discussion.

[es]

52 años

[La Cinemateca de Bogotá cumple 52 años](#) de provocar conversaciones, debates y reflexiones alrededor de un cine independiente, de un cine de cualidades diversas y de búsquedas narrativas y estéticas que cuestionan el canon. Desde su fundación en 1971, ha sido el espacio de la Alcaldía Mayor de Bogotá para el desarrollo de políticas públicas que impulsen las artes audiovisuales en la ciudad, convirtiéndose desde una relación cultural y social en el epicentro de estrategias de preservación, apropiación, exhibición, desarrollo de publicaciones e investigaciones, creación audiovisual y formación. La programación entre el 11 y 14 de abril estuvo dedicada al cine colombiano con la presentación gratuita de 11 películas: *Memoria* (2021) de Apichatpong Weerasethakul, *Amparo* (2021) de Simón Mesa Soto, *Cantos que inundan el río* (2021) de Germán Arango, Nijolè, *La huella de la existencia* (2018) de Sandro Bozzolo, *La jauría* (2022) de Andrés Ramírez Pulido, *Biabu Chupea, un grito en el silencio* (2021) de Priscilla Padilla, *Del otro lado* (2021) de Iván Guarnizo, *Si Dios fuera mujer* (2021) de Angélica Cervera Aguirre, *Los conductos* (2020) de Camilo Restrepo, *Se llamaría Colombia* (1970) de Francisco Norden y *Cada voz lleva su angustia* (1965) de Julio Bracho.

Presente en la FILBo 2023

Entre el 18 de abril y el 2 de mayo la Gerencia de Artes Audiovisuales del Idartes se sumó a la programación de la Feria Internacional del Libro FILBo 2023. En las salas de la Cinemateca, dentro de la agenda de FILBo Ciudad, se presentó FILBo México, una muestra de cine mexicano realizada en conjunto con la Filmoteca de la UNAM y el Instituto Mexicano de Cinematografía - IMCINE, y en el pabellón #LEOBogotá de Corferias, se presentó la publicación [Colección Catálogos Razonados: Retrospectiva 2019-2021](#) y se realizó el lanzamiento de la publicación [El Cine & Yo](#) escrita por Julio César Guzmán.

Horizontes

"Horizontes, pulsiones audiovisuales", llegó a su [tercera versión](#) en el mes de mayo con películas sobre la revolución y la esperanza. En un intercambio de miradas y aproximaciones curatoriales desde el audiovisual latinoamericano «Horizontes» confronta las miradas audiovisuales de dos programadores invitados

a partir de una provocación. Esta edición tuvo como provocación la película *Dios y el diablo en la tierra del sol* (1964) de Glauber Rocha, y fueron invitados los programadores María Campaña Ramia (Ecuador) y Victor Guimarães (Brasil).

Restaurados

Tras su transformación a un ciclo bianual, este año el 4to Ciclo Restaurados se toma nuevamente nuestras salas entre el 24 y 30 de Agosto. El Ciclo Restaurados busca resaltar el valor del archivo, la memoria audiovisual y la importancia de la preservación fílmica en un espacio de reencuentro con obras cinematográficas que marcaron distintas etapas de la cinematografía colombiana y latinoamericana. Esta versión contará con una agenda de 7 días que incluye exhibición de películas y espacios de reflexión y conversación.



> BRATISLAVA SLOVAK FILM INSTITUTE

Family Film Silver | Rodinné filmové striebro

Family Film Silver is a collection of 60 essays on 60 selected films from the history and present of Slovak cinema, written by 60 authors from Slovakia, the Czech Republic, and other countries on the occasion of the 60th anniversary of the founding of the Slovak Film Institute (1963 – 2023), the only state institution in our country, which collects, preserves, researches, and makes film heritage available. The richness of the film archive – a number of well-known and forgotten film treasures – calls for this form of “silver” appreciation and commemoration. When selecting the authors, the editors took into account the generation and gender

balance, as well as the variety of spheres of their academic or other social science activities. Therefore, in addition to film scholars, they include philosophers, aestheticians, and historians of literature, visual arts, translators, musicians, and publicists. The book was published by the Slovak Film Institute in 2023.

Martin Kaňuch



> BUDAPEST NATIONAL FILM INSTITUTE HUNGARY - FILM ARCHIVE

A Silent Fragment of One with One (1920) has arrived in Budapest

A fragment of the Hungarian silent film *One with One* (*Egy az egygel*) was discovered in the Národní filmový archiv in Prague, which then generously donated it to the National Film Institute Hungary – Film Archive.

The film, based on the novel by Joséphin Péladan, was directed in 1920 by one of the most successful directors of the era, Alfréd Deésy. The production is from a series by Alfred Deésy with the famous star Kamilla Hollay, following the highly successful film *After Death* (*A halál után*), which is currently being restored with the support of ACE and Creative Europe in the frame of the “Season of Classic Films” program. The 254-metre tinted print arrived in Budapest in May, where it was scanned as part of the International Hungarica Research Programme.



> **BUENOS AIRES**
MUSEO DEL CINE PABLO C. DUCROS HICKEN

Exhibition: "Wilenski, photographer of artists"

Sivil Wilenski was a prestigious photographer of Polish origin who specialized in portraits of actors, musicians, dancers, and variety artists, such as Libertad Lamarque, Mirtha Legrand, and Eva Perón during her years as an artist. He worked in Buenos Aires during the 1930s and 1940s, publishing his work in magazines and newspapers of the time. He was also a master of photographic retouching, an art in which he trained notable portrait artists such as Annemarie Heinrich and Nicolás Schönfeld.

The exhibition is composed of several sections where you can see his studio portraits, as well as a section where you can discover the details of the laboratory and photographic retouching processes that followed each shoot. There is also an area dedicated to recreating a studio, where the public can have their photos taken just like film stars.

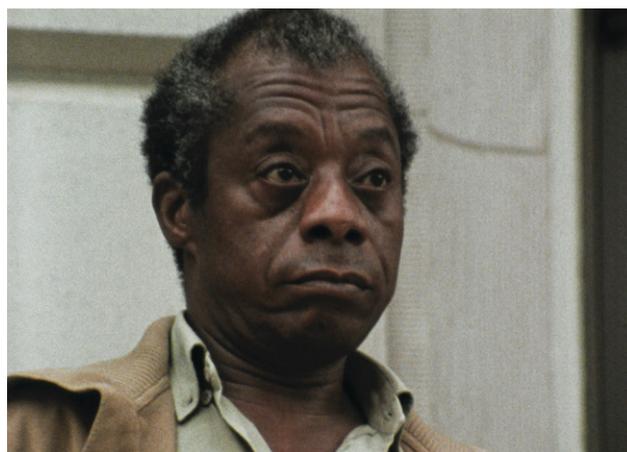
[es]

Muestra «Wilenski, fotógrafo de artistas»

Sivil Wilenski fue un prestigioso fotógrafo de origen polaco, especializado en retratos de actores, músicos, bailarines y artistas de variedades como Libertad Lamarque, Mirtha Legrand y Eva Peron en sus años de artista.

Trabajó en Buenos Aires durante las décadas de 1930 y 1940, publicando sus trabajos en revistas y diarios de la época. Fue además maestro del retoque fotográfico, arte en el que formó a notables retratistas como Annemarie Heinrich y Nicolás Schönfeld.

La exhibición presenta varias secciones donde se podrán apreciar sus retratos realizados en estudio, así como un sector para descubrir los detalles sobre el proceso luego de la toma en el laboratorio y el retoque fotográfico. También hay un espacio dedicado a recrear un estudio donde el público asistente podrá sacarse una foto cómo las estrellas de cine.



> **CAMBRIDGE**
HARVARD FILM ARCHIVE

Restorations

The Harvard Film Archive is thrilled to announce restorations of two important documentaries from 1982. A DCP was made of Dick Fontaine's *I Heard It Through the Grapevine*, which follows James Baldwin as he travels throughout the southern US revisiting sites of events crucial to the Civil Rights Movement. The digital restoration premiered at the Berlinale in February, and will be distributed through The Film Desk. In May, 16mm prints and a DCP were created of Ed Pincus's landmark personal *verité* epic *Diaries (1971 - 1976)*, which premiered at the Jeonju International Film Festival and will also be featured at FID Marseille this July.



> DHAKA BANGLADESH FILM ARCHIVE

Celebrating a Filmic and Historic Continuity and Working for the Future

The Bangladesh Film Archive (BFA) turned 46 years old on 17 May 2023. An enthusiastic celebration programme, a rally, film screening, poster exhibition, and a discussion meeting were held at the BFA premises. Mr. Humayun Kabir Khandaker, Honorable Secretary of Ministry of Information and Broadcasting, was present as the main guest. The programme was presided over by Mr. Zashim Uddin, Director General of the BFA.

The BFA preserves film and allied materials, along with valuable audiovisual documents, posters, images, news clippings, etc., of our great liberation war and the Father of the Nation, Bangabandhu Sheikh Mujibur Rahman. Recently the BFA has undertaken a massive work plan on enhancing the content of our collections. In that connection, the BFA signed a Memorandum of Understanding (MoU) with British Pathé (UK) and Red Orange Strategic Communications (The Netherlands).

This year the BFA published five film research books and a journal. This brings the total number of publications by the BFA to 76 research books and 19 journals.

Farhana Rahman, Director



> FRANKFURT DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

4K Restoration of Ulrich Schamoni's *ES* in the Classics Section of the Cannes Festival

Ulrich Schamoni's film *ES* (FRG/West Germany 1966; English title, *IT*), which just has been digitized by the DFF as part of the "Förderprogramm Filmerbe" (Film Heritage funding programme), was screened in the Classics section of the 2023 Cannes film festival.

ES, in which a young woman consciously and alone decides to have an abortion, hit audiences and critics in the 1960s like a punch in the face. Schamoni's film was quickly followed by Schlöndorff's *Der junge Törless* and Peter Schamoni's *Schonzeit für Füsche*. These three works earned German cinema high respect on the international festival circuit at Cannes and Locarno.

The 4K restoration of *ES* was based on the original camera negative and a combined duplicate positive.



**DFF hosted the closing event "À NOUS LE CINÉMA!"
of the renowned international educational
programme "Le Cinéma, cent ans de jeunesse"**

For the 28th edition of the ongoing international cinema education programme "Le Cinéma, cent ans de jeunesse", the DFF – Deutsches Filminstitut & Filmmuseum for the first time hosted the final event (5-7 June 2023) in association with CCAJ. During the last school year, participants (7-18 years) in 14 countries have been reflecting on centring/de-centring in film together with a filmmaker, watching film clips and making films themselves. In June, young people from all over the world travelled to the Caligari Filmbühne Wiesbaden to present their films to each other and to this year's "godfather" of the programme, Wim Wenders, who attended the closing event.

Frauke Hass

**> GEMONA
LA CINETECA DEL FRIULI**

Collegium Call

On behalf of Le Giornate del Cinema Muto/Pordenone Silent Film Festival and La Cineteca del Friuli, we are thrilled to announce that the 2023 Collegium Call is now published online.

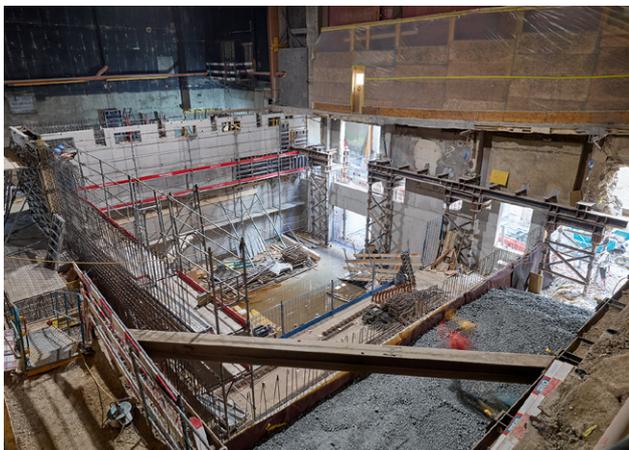
<http://www.giornatedelcinemamuto.it/en/collegium-call/>

The Collegium provides the opportunity to 12 people under 30 who are eager to experience the festival's screenings through a structured programme in which conversation is privileged over lecture. Each session brings programmers, archivists, film historians, scholars, collectors, critics, academics – whoever is part of this big "show" – closer to those just beginning to explore the riches of the silent era.

The Festival provides hospitality and entrance to all the events for the entire week. It is also possible to be invited for a second year and win the Collegium Prize, after submitting a Paper on one or more films of the Festival programme.

To apply to the Collegium, we require a letter with a description of the candidate's background and some discussion of the candidate's passion for silent films. All the Collegium sessions will be held in English. **Deadline: July 7, 2023**

The letter should be sent to: collegium.gcm@gmail.com.



> LAUSANNE CINEMATHEQUE SUISSE

Renovation of the Capitole cinema

The renovation and conversion of the Capitole cinema in Lausanne is progressing rapidly. With the structural work completed, dozens of tradespeople are now busy in the building, not only with the construction work but also with countless restoration projects, such as the Murano chandeliers, the hangings, and the toilets dating back to 1928. In the autumn, work will begin on installing the screens, projectors, monitors, loudspeakers, and other elements essential for film projection. All of this is to be ready for an opening scheduled for the first quarter of 2024. From then on, Le Capitole will host all the Cinémathèque suisse's screenings, to the delight of cinephiles.

[fr]

Rénovation du Capitole

Le chantier de rénovation et de transformation du cinéma Capitole à Lausanne avance rapidement. Les travaux de gros œuvre terminés, des dizaines de corps de métier s'affairent désormais dans le bâtiment pour la construction mais aussi les innombrables ouvrages de restauration, celui des lustres de Murano, des tentures ou encore des toilettes datant de 1928. A la rentrée commenceront les opérations d'installation des écrans, projecteurs, moniteurs, hautparleurs et autres éléments indispensables à la projection cinématographique. Tout cela afin d'être prêt pour une ouverture prévue au premier trimestre 2024. Le Capitole concentrera dès lors toutes les projections de la Cinémathèque suisse, pour le plus grand plaisir des cinéphiles.



> LISBON CINEMATECA PORTUGUESA / MUSEU DO CINEMA

New Digital Restoration

The Cinemateca Portuguesa presents the newly available full digital restoration of the film *Acto dos Feitos da Guiné*, directed by Fernando Matos Silva. Premiered in 1980, it was Portugal's first feature film about colonization, war, and independence. The filmmaker recalls the struggle for liberation in Guinea-Bissau; he was there as an operator for the army cinematographic services during the colonial war, and defines the film as a "immense travelling shot through five hundred years of history, an immense tragedy of pleasure and death. The characters emerge from the gates of the past to intervene in the present. It's also a look at our apocalypse".

Retrospective "Bricks and Mirrors: Iranian Cinema Revisited (1955-2015)"

The Cinemateca Portuguesa hosted one of the largest retrospectives ever on Iranian cinema from February to March 2023. A total of 55 films representing 60 years of the nation's filmmaking were shown. The cycle began with a focus on Iranian cinema's pre-Islamic Revolution era, featuring works by Hossein Daneshvar (*Akharin Shab*, the oldest film in the programme) and Dariush Mehrjui, and was joined by Ehsan Khoshbakht, director of the documentary *Filmfarsi* (also shown in the retrospective) and curator of the programme. In March, the programme shifted to post-revolutionary cinema, featuring works by contemporary filmmakers such as Jafar Panahi, Asghar Farhadi, and Abbas Kiarostami.



Centenary of Portuguese Animation Film

Marking 100 years since the release of the first Portuguese animated film, *O Pesadelo de António Maria* by Joaquim Guerreiro, the Cinemateca Portuguesa is hosting a monthly session of Portuguese animated short films from January to December 2023. This programme, in collaboration with MONSTRA – Lisbon Animation Festival, aims to shed light on an overlooked genre in Portuguese film history. Each month will focus on a different theme, such as female directors or the Carnation Revolution, and include works from the early stages of the genre to its most recent iterations. An exhibition displaying a large collection of artworks related to the programme was also held at the Cinemateca.

Cinema, Art, and Education

The António Arroio Artistic School of Lisbon proposed a project to the Cinemateca Portuguesa, in which engraving and serigraphy students were invited to reflect on the theme “Cinema and the Discourses of Power”. The following films were then screened: Manuel Mozos’ *Censura-Alguns Cortes: Censura II* (2014), John Ford’s *The Grapes of Wrath* (1940), *Persepolis* (2007) by Marjane Satrapi and Vincent Paronnaud, and *Fahrenheit 451* (1966) by François Truffaut. The students reflected on contemporary political issues and created a set of composition studies that were turned into prints and serigraphs. These works will be exhibited at the Cinemateca during the month of June 2023.



New Volume of the Collected Writings on Film by João Bénard da Costa

The fifth volume of the collected writings on film by João Bénard da Costa was released in March 2023, covering the texts from P (Pabst) to R (Rydell). A new volume (the sixth) is also scheduled to be released this year. International orders [here](#).

Collaboration with the MAGICA project: The Importance of the Magic Lantern

The Cinemateca Portuguesa is collaborating with the MAGICA project, which is actively committed to transferring knowledge and technology to the academic and public domains to ensure access and protection of the important heritage of magic lanterns and their hand-painted glass slides, fundamental to the identity of our society. The MAGICA project will be developed by a multidisciplinary team with expertise in areas such as conservation, musicology, theatre studies, and iconography, aiming to combine competencies to restore the magic lantern’s image as one of the first and most exciting projection technologies and tell the story of its social impact due to its widespread use. Several publications produced within the project’s scope are already available [here](#).



> LONDON BFI NATIONAL ARCHIVE

**BFI Film on Film Festival
8-11 June, BFI Southbank London**

We brought the BFI National Archive Conservation Centre to BFI Southbank on the hottest weekend of the year so far for the BFI's inaugural Film on Film Festival, a brand new film festival, the first in the UK dedicated to screening works solely on celluloid. Film on Film enjoyed an enthusiastic response from audiences, who came from far and wide, and across all ages, to immerse themselves in a diverse programme of screenings and free events, talks and demonstrations, enabling audiences to meet the teams from BFI National Archive curators, archivists and our heroic band of projectionists. Audiences enjoyed hands-on workshops on handling film and receive insights on the behind-the-scenes work of a film archive. Shining a light on treasures in the BFI National collection from Super 8mm and 9.5mm to 70mm and 3D, highlights included 3 rare nitrate screenings of *Service for Ladies* (1932), *Blood and Sand* (1941) and *No Way Out* (1950), the first UK public screenings of nitrate in over a decade. Plus a 16mm centenary celebration, the premiere of new 35mm prints funded by National Lottery and donations to the BFI Keep Film on Film campaign, including opening night's *Mildred Pierce* (1945). The festival ended with a packed screening of an original dye transfer print of *Jaws* (1975).

BFI Replay Launches UK-Wide in Public Lending Libraries

A unique free-to-access, new digital archive resource, BFI Replay launched exclusively in UK-wide public lending libraries at the end of March, offering access to 60 years of screen history, newly available for the first time.

The result of one of the UK's largest mass digitisation programmes designed to preserve UK moving image archives video tape collections most at risk from technical obsolescence, 100,000 items that would otherwise be lost forever have been digitised across a range of tape formats spanning video's 60 year history. Thanks to National Lottery funding and the support of Esmée Fairbairn Foundation, thousands of these newly digitised moving image stories are now exclusively available to view on BFI Replay. Drawn from the collections of the BFI National Archive and partner UK Regions and Nations Film Archives, they include historically significant moving image material, some stories familiar and memorable, others forgotten gems, rare and unseen for decades. Available to browse and enjoy, research or study, BFI Replay builds a revealing nationwide picture of public life in the video era. Through the public libraries network we're able to meet people where they are, in their community, regardless of their digital proficiency or home access to the internet. Connecting people in each UK nation to their stories and vital histories on screen.

Full national rollout of BFI Replay is underway with 17 library services already live, over 40 new library services coming on board soon, and many more libraries signing up across the UK.

Sarah Bemand
Press Officer, BFI National Archive & Heritage/Cultural Programme



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

**Imagining Indigenous Cinema:
New Voices, New Visions**

The UCLA Film & Television Archive and the UCLA American Indian Studies Center presented *Imagining Indigenous Cinema: New Voices, New Visions* in two Los Angeles theaters from June 2-18 (livestreamed on the 10, 17 and 18). The series was a survey of contemporary Indigenous film and video featuring — and programmed by — some of the most exciting and innovative Indigenous artists working today.

More than 40 feature-length and short works were screened over nine nights, and included Q&A conversations with such filmmakers as Fox Maxy, Christopher Kahunahana, Blackhorse Lowe, Roberto Fatal, Tiare Ribeaux, Zack Khalil, Nanobah Becker, Elisa Harkins, Doane Tulugaq Avery, and Sky Hopinka.

Attached is the artwork created by Los Angeles-based artist River Garza (Tongva) to represent this film series for the UCLA Film & Television Archive.



> **LYON**
INSTITUT LUMIERE

A New Phase in the Restoration of Lumière Films

The Institut Lumière, which manages the Lumière heritage, prints, and rights, has launched a new plan to restore Lumière films, following the 120 viewed and already restored in 2015. As a result, 300 films are currently being restored in 4K and will be definitively restored by the end of 2024. This operation is financed by the Centre national du cinéma et de l'image animée (CNC) as part of its selective aid for the digitization of heritage cinematographic works, and thanks to the support of various partners including the HFFA in Los Angeles. The work is being carried out under the direction of Thierry Frémaux and Maelle Arnaud at the Imagine Ritrovata laboratory in Bologna, using negatives and equipment held at the CNC's Archives françaises du film since 1995.

In addition, the cataloguing of Lumière films is nearing completion. It is being drafted under the direction of Béatrice de Pastre at the CNC's Archives françaises du film and will be published by the Institut Lumière and the CNC in 2024. The Institut Lumière will ensure that this scientific and rigorous catalogue highlights the diversity (aesthetic, geographical, historical) of the films and is accessible to all audiences.

A project for a platform containing restored Lumière films, accessible to a wide audience, is also under study and should see the light of day before the end of 2023.

[fr]

Nouvelle phase de restauration de films Lumière

L'Institut Lumière, qui gère le patrimoine Lumière, copies et droits, a lancé un nouveau plan de restauration de films Lumière, après les 120 vues déjà restaurées en 2015. Ainsi, 300 films sont en cours de restauration en 4K et le seront définitivement d'ici fin 2024. Cette opération est financée par le Centre national du cinéma et de l'image animée dans le cadre de l'aide sélective à la numérisation des œuvres cinématographiques du patrimoine et grâce au soutien de différents partenaires dont la HFPA à Los Angeles. Les travaux se déroulent sous la direction de Thierry Frémaux et Maelle Arnaud au laboratoire l'Imagine Ritrovata à Bologne à partir des négatifs et du matériel conservés aux Archives françaises du film du CNC depuis 1995.

Par ailleurs, le catalogage de la production Lumière est en cours d'achèvement : il est rédigé sous la direction de Béatrice de Pastre aux Archives françaises du film du CNC et fera l'objet d'une publication par l'Institut Lumière et le CNC en 2024. L'Institut Lumière veillera à ce que ce catalogue scientifique et rigoureux valorise la diversité (esthétique, géographique, historique) des films et soit accessible à tous les publics.

Un projet de plateforme contenant les films Lumière restaurés et accessible à un large public est également à l'étude et devrait voir le jour avant la fin de 2023.

Maelle Arnaud



LOVE TAPES IN NEW YORK

A public, interactive video art event

> **MADISON**
WISCONSIN CENTER FOR FILM AND THEATER
RESEARCH

Two Grants Received

The Wisconsin Center for Film and Theater Research received two generous federal grants to process, preserve, and publicly share several of our collections. Funding from the National Endowment for the Humanities (NEH) will allow us to digitize over 800 videotapes created by Wendy Clarke, a video artist who specialized in participatory works elevating the voices of everyday people. A grant from the National Historical Publications and Records Commission will help us process and make accessible four collections focused on film criticism and programming outside the Hollywood mainstream that broaden our understanding of American film culture.

Amanda Smith



> **MADRID**
FILMOTECA ESPAÑOLA

Appointment of a New Director

In January 2023 Valeria Camporesi succeeded Josetxo Cerdán as Director of the Filmoteca Española. Following a decisive period in which the Filmoteca strengthened its structure and expanded its activities, Valeria comes in to follow in the steps of Josetxo and will work to further improve the institution's engagement with its policy of collection and restoration, support researchers working on Spanish cinema history, and spread knowledge of the history and culture of cinema in close collaboration with existing institutions and archives, both within and beyond the Spanish state. Current projects range from challenging initiatives such as the implementation of an online platform to give public access to those films and parts of our materials to which the Filmoteca owns the rights, to a firm endorsement of the establishment of new channels to show significant documents and materials relating to the cinema from our museum and archive.



> **MUMBAI**
FILM HERITAGE FOUNDATION

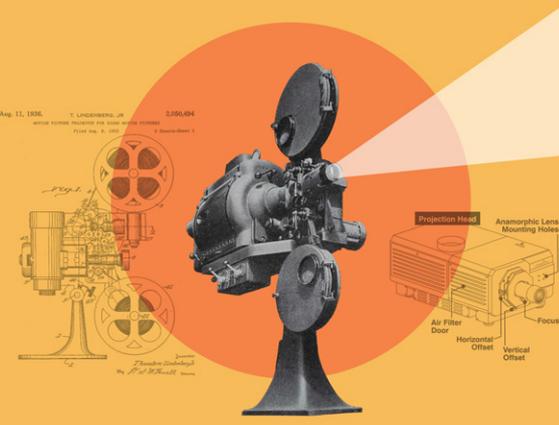
World Premiere of Film Heritage Foundation's Restoration of Aribam Syam Sharma's acclaimed Manipuri film *Ishanou* (1990) at the 2023 Cannes Film Festival

The Film Heritage Foundation (FHF) returned to the Cannes Film Festival in 2023, for the second year in a row, with its restoration of the acclaimed Manipuri film *Ishanou* (1990) directed by Aribam Syam Sharma, which was selected for a world premiere in the Cannes Classics section of the festival.

FHF Director Shivendra Singh Dungarpur, along with Kangabam Tomba Singh, lead actor of the film, members of the film crew, the FHF team, and representatives of the Manipur State Film Development Society made a splash on the red carpet.

Film projection in practice workshop 2023

Learn the art of projecting celluloid and digital film



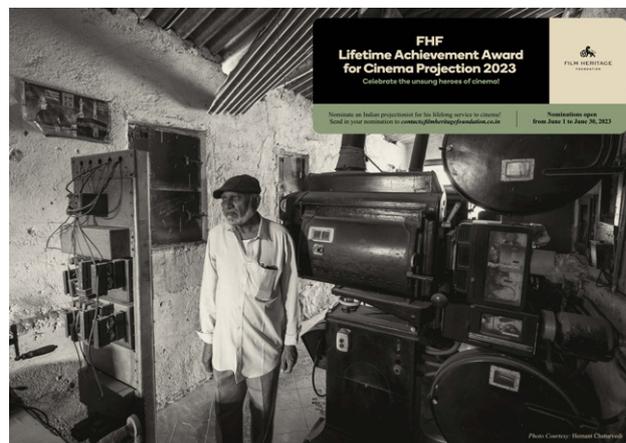
Expert Trainer:
Florian Höhensteiger,
Film Projectionist,
Bundesarchiv, Germany

Date: July 24 – 26, 2023
Time: 9 am to 5 pm
Venue: Regal Cinema/Liberty Cinema, Mumbai

Registrations open from June 1 - June 30, 2023. To register, visit www.filmheritagefoundation.co.in

Film Projection in Practice Workshop in Mumbai

For the first time ever in India, the Film Heritage Foundation, in association with the Goethe-Institut/Max Mueller Bhavan Mumbai, will be conducting a “Film Projection in Practice Workshop” from 24-26 July 2023 in Mumbai, dedicated to teaching the essential skills of projecting films on the big screen on celluloid as well as digital formats. The workshop, taught by Florian Höhensteiger from the Bundesarchiv, Germany, will include lectures and practical sessions, followed by daily film screenings on celluloid and digital formats. Registration is open from 1-30 June 2023. Click [here](#) to register.

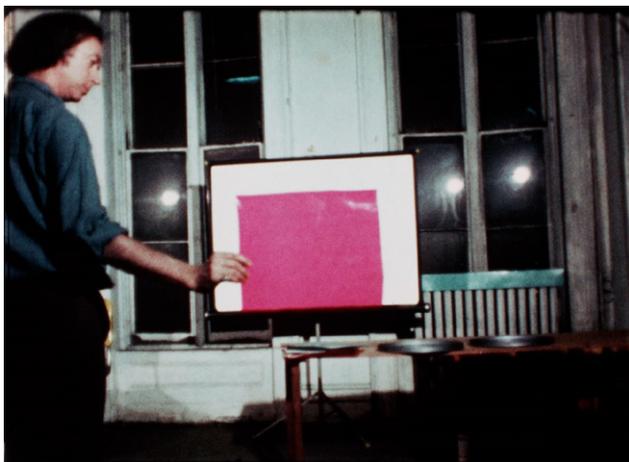


Film Heritage Foundation Lifetime Achievement Award for Cinema Projection

As the era of celluloid projection fades to black, the Film Heritage Foundation would like to celebrate the unsung heroes who brought the magic of cinema to the silver screen.

The FHF is instituting a Lifetime Achievement Award to be conferred on an Indian projectionist who has dedicated his/her life to screening films on celluloid and whose outstanding service to cinema deserves to be recognized. The award, which will be presented annually, will include a cash prize, and will be given at a special ceremony during the Film Projection in Practice Workshop in Mumbai.

Nominations are open from 1–30 June 2023. Click [here](#) to nominate a projectionist.



Filmmaker Michael Snow in his studio, familiar as the setting for his film *Wavelength* (1966).

> NEW HAVEN YALE FILM ARCHIVE

Preservation of *End of the Art World*

The Yale Film Archive has completed preservation of *End of the Art World* (1971), the first film made by an undergraduate woman at Yale. Directed by Alexis Krasilovsky, a member of Yale's first co-ed graduating class, the film features appearances by Andy Warhol, Robert Rauschenberg, Jasper Johns, Roy Liechtenstein, and the late Michael Snow, with whom Krasilovsky worked during an independent study through the Whitney Museum. The original negatives were lost by a lab decades earlier, and the filmmaker donated the only existing elements for the film, along with elements for numerous other films she made over the years, in 2019.

Supported by a grant from the National Film Preservation Foundation, Colorlab worked from two existing reversal elements to create a new 16mm preservation negative, new screening prints, and digital elements.

Brian Meacham



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

Sub-zero Film Vault

January 31, 2023, was the official opening of the new film vault in Mo i Rana. It is built inside a mountain and the climate is set to minus 5 degrees Celsius, 35% relative humidity, and low oxygen (14%). It will house approximately 150,000 film cans with acetate and polyester film in excellent climate conditions and in a fire safe environment. The vault has an advanced robotic system from Swisslog for loading and retrieval which is integrated with the loan module of the cataloguing system. The cans are placed in steel boxes at a loading dock and transported by the robotic system to an available spot in the vault. Neither the film cans nor the steel boxes have fixed locations in the vault. This kind of robotic system has been in use for books in the National Library for many years, as seen in the picture below.



Stig Sivertsen,
New Head of Section for Moving Images

The Head of the Section for Moving Images in Mo i Rana, Lars Gaustad, retired in December 2022, after more than 30 years at the National Library. The new Head since January 2023 is Stig Sivertsen. Stig has 30 years of experience working in commercial business with analog and digital photographic processes and material.

Tone Føreland



> PARIS
FONDATION JEROME SEYDOUX-PATHE

Carte Blanche for FIAF Archives
at the Fondation Jérôme Seydoux-Pathé

Twice a year, the Pathé Foundation offers a FIAF archive carte blanche to present silent films in cine-concert and highlight the treasures of the collections.

From 24 May to 13 June 2023, the Cineteca Nacional de México and the Filmoteca de la UNAM (Universidad Nacional Autónoma de México) joined forces to present a programme retracing the beginnings of Mexican cinema and, at the same time, the tormented history of a country in the midst of a political, social, and religious crisis, through fiction, documentary, and propaganda films.

From 11 to 31 October 2023, the George Eastman Museum will be presenting a series of films that have been preserved, ranging from restored classics of American silent cinema such as Erich von Stroheim's *Queen Kelly* and Paul Fejos's *Lonesome* to avant-garde silent films.

Samantha Leroy



[fr]

Cartes blanches aux archives de la FIAF à la Fondation Jérôme Seydoux – Pathé

Deux fois par an, la Fondation Pathé propose à une archive de la FIAF une carte blanche de films muets présentés en ciné-concert et mettant en lumière les trésors des collections.

La Cineteca Nacional de México et la Filmoteca de la UNAM (Universidad Nacional Autónoma de México) se sont associées pour montrer, du 24 mai au 13 juin 2023, un programme retraçant les débuts du cinéma mexicain et par la même occasion l'histoire tourmentée d'un pays en pleine crise politique, sociale et religieuse à travers des films de fiction, documentaires et de propagande.

Du 11 au 31 octobre 2023, le George Eastman Museum proposera un cycle composé de films sauvegardés, des classiques du cinéma muet américain restaurés comme *Queen Kelly* d'Erich von Stroheim ou *Lonesome* de Paul Fejos, au cinéma muet d'avant-garde.

Samantha Leroy



A collection item demonstrating the diversity and variety of the NFA's holdings as part of its 80th anniversary celebrations.

> PRAGUE NARODNI FILMOVY ARCHIV

Celebration of Our 80th Anniversary and New Website Launch

The Národní filmový archiv celebrates its 80th anniversary this year. During that time, its collection has evolved into a comprehensive system including audiovisual works and recordings from the late 19th century to the present, as well as posters, photographs, written and printed documents, filmmakers' estates, sound recordings, and metadata. To mark this anniversary, the archive has prepared [a new website](#) featuring a special section dedicated to the anniversary: eight selected collection items that demonstrate the diversity and variety of the archive's holdings, and a [trailer](#) produced especially for the occasion. The website is in Czech only – but nowadays there are plenty of reliable robot translators available.

ILUMINACE

The Journal of Film Theory, History, and Aesthetics



ABOUT JOURNAL | ARCHIVE | FOR AUTHORS



ABOUT JOURNAL

Illuminace: Journal for Film Theory, History, and Aesthetics

Illuminace is the only Czech double-blind peer-reviewed journal for scholarly reflection upon cinema which is approached from theoretical, historical and aesthetic perspectives. It emphasizes original research and interdisciplinary approaches and in recent years has focused on international authors and readers.

Illuminace is accessible through the Scopus, ERH PLUS, EBSCO and ProQuest electronic databases.

History

The peer-reviewed journal *Illuminace* was founded in 1989 as a biannual journal for scholarly reflection upon cinema. It has been published on a quarterly basis since 1993, the fifth year of its existence when both the extent and format were also enlarged. Over the time period of its publication, *Illuminace* has presented original theoretical and historical studies. At the same time, *Illuminace* regularly devotes extensive space to an edition of sources on cinema history as well as to interviews with significant figures in the field, that can serve both educational and research purposes. As with every academic journal, *Illuminace*

Illuminace goes Open Access

The academic journal *Illuminace* is moving to Open Access from 2023. In connection with this transition, *Illuminace* is making the entire archive of the journal freely available on its website, i.e., all articles published since 1989, and will also publish each subsequent issue in full on the website in addition to the printed version. Readers can always download both the full issue and individual articles in PDF format on the new website. The new website of *Illuminace* also allows the publication of academic video essays as a standard part of the journal's peer-reviewed content. Closely related to the transition to Open Access is the introduction of an editorial system for receiving manuscripts, organizing the review process, and other editorial work.



A New Digital Restoration: *Courage for Every Day* will be Screened at the Karlovy Vary Film Festival

The Národní filmový archiv has digitally restored yet another New Wave classic, *Courage for Every Day* (*Každý den odvahy*), directed by Evald Schorm in 1964.

The film will be screened at the Karlovy Vary International Film Festival as part of its long-lasting cooperation with the Národní filmový archiv.

Courage for Every Day is one of the films which critically opened ethical issues in Central Europe after WW2. Its style, direction, and performances are a testimony of the progressive yet profound approach of the human condition in modern society.

Jana Lohrová
Head of Public Relations

> **PYONGYANG**
JOSON MINJUJUI INMINGONGHWAGUK KUGGA
YONGHWA MUNHONGO / NATIONAL FILM ARCHIVE OF DPRK

Digitization and Restoration

The NFAK has given priority to digitization and restoration work during the first half of 2023, and achieved many successes.

We have digitally restored 15 features and documentaries selected by us, as well as 23 features and 38 short films requested by Korean Central Television.

The digitally restored films were distributed and screened through Korean Central Television and theatres, and the feedback was great. More people are looking forward to watching newly digitally restored films in the near future.

ORGANIZA

CINEMATECA NACIONAL DEL ECUADOR

Karbar Institute of Film & Television
Cinema Studies

Karbar Institute of Film & Television
Moving Image Archiving and Preservation

UNIVERSIDAD ANDINA SIMÓN BOLÍVAR

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UNIVERSIDAD NACIONAL DE VALLE

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UNIVERSIDAD NACIONAL DE UYUEN

UNIVERSIDAD NACIONAL DE VALLE

UNIVERSIDAD NACIONAL DE VERA CRUZ

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

The National Cinematheque of Ecuador hosted APEX (Audiovisual Preservation Exchange Program), organized by the New York University Moving Image Archive and Preservation Program (NYU MIAP) from 22 May to 2 June 2023.

<https://cinematecanacionalcce.com/apex/>

APEX had participants from Perú, Bolivia, Colombia, and Uruguay, as well as a group of students from Indonesia, Singapore, Taiwan, Spain, Mexico, and the United States who were currently studying for the MIAP master's degree. The main objective of the exchange was technical work, advice, and joint consultation to find solutions to different challenges related to preservation processes in the collections of the National Cinematheque of Ecuador.

APEX promotes international collaboration and scholarly dialogue on the preservation of film and media to safeguard the world's audiovisual heritage. APEX is an opportunity for members of the international audiovisual archiving community to exchange knowledge and skills in areas such as inspection and care of audiovisual materials, cataloguing, metadata management, digitization, digital preservation, and access to collections.

Paúl Narvárez Sevilla, Director



> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

Opening of 75th Anniversary Exhibition

On 27 May, the exhibition "Museum-school-city: MAM Rio in Five Perspectives" was inaugurated. The exhibition celebrates the 75th anniversary of Rio's Museum of Modern Art (MAM Rio). Among the highlighted perspectives is cinema and the trajectory of the Cinematheca over the decades. Through documents, cinematographs, posters, and some objects, we trace a history of the Cinematheca, underlining the construction of its lines of action both in the conservation of films and documents, as well as the centrality of programming and its different designs over time. The exhibition is open until 3 December 2023.



Cinemateca co-productions

Returning to a practice that began in the 1960s, the Cinemateca do MAM acted as a co-producer of new film productions in 2022. Two features and a short were co-produced, and had their premieres at some important festivals in Brazil and abroad. Among them, the new film by Julio Bressane in partnership with Rodrigo Lima, *The Long Voyage of the Yellow Bus*, stands out. A journey of more than seven hours through all of Bressane's oeuvre, it had its world premiere at the recent International Film Festival Rotterdam.

José Quental



> SAN FRANCISCO SAN FRANCISCO SILENT FILM FESTIVAL

The 26th Edition of the San Francisco Silent Film Festival

The 26th edition of the San Francisco Silent Film Festival will take place July 12-16 at the Castro Theatre in San Francisco. The festival is dedicated to the memories of SFSFF co-founder Stephen Salmons and film historian and longtime SFSFF board member Russell Merritt.

The festival features 23 programs, including the premieres of three new restorations completed by SFSFF in collaboration with FIAF member archives: *Flowing Gold* (1924), restored in collaboration with Národní Filmový Archiv (Prague); *Padlocked* (1926), also restored in collaboration with Národní Filmový Archiv (Prague); and *The Dragon Painter* (1919) restored in partnership with Eye Filmmuseum and with the cooperation of the George Eastman Museum.

Members of FIAF institutions can apply for accreditation and industry discounts at silentfilm.org

New DVD Publication

SFSFF's new Blu-ray/DVD publication of Stroheim's *Foolish Wives* (1922) will become available June 27 from Flicker Alley. The new 4K restoration was completed as a cooperative project between SFSFF and MoMA. The restored film is accompanied by a new orchestral score composed and conducted by Timothy Brock, and the package includes a wealth of bonus features produced specifically for this publication.

[fr]

26ème édition du festival du film muet de San Francisco

La 26ème édition du festival du film muet de San Francisco (SFSFF) aura lieu du 12 au 16 juillet au Théâtre Castro de San Francisco. Le festival est dédié à la mémoire du co-fondateur, Stephen Salmons, et de l'historien du cinéma, membre de longue date du conseil d'administration, Russell Merritt.

Le festival propose 23 programmes, comprenant les premières de trois restaurations réalisées par le SFSFF en collaboration avec les membres des archives de la FIAF: *FLOWING GOLD* (1924), restauré en collaboration avec Národní Filmový Archiv (Prague); *PADLOCKED* (1926), également restauré en collaboration avec Národní Filmový Archiv (Prague); et *THE DRAGON PAINTER* (1919) restauré en partenariat avec Eye Filmmuseum et avec la coopération de George Eastman Museum.

Les membres des institutions de la FIAF peuvent demander des accréditations ainsi que des réductions professionnelles sur silentfilm.org.

Nouvelle sortie

La nouvelle sortie du Blu-ray/DVD du SFSFF *FOOLISH WIVES* (1922) sera disponible le 27 juin sur Flicker Alley. La nouvelle restauration 4K a été achevée dans le cadre d'un projet coopératif entre la SFSFF et le MoMA. La restauration du film s'accompagne d'une nouvelle bande sonore orchestrale composée et dirigée par Timothy Brock et comprend une multitude de bonus produits spécifiquement pour cette édition.

[es]

26ª edición del Festival de Cine Mudo de San Francisco

La 26ª edición del Festival de Cine Mudo de San Francisco (SFSFF) tendrá lugar entre el 12 y el 16 de julio en el Castro Theatre en San Francisco. El festival está dedicado a la memoria de su cofundador Stephen Salmon y a la del historiador del cine y miembro de su junta directiva Russell Merritt.

Este año, el festival presentará 23 programas, incluyendo el estreno de tres nuevas restauraciones realizadas por SFSFF en colaboración con archivos miembros de la FIAF: *FLOWING GOLD* (1924), restaurada en colaboración con Národní Filmový Archiv (Praga); *PADLOCKED* (1926), también restaurada en colaboración con Národní Filmový Archiv (Praga); y *THE DRAGON PAINTER* (1919) restaurada en asociación con Eye Filmmuseum y con la cooperación del George Eastman Museum.

Los miembros de instituciones vinculadas a la FIAF pueden solicitar acreditación y descuentos profesionales en la página silentfilm.org

Nueva publicación

La nueva publicación de SFSFF de *FOOLISH WIVES* (1922) en Blu-ray/DVD estará disponible a partir del 27 de junio a través de Flicker Alley. Esta nueva restauración en 4K es el resultado de un proyecto conjunto de SFSFF y MoMA. La película restaurada está acompañada por una nueva banda sonora orquestal compuesta y dirigida por Timothy Brock, y el paquete incluye asimismo una gran cantidad de contenido adicional producido especialmente para esta edición.



SANTIAGO

CINETECA NACIONAL DE CHILE

Preservation and Digitization
of Long-Lost Animation Film

To commemorate its 17th anniversary, in March the

Cineteca Nacional de Chile held a special event where Alfredo Serey and Nicolás Martínez's film *Presidential Inauguration* (1921) was shown. It is recognized as the first animation film in Chilean film history, showing the transmission of the presidency from Juan Luis Sanfuentes to Arturo Alessandri Palma in 1920. The film was lost for about 100 years; only some frames were known, published in journals from the period. In January 2023 a 35mm colour-tinted nitrate copy was found by researcher Jaime Córdova in a commercial gallery in Santiago, allowing preservation and 4K digitization in the Cineteca's laboratories.

[es]

Conservación y digitalización de películas de animación perdidas

Para conmemorar su 17º aniversario, la Cineteca Nacional de Chile realizó en marzo recién pasado una función especial en la que presentó *Transmisión de mando presidencial* (1921), de Alfredo Serey y Nicolás Martínez, identificada como la primera animación de la historia del cine chileno y que muestra el traspaso de la banda presidencial de Juan Luis Sanfuentes a Arturo Alessandri Palma en 1920. Esta película estuvo perdida por casi 100 años y sólo se conservaban algunos fotogramas publicados en diarios de la época. En enero de 2023, el investigador Jaime Córdova encontró una copia 35mm, nitrato, con tintes de color, en una galería comercial de Santiago de Chile, lo que permitió su conservación y posterior digitalización en 4K en los laboratorios de Cineteca.

Marcelo Morales Cortés

> SÃO PAULO CINEMATECA BRASILEIRA

Nitrate Project

The Cinemateca Brasileira expands knowledge of history and Brazilian audiovisuals by shedding light on the early stages of cinema culture in Brazil. The project "Nitrates of the Cinemateca Brasileira – Preservation and Access" celebrates the institution's return, and provides an opportunity to preserve one of its fundamental archival collections. A team of approximately 30 technicians has been hired to carry out conserva-

tion, duplication, and cataloguing activities for this collection, which consists of around 1,800 audiovisual titles/materials.

The processing includes coloured nitrates, fiction films, documentaries, advertisements, domestic films, and newsreels. The preservation and accessibility of these works, placed within their historical context, are essential actions for the preservation and access of a shared audiovisual heritage for society as a whole.



Official guests (left-right): Janka Barkóczi (HFI-Film Archive), Neli Dimova (HCI-Sofia), Rosen Spasov (BNFA), Galina Torma (HFI-Film Archive), and Görgy Báron (film critic).

> SOFIA BULGARSKA NACIONALNA FILMOTEKA / BULGARIAN NATIONAL FILM ARCHIVE

Week of Hungarian Cinema

The Week of Hungarian Cinema was held in the archival cinema "Odeon" in Sofia, Bulgaria, from 29 April until 4 May 2023. The event was co-organized by the Bulgarian National Film Archive and the Hungarian Film Institute – Film Archive, and supported by the Hungarian Cultural Institute in Sofia. The programme featured 9 digital restorations of Hungarian films, including *Mephisto'* (1981, István Szabó), *Elektra*, *My Love* (1974, Miklós Jancsó), and the animation *Bubble Bath* (1980, György Kovászai).

Rosen Spasov



A DCP of the digitally restored *Riten* (1969, Ingmar Bergman) will be screened at this year's edition of the Cinema Ritrovato festival in Bologna.

> STOCKHOLM SVENSKA FILMINSTITUTET

International Delivery of DCPs

Domestic loans of DCPs in the Swedish Film Institute's theatrical distribution is handled by a third-party provider. Struggling to find a provider that could handle the electronic delivery of international requests, the Swedish Film Institute has now set up its own file transfer and encryption system. DCPs from the Swedish Film Institute's Archival Film Collections will no longer be shipped in the form of physical hard drives to international festivals and FIAF affiliates. To unify the workflow, DCPs to FIAF affiliates will also be encrypted, but KDMs will be delivered well in advance of screenings to enable tests.

For more information, contact Digital Preservation Officer Per Legelius (per.legelius@filminstitutet.se) or Archival Loans Officer Kajsa Hedström (kajsa.hedstrom@filminstitutet.se).

Jon Wengström, Senior Curator



> TIRANA ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) / THE ALBANIAN NATIONAL FILM ARCHIVE

Restoration of Two Albanian Classic Films

We are pleased to present to the FIAF community AQSHF's latest restoration projects, completed in the last 6 months.

The restoration of the Albanian fiction film *Concert in the Year 1936* (1978, Saimir Kumbaro) concluded in December 2022 with the joint efforts of 3 countries. The original negative was scanned at the Cinematheque of Montenegro. Colour grading and restoration work was done by Quality Matters, based in Mumbai, India, by a team of restorers led by Koushik Prassanta Bhattacharya. The digital restoration and its public events were made possible thanks to "A Season of Classic Films", an initiative of the Association des Cinémathèques Européennes (ACE), with the support of the EU Creative Europe MEDIA Programme.

Gjeneral Gramafoni (1978, Viktor Gjika) was restored in 4K by DABIMUS srl, a project by AQSHF with the support of Fondazione Gramsci di Puglia (IT). The restored film premiered at a public event in Tirana on 20 April 2023.

To programme these classic Albanian films please contact: info@aqshf.gov.al.



> TUNIS CINEMATHEQUE TUNISIENNE – CENTRE NATIONAL DU CINEMA ET DE L'IMAGE (CNCI)

An Acquisition for History

The Cinémathèque Tunisienne has positioned itself as an essential state structure for safeguarding the cinematographic memory of Tunisia, the Arab world, and Africa. Its current and future vision is to archive and promote a heritage of inestimable value.

A number of donations received recently will go a long way towards consolidating its future archives. Three acquired funds will guarantee its long-term survival. The first is the Kalthoum Bornaz collection. The second, just as important, is the Nouri Bouzid collection, which he bequeathed during his lifetime. Third is the immense Tahar Chériaa collection, which will serve to enrich the history of national and international cinema.



An Educational Mission

For the past 5 years, the Cinémathèque Tunisienne has been fulfilling its educational mission, aimed at a wide audience.

Its programming continues apace, with the continuation of a tribute cycle on Kenji Mizoguchi, with the screening of 8 of his restored films, and the cycle devoted to the filmography of Heiny Srour. A forthcoming cycle on David Lynch is also in the pipeline. Film concerts, exhibitions, and masterclasses have also been held. Meticulous work is currently being done on the Khemais Khayati collection.

[fr]

Une acquisition pour l'histoire

La Cinémathèque Tunisienne se positionne en tant que structure étatique indispensable pour la sauvegarde de la mémoire cinématographique tunisienne, arabe et africaine. L'archivage et la mise en valeur d'un patrimoine d'une valeur inestimable font sa vision actuelle et future.

Des donations reçues récemment consolideront éminemment son futur fait d'archives. Trois fonds qu'elle a acquis garantiront sa pérennité. Le premier est le fonds Kalthoum Bornaz. Le second fonds tout aussi important est celui de Nouri Bouzid qu'il lègue de son vivant, sans oublier, l'immense fonds Tahar Chériaa, qui servira à alimenter l'histoire du cinéma national et international.

Une mission pédagogique

Depuis 5 ans, la Cinémathèque Tunisienne assure sa mission pédagogique, destinée à un public large.

Sa programmation continue de plus belle avec le maintien d'un cycle hommage sur Kenji Mizoguchi, la projection de ses 8 films restaurés et le cycle consacré à la filmographie de Heiny Srour. Un prochain cycle sur David Lynch est en préparation. Des ciné concerts, expositions et masterclass ont eu lieu. Un travail méticuleux puise actuellement dans le fonds Khemais Khayati.

Lilia Ben Achour



"Lotte and Hans Hass"

> VIENNA FILMARCHIV AUSTRIA

**Colour in Film Conference
Hosted by Filmarchiv Austria**

Filmarchiv Austria is the safekeeper of five collections comprising the cinematic heritage of Austrian diving and film pioneer Hans Hass. Archivist Oliver Bruck has previously explored this moving image heritage and Hass's biography in his documentary film *Exploring Hans Hass*, while in a joint thesis project with HTW Berlin, student Rita Clemens investigated the colour sys-

tems behind his most famous feature. These initiatives have led to the decision to jointly organize, with Colour Group GB and HTW, the Seventh International Conference, Colour in Film, at the archive's Metro-Kino, which will take place 11-13 December 2023.



> VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

**The Richard Koszarski
– Erich von Stroheim Collection**

2022 saw the acquisition of American film historian Richard Koszarski's extensive and valuable collection of historical documents (papers, photos, film reviews) relating to the life and work of Vienna-born Hollywood director and actor Erich von Stroheim (1885–1957). The Richard Koszarski – Erich von Stroheim Collection will be researched, digitized, catalogued, and made accessible online in the course of the coming years. Erich von Stroheim has long played a significant role for the Austrian Film Museum: since 1966 his films have regularly been shown at the Film Museum and we have published books and DVDs on his oeuvre.

Paolo Caneppele

New Research Projects

Reel Adventures: The Austrian Film Museum holds an extensive collection of films shot in Vienna by private individuals between the 1920s and 1990s. Digital technologies including automated analysis will help to relate the films to places, historical events, technical and social developments, and the personal histories of the amateur filmmakers. The goal is a publicly accessible online platform.

Visual History of LGBTIQ+ in Austria and Beyond: Preserving and Curating Queer Ephemeral Media Spaces in an Age of Datafication is the first-ever analysis of audiovisual ephemeral self-documentation (home movies, amateur films, films documenting political and social movements, campaign videos) of the LGBTIQ+ community.

Katharina Müller



Made in Austria. Das Profil eines Werkes (1966) by Herbert Apfelthaler

The Austrian Film Museum's Environmental Sustainability Strategy

The Austrian Film Museum received the Austrian Eco-label for Museums on May 5, 2023, to acknowledge our commitment to a sustainable use of resources. In addition to conserving energy, we have implemented a wide array of sustainability measures, including up-cycled merchandise made from Film Museum posters and the series "Collection on Screen" showcasing films from our own collection. Other sustainability goals relate to our societal and social responsibility, ranging from a respectful working environment for the team of

the Film Museum to barrier-free access to our cinema and financial access relief for disadvantaged members of the community.

Sabine Maierhofer



Iluzjon's poster for the Long Night of Museums

> WARSAW FILMOTEKA NARODOWA - INSTYTUT AUDIOWIZUALNY (FINA)

The Long Night of Museums

As a part of the Long Night of Museums, *Iluzjon* cinema celebrated the 100th anniversary of the 16mm format. We screened three episodes of animation – a 16mm print, a 35mm print, and a DCP copy. The audience had a unique opportunity to watch a 16mm print on a big screen and see the difference between analog and digital projection, as well as watch film material on a vintage viewing table.

Exhibition of FINA's Collection of Film Equipment

We also prepared an exhibition of the design of the oldest film equipment from the FINA collection – cameras and projectors from the beginning of the 20th century, and pre-war Polish film posters.

03 News from the FIAF Executive Committee



Executive Committee Meeting on 15-16 April

The outgoing FIAF Executive Committee held its last meeting at Casa del Lago in Mexico City, 15 and 16 April 2023, just before the start of the 2023 FIAF Congress.

The EC first discussed the situation of the Oleksandr Dovzhenko Centre in Kyiv and decided to invite its director Olena Honcharuk to send a video statement to be screened to the 2023 General Assembly. It also discussed the recent restructuring of the National Film Archive of India and concerns were raised regarding the implications of its reorganization as a department of the National Film Development Corporation of India on its missions. It was decided to contact the leaders of the institution and ask for more information about this. The EC then examined several applications for FIAF membership, and unanimously approved the admission of the American Cinematheque as a FIAF Associate (see also the "New Affiliates" section of this *Bulletin*). Regarding the application of two other institutions – the Cinémathèque du documentaire (Paris) and the Asociación Guarango Cine y Video (Lima), the EC concluded that on the basis of the information provided, it was unable at this stage to approve their admission in FIAF.

The Executive Committee also reluctantly decided to suspend the Fundación Cinemateca Argentina from FIAF because of its repeated failure to pay its annual fee to FIAF for a number of years. The EC expressed its hope that the Fundación Cinemateca Argentina would

demonstrate its sincere commitment to FIAF over the next year by paying its annual fee by the deadlines set by the *FIAF Statutes and Rules*, in order to be fully reintegrated in our global network.

The EC confirmed its full support of Iván Trujillo Bolió's nomination as FIAF Honorary Member – a decision later ratified by the General Assembly in Mexico City. It also confirmed its unanimous recommendation of the Yale Film Archive's upgrade from Associate to Member status, a decision also ratified by the General Assembly later that week.

The EC also discussed the budgets prepared by the FIAF Treasurer. It noted the deficits forecast for the years 2023 and 2024, and possible solutions to balance future FIAF budgets were examined, such as the reduction of budgets for certain projects and a possible increase of FIAF annual fees.

The EC then discussed reports submitted about the three FIAF Commissions, the P.I.P., the FIAF Training and Outreach Programme, the *Journal of Film Preservation*, the FIAF Historical Archive and history Project, the Film Atlas Project, and the FIAF/Technès book *Tales from the Vaults*.

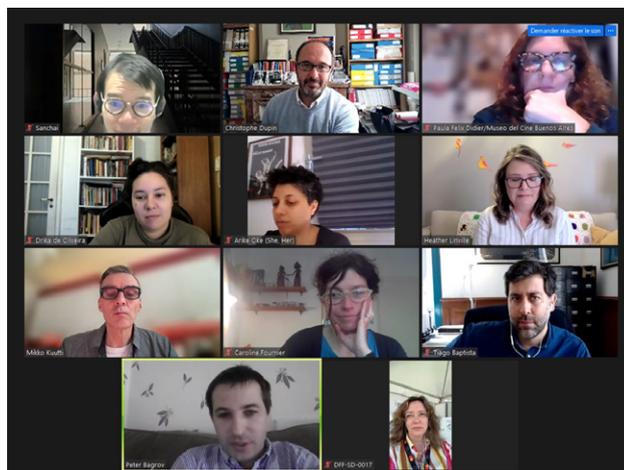
Finally, the EC discussed the future of FIAF Congress after the already allocated Congresses of 2024 (Bangkok) and Montreal (2025). As part of current debates on environmental sustainability of the film archiving sector (and of FIAF's activities in particular), suggestions were made about not holding an on-site FIAF Congress every year after 2025. The EC did not make a formal decision on the subject but agreed that the discussion should be pursued during the Second Century Forum and General Assembly in Mexico City.



Election of a new Executive Committee

On the second day of the 2023 FIAF General Assembly on 21 April in Mexico City, a new Executive Committee was elected. FIAF President Frédéric Maire, Secretary-General Michael Loebenstein, Treasurer Jon Wengström, and EC members Thomas Christensen and Brian Meacham having retired, the newly elected Executive Committee was likely to be rather different from the previous one.

The elections confirmed this – the EC welcomed seven new members, while FIAF had a new President (Peter Bagrov), Secretary General (Tiago Baptista), and a new Treasurer (Cecilia Cenciarelli). The seven EC members representing Members are Sanchai Chotirosseranee (Film Archive - Public Organization, Bangkok), György Raduly (National Film Institute Hungary - Film Archive, Budapest), Arike Oke (BFI National Archive, London), Caroline Fournier (Cinémathèque suisse, Lausanne), Ellen Harrington (DFF - Deutsches Filminstitut & Filmmuseum, Frankfurt), Mikko Kuutti (National Audiovisual Institute - KAVI, Helsinki), and Heather Linville (Library of Congress - National Audio-Visual Conservation Centre, Culpeper). The three EC members representing Associates are Paula Félix-Didier (Museo del Cine Pablo Ducros Hicken, Buenos Aires), Drika de Oliveira (Cinemateca do Museu de Arte Moderna, Rio de Janeiro), and Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai). For the first time in FIAF's history, there is a majority of women in the EC. All continents (except Africa) are represented.



First meeting of the new Executive Committee

The new Executive Committee held its first meeting via videoconferencing on 26 May. As is the rule during the first meeting of a newly elected EC, the meeting appointed the EC's Vice Officers. Sanchai Chotirosseranee was appointed FIAF's Vice President, György Raduly Vice Secretary-General, and Arike Oke Vice Treasurer. The EC also appointed interlocutors for each of the three FIAF Commissions: Caroline Fournier interlocutor Technical Commission, Mikko Kuutti for the Cataloguing and Documentation Commission, and Peter Bagrov for the Programming and Access to Collections Commission.

The EC then discussed where, when, and how the next EC meeting should take place. It was unanimously decided that it would take place in person somewhere in Europe, towards the end of November.

04 News from the Secretariat



FIAF Staff

The FIAF Secretariat's permanent staff in Brussels (Christophe Dupin, Elsa Degerman, Christine Maes, and Barbara Robbrecht, as well as our P.I.P. colleagues Rutger Penne and Anthony Blampied) were joined by two interns – Lucas Roger (February-March) and Victor Parissis (April-June) – as part of our ongoing partnership with two departments (History and Film Studies) of the University of Brussels. They both mainly worked on the cataloguing and digitization of the FIAF Historical Archive, under the guidance of our archival assistant Barbara Robbrecht.



Our graphic designer Lara Denil working on the JFP in the FIAF office.

We have also continued to work with our amazing team of regular freelance collaborators – in particular our graphic designer Lara Denil, who designed the

Journal of Film Preservation and the new book *Tales from the Vaults*, our website developer Jean-Pascal Cauchon (who is also working on the *Film Atlas* Project and for the CCAAA), our *JFP* Editor Elaine Burrows, our Training and Outreach Coordinator David Walsh, our copy-editor Catherine A. Surowiec, our translators Aymeric Leroy and Itz'iar Gómez Carrasco, and finally Camille Blot-Wellens, who is currently leading the project of revising the *FIAF Code of Ethics*.

FIAF Office

The house in which the FIAF offices are located in Rue Blanche, Brussels, is currently being sold. A few months ago, we therefore started looking for new offices, but we found nothing fully satisfactory, as there don't seem to be a lot of offices fulfilling our criteria on the market at the moment. We are now hoping that the new landlord will let us stay in our current premises until next year, as our busy schedule from September onwards will make it difficult for us our team to fit in an office move until next summer. When we moved to Rue Blanche in 2014, we did not think that we would have to move again after less than a decade. The significant disruption to the work of the FIAF Secretariat that this will cause is not something we are looking forward to. At least, the P.I.P.'s excellent financial results in 2022 have allowed FIAF to set some funds aside to limit the financial impact of the move.

FIAF Internship Fund

As part of the autumn 2022 round of funding, FIAF received an application from the Film Archive of the National Archives of Estonia, for scanner technician Mari Armei's internship at the Austrian Film Museum. Funding was granted and Mari Armei carried out her internship in Vienna in February. She sent FIAF her internship report a few weeks later, as required.

A new round of funding opened at the beginning of April 2023. It attracted more applications for internship funding than ever before. The selection committee appointed by the Executive Committee examined all the applications thoroughly and decided to financially support three for these internships by colleagues from Santiago de Chile, Ouagadougou, and Prague. The sub-

committee of the Executive Committee that made the selection as part for this round concluded that should there be more and more applications for internships in the future, the selection criteria should be further elaborated, in order to guarantee the most transparent selection possible.

The next round of funding will be open to all employees of FIAF affiliates in October.



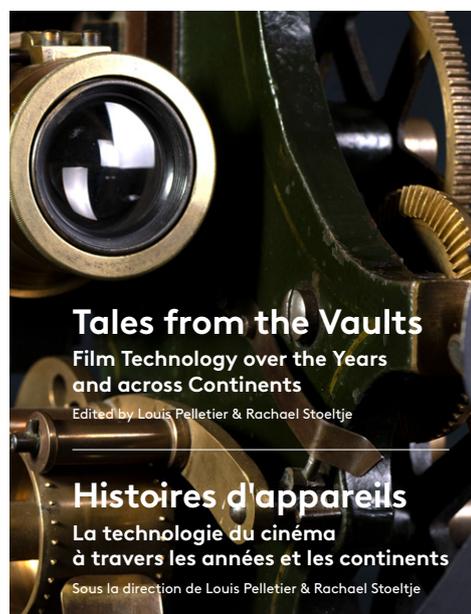
PhD student Sirine Pons consulting archival documents in the FIAF office.

FIAF Historical Archive and FIAF History Project

Thanks mainly to our archival assistant Barbara Robbrecht, we have continued to [catalogue](#) digitize, and [make accessible](#) large chunks of historical documents as part of our work on the FIAF Historical Archive. Our catalogue was until recently only a rough listing of the contents of each of our 600+ boxes. Over the last year, Barbara has re-opened each of these boxes one by one and catalogued their contents at item level. As a result, an online catalogue offers researchers a more detailed description of our archival collection. Thank to the help provided by the two interns, we have added a number of digitized documents to the History Section of the FIAF website – in particular all [Annual Reports](#) submitted by FIAF affiliates in the history of FIAF (Annual Reports submitted in the last 20 years are only visible to logged-in members of the FIAF community). We are also working on a new, improved version of the FIAF Historical Archive catalogue, that will be more user-friendly for both cataloguers and researchers.

Barbara also continues to support the research of the authors of the thematic chapters of the forthcoming FIAF History book, as well as other researchers exploring our archive, such as French PhD student Sirine Pons in April.

As far as the book project is concerned, we are still missing a few thematic chapters. Reminders have been sent, and hopefully we will have most of them by the end of the summer. Christophe Dupin must also find some spare time in his busy schedule at the FIAF Secretariat to start researching and writing the general introduction to the book. He and his co-editor André Stuffkens will have a meeting in Brussels on 13 July to plan the next stages of the project and start discussing a possible release date for the book.



Tales from the Vaults: Film Technology over the Years and across Continents

This long-awaited book co-published by FIAF and Technès has finally been published and will be launched on 30 June in Bologna during Il Cinema Ritrovato. On that occasion, a round-table discussion will bring together Technès and FIAF representatives, as well as the two co-editors Louis Pelletier and Rachael Stoeltje, and book contributor Donata Pesenti. The book will be on sale at the festival's bookfair, and is now already available for purchase [via the FIAF website](#).

Tales from the Vaults: Film Technology over the Years and across Continents collects 100 stories of boundless creativity and ingenuity. Submitted by the archives and film preservationists who now care for this long-neglected heritage alongside historians, these tales cover a wide

range of pre-cinema, cinema, video, and digital devices developed since the 18th century, and used all around the world by filmmakers, showmen and women, hobbyists, and archivists. The foreword is by Christopher Nolan.



James Layton presenting the Film Atlas project at the Cinémathèque française in March 2023.

Film Atlas Project

Initiated in January 2022, *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 format, soundtrack, and color process ever invented. This web-resource is now likely to exceed the 600 entries originally planned for this project!

James Layton and Crystal Kui, in collaboration with our web programmer Jean-Pascal Cauchon, have continued to work on this very exciting FIAF-supported project, which is due to run until 2026. Work on the website backend, including the underlying database structure and the data entry form, has now been completed, and the web programmer is now working on the frontend infrastructure and other special features. He plans to complete a working beta site by the beginning of 2024. The cost to FIAF of this project is coming from the Eileen Bowser Fund. The other two funding partners are the George Eastman Museum and the Louis B. Mayer Foundation.

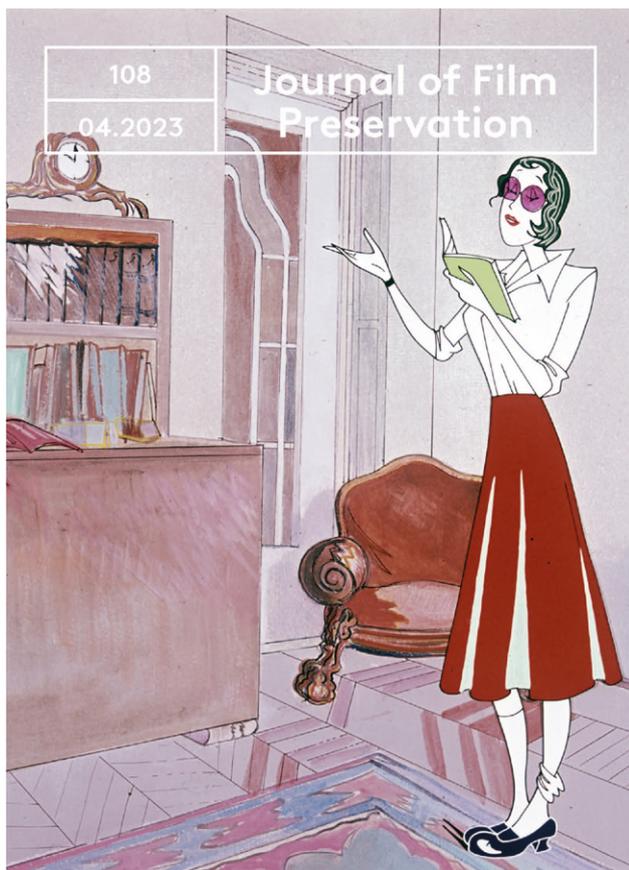
James Layton gave a first public presentation on the *Film Atlas* at this year's "Toute la mémoire du monde" festival at the Cinémathèque française in Paris on 8 March, and a second one to the FIAF community during the FIAF General Assembly in Mexico City on 20 April.

Home Movie Handbook

FIAF is providing financial support (via its Eileen Bowser Fund) for the *Home Movie Handbook* project initiated by a group of film archivists around the world. The *Home Movie Handbook* will be a practical guide for archivists that covers key topics and case studies related to the accession, cataloguing, preservation, and presentation of home movies. The aim of this project is to gather voices and perspectives from across the FIAF community, as well as from home movie archivists and specialists from around the world, and distill them into a handbook that records current practices and serves as a general reference source for archivists and scholars. The handbook is meant to offer a practical guide—principally for film archivists and curators—to the acquisition, organization, and provision of access to home movies by and within a moving image archive. Recognizing the different missions and needs of individual archives and collections, this handbook does not define the policies, procedures and philosophies as "best practices", but instead offers them as actions and ideas that can be adjusted according to need. At the same time, we aspire to make this handbook accessible and useful for a more general public curious to learn more about this subject.

The Project recently concluded a survey about policies and practices, distributed to all FIAF affiliates and other home movie-holding archives around the world, which received responses from 27 archives. The data will be used to inform the ongoing work on the handbook. The Project will soon seek a Project Coordinator to shepherd the project to press, with funding from FIAF.

05 News from the *Journal of Film Preservation*



The 108th issue of the *Journal of Film Preservation* was the first to be printed in colour throughout. It also returned to an earlier, smaller format. This came about through advice from the printing facility in Brussels to which we transferred (although the printing company remains the same). The changes not only make the *Journal* easier to work with during our layout process but will also be more ecological and help keep our costs down.

Issue #108 was tightly packed – indeed, we had to hold over one or two submissions for lack of space – and led off with the speech Tilda Swinton made on the occasion of her receiving this year’s FIAF Award. An increasing percentage of the *Journal* deals with the use of digital processes; this time we had another chapter of the Technical Commission’s *Digital Statement*, an examination of digital storage options, a survey of the ways in which a number of European affiliates are turning to digital methods, how the Flemish film heritage is

being collected and digitized, and how digital methods were crucial to the recent restoration of *Invaders from Mars* (1953). In addition to publishing our first contribution from the People’s Democratic Republic of Korea, we also carried a number of articles on 9.5mm, which celebrates its centenary this year.

Issue #109 will continue the 9.5mm story with an article on the restoration of 1928’s *L’occhio di Shivah* and move on to aspects of 16mm – another centenary. We are planning a photo-essay on film rescue in Mumbai and something on the rapturous reception awarded to the Bachchan films shown across India to mark the actor’s 80th birthday. There will also be a mini-dossier on cinema exhibitions, compiled in partnership with the French research project CinEx, a discussion of the restoration of 1922’s *Foolish Wives*, an article outlining the tenuous situation of Ukraine’s Dovzhenko Centre, as well as one or two other topics. The Review section is scheduled to include seven books, first among these being FIAF’s own publication, in partnership with Technès, *Tales from the Vaults: An Illustrated History of Film Technology Around the World*.

As is usual at this point in the production process, it possible that some articles will not go ahead and that others will be included, but we hope the upcoming issue will be as informative and entertaining as its predecessor.

Elaine Burrows, JFP Editor
Jfp.editor@fiafnet.org

06 News from the P.I.P.

> FIAF History

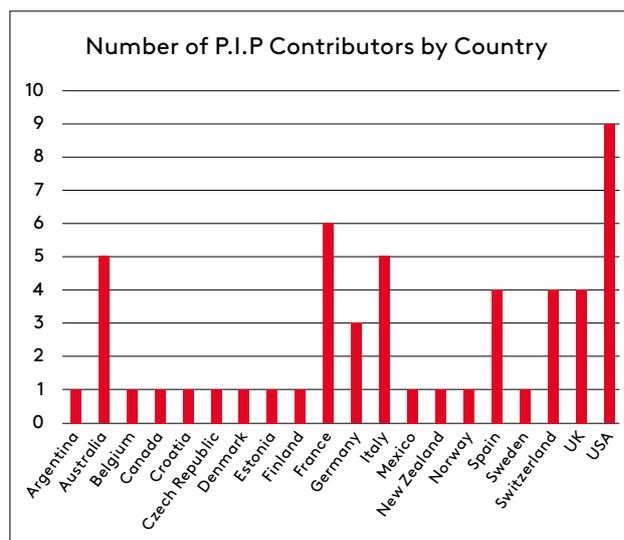
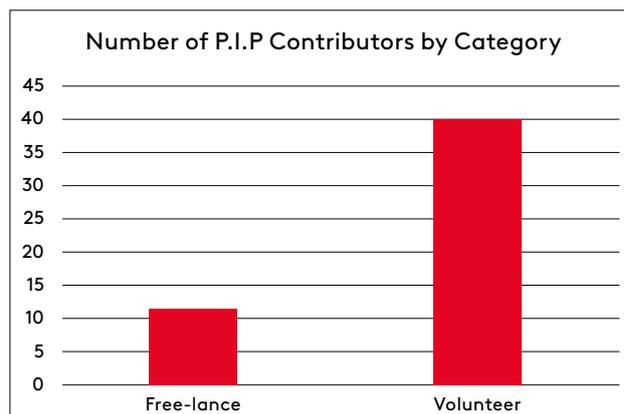
The book *FIAF's Periodicals Indexing Project: Celebrating the P.I.P.'s First 50 Years, 1972-2022* (published in September 2022) can still be purchased from the [FIAF website](#). The official price is 35€ (shipping costs included) but FIAF affiliates can enjoy a 20% discount. A review of the book (written by Thelma Ross) was published in the April 2023 issue of the *Journal of Film Preservation* (no. 108, pp. 161-163).

My experience as lead author and editor of the P.I.P. celebration book will be a big help with two articles which I am currently preparing for the upcoming FIAF History Book. Besides a chapter on the history of the P.I.P. (which draws heavily on the chronological framework and 50 milestones of the celebration book), I will also deliver an overview of the history of the FIAF Documentation Commission (covering the period 1969 to 1997).

Some Graphics on P.I.P. Contributors

The huge majority of P.I.P. contributors are so-called "volunteer indexers", who provide indexing on behalf of their institution (mostly but not exclusively FIAF affiliates). The P.I.P. can also rely on a pool of freelance indexers, who are paid for their work and can deliver indexing on very short notice.

Rutger Penne
P.I.P. Editor
r.penne@fi afnet.org



07 News from the Commissions

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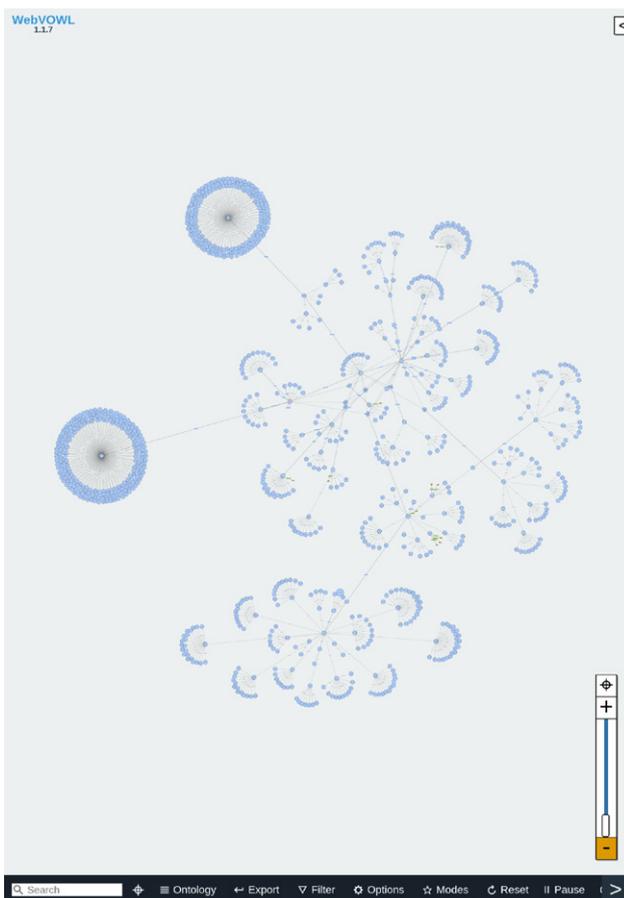
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> Cataloguing and Documentation Commission (CDC)

Launch of FIAFCore Ontology for Film Archives

The Documentation and Cataloguing Commission are preparing for the 15 July launch of the FIAFCore ontology for film archives. This project is the outcome of an intense series of workshops earlier in the year, motivated by the desire for an independent model which can be used for harmonization and data exchange into the future. The ontology is heavily based on the *Moving Image Cataloguing Manual*, as well as drawing on other FIAF resources such as the Technical and Filmographic glossaries.

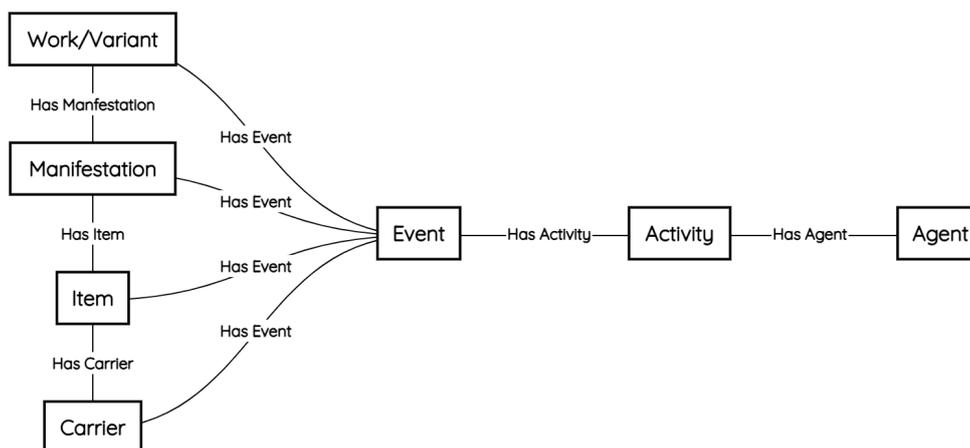
The release will be published to the new FIAF GitHub page at <https://github.com/FIAF/FIAFCore> and documentation can be found at <https://fiafcore.org/>.



Any feedback or expressions of interest in collaboration from the community are welcome!

FIAF Commissions' Thursday Online Workshops Series

The CDC has organized a successful workshop in our FIAF Commissions' Thursday Online Workshops series so far: an "Advanced FFMPEG course" with Reto Krommer. Two more events are planned for 2023: "Introduction to the Open Archival Information System (OAIS) for Film Archives" and "METS and Premis in your Film Archive – A Case Study from the Cinémathèque suisse". Please keep checking the [FIAF website](https://fiafnet.org/) for updates!



Workshop “Not Just Non-Film Materials’ – Cataloguing Film-Related Materials”

The CDC held a workshop with the working title “‘Not Just Non-Film Materials’ – Cataloguing Film-Related Materials” on 25-26 May 2023 at the Swedish Film Institute (Stockholm), which was received with great enthusiasm by the participants. You can find the slides from the presenters and photos from the event on a [dedicated page of the FIAF website](#).

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

To help researchers to access film-related documents and Special Collections, FIAF first produced several paper editions of the *International Directory of Film and TV Documentation Collections*, and then updated the *Directory* in electronic form until 2008.

In 2018 the FIAF Cataloguing and Documentation Commission decided to update and enrich the information present in the *Directory* by creating a simple tool, allowing students, researchers, and archivists to identify where Special Collections are preserved and how to access them. Our contacts in the documentation centres of FIAF affiliates are currently being asked to update their entries in the new online *Directory*. Once this is done, it will be made accessible to all.

Adelheid Heftberger
Head of the CDC
cdc@fiafnet.org

Members of the CDC:

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

> Technical Commission (TC)

Revised Digital Statement 5

The TC will start working on a revised Digital Statement 5 on **digital storage** in the fall. During a recent TC meeting, it emerged that there might need to be some information about digital-born material, because the Digital Statement only discusses scanned material and DS5 discusses storage of digital material. This may be something to work on in 2023-2024.

As presented in April at the Congress, work on the research into **sound preservation and workflow documentation** continues, with interviews and documentation of sound preservation workflows.

Fundamental Archiving Resources (FAR)

Responding to the EC request for more basic information, this project compiles existing resources, and should be done by the end of the year. It will be a section available on the FIAF webpages, with resources for basic archiving, cataloguing, and other workflows. This is designed for institutions that need a starting point and a workflow for film archival practices.

Information sheets in multiple languages are being produced, and the goal is that the information will be presented in multiple languages as often as possible. We agreed upon a structure for this project – a webpage on the FIAF TC area of fiafnet.org, with subpages and links for PDFs of downloadable items, like the film-measure, and already existing elements.

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

FIAF Online Resource Updates

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

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

Numerous Other Projects

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

Projectionist Training Project with PACC

The TC and PACC are starting to discuss the possibility of coordinating projectionist meetings, to share knowledge and build community, especially surrounding the practices of analog film projection. These would be regional meet-ups for projectionists, in the local language, facilitated by a FIAF host. Chicca Bergonzi (PACC) and Camille Blot-Wellens (TC) are leading this initiative.

Céline Ruivo attended the LIFT meeting in Toronto (**Liaison of Independent Filmmakers**), and moderated a panel about how to build a network between analog archive labs and independent labs with Heather Linville (LOC), Nicolas Rey Leonor Castro (ANIM), and others.

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

The TC is also concerned that FIAF does not have a section on **health and safety** in our field. This may be a future topic for the TC.

The TC is investigating sustainable and documented methods of **tinging and toning processes** for new film prints.

Anne Gant, Head of the Technical Commission
AnneGant@eyefilm.nl

Members of TC:

Anne Gant, Eye Filmmuseum, Amsterdam (Head); Tiago Ganhão, Cinemateca Portuguesa/Museu do Cinema, Lisbon (Deputy Head); Caroline Fournier, Cinémathèque suisse, Lausanne; Camille Blot-Wellens, independent film archivist and historian, Stockholm; 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.

Caroline Fournier has a new position on the EC and will serve as interlocutor for the TC. Tiago Ganhão will become the Deputy Head of the TC.



PACC's second Open Meeting in Mexico City.



PACC's session at the 2023 FIAF Winter School.

> Programming and Access to Collections Commission (PACC)

In the past few months PACC organized or co-organized three outreach and education events which are worth mentioning and following up on.

In March, PACC participated in the FIAF Winter Programming School again. This year, our session dealt with accessing film elements for screening purposes, and was conceived based on an initial idea of Arianna Turci. Matěj Strnad as the Head of PACC moderated the presentations and discussion alongside Arianna Turci (representing the Cinémathèque royale de Belgique), Catherine Cormon (Eye Filmmuseum), and Elena Nepoti (British Film Institute). Peter Bagrov (George Eastman Museum) joined for the presentation part via a video call. The speakers presented the workflows in their institutions related to clearing film access inquiries, and then engaged in a lively discussion with the Winter School participants, for whom the session seemed to be very handy and practical. It also laid out some groundwork for PACC's current interest in "Access Documents", as it touched upon the existing differences between the represented archives (questions of lending "unique prints", rights clearance and liability procedures, different levels of detail for facility reports, etc.).

In April, with help from the 2023 FIAF Congress organizers and thanks to PACC corresponding member Tzutzumatzin Soto Cortés, we hosted a second edition of the so-called "PACC Open Meeting" with programmers. After last year's meeting in Bologna, this meeting in Mexico City actively engaged colleagues working in Latin America. Along with the PACC members present, 15 colleagues representing ten different institutions participated. Among the topics discussed were: the availability of screening elements, rights clearance practices, inter-archival loans, and the pricing of some of the major distributors. Sharing information on the costs associated with securing licenses for screenings of international heritage titles has again proven to be extremely crucial. Especially as such exchange can help the individual affiliates with situating themselves better in the overall context, and perhaps even lead to stronger negotiating position and more favourable prices. Some of the PACC-run or affiliated initiatives, such as the online e-resources or the Subtitling Network were also presented and discussed.

Most recently PACC hosted a productive and informative online workshop on rights. This was our first modest contribution to the Commission's Thursday Workshops series initiated by Adelheid Heftberger, who also principally designed this event and was one of its speakers. Heidi and Sabine Lang spoke on their rights clearance project at the Bundesarchiv, while Claudy Op den Kamp focused on the quotation exception, one of the virtually universal rules in the domain of copyright. Slightly over 20 participants were in attendance, most of them from FIAF-affiliated institutions. One of the



PACC's Thursday Workshop on rights. on 18 May.

main takeaways was indeed how much of what might at first be perceived as “written in stone” actually depends on practical interpretation, and could or should be understood as “cultural practice”. The workshop was also useful in gathering input and feedback for future online events of a similar kind. For this fall, PACC corresponding member Brian Meacham is preparing one focused on home movies – their acquisition, and rights and ethical matters pertaining to their accessibility. Another workshop will be put together to focus specifically on the topic of public domain.

To get in touch with the Commission on these or any other matters, please use pacc@fiafnet.org.

Matěj Strnad
Head of PACC

Members of PACC:

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

08 Training & Outreach



> Recent and Upcoming Training Events

2023 FIAF Programming Winter School

The 2023 Winter School took place on 6 and 7 March 2023 at the Fondation Jérôme Seydoux-Pathé and the Cinémathèque française in Paris. The organizing committee consisted once again of Christophe Dupin (FIAF), Samantha Leroy (Fondation Pathé), and Bernard Benoiel and Elise Girard (Cinémathèque française). Thematic sessions included “women programmers and programming women’s films” (a timely topic, a few weeks before the FIAF Symposium on Women in Film Archives in Mexico City); “film heritage festivals: the new generation”; “programming documentary film heritage”; “DVD publishing as an extension to film heritage programming”; a session led by the FIAF Programming and Access to Collections Commission (PACC) on the topic of “access to film collections for film heritage programmers”; and finally, a practical exercise based on the [FIAF Programming Game](#).

The course once again ran at full capacity. We could only accept 50 participants (from 19 countries), and had to turn away a few applicants. 34 of our 50 participants were employees of FIAF affiliates, and 32 were women. They were taught by 24 speakers from 12 different countries. Their feedback was once again on the whole very good.

Ateliers du patrimoine du FESPACO: “Archives Cinématographiques et Audiovisuelles africaines”

Following a first edition in October 2021, this three-day workshop on African Film and Audiovisual Archives was organized by the Cinémathèque africaine de Ouagadougou in collaboration with FIAF (which took part in the elaboration of the programme and provided some funding), the French CNC, and the Cinémathèque Africaine. It welcomed over 40 participants from Burkina Faso and other francophone African countries, and included a number of theoretical lectures and practical workshops led by various African and European experts. One of the outcomes of the event was the proposal to create an association of African audiovisual archivists.



Budapest Workshop.

FIAF Short Technical Training Courses

We ran a very well-appreciated training course in May, kindly hosted by the National Film Institute of Hungary – Film Archive, who also provided a number of their experts to deliver lectures and run workshops. The 20 participants endured a gruelling series of lectures, practical demonstrations, and hands-on activities over the two days, and came out of it better informed and still smiling. The opportunity to learn more of the craft of film archiving while also seeing a major film archive at work and at the same time forging new contacts was greatly appreciated, even though the limited time meant that the teaching was very intensive and compressed.



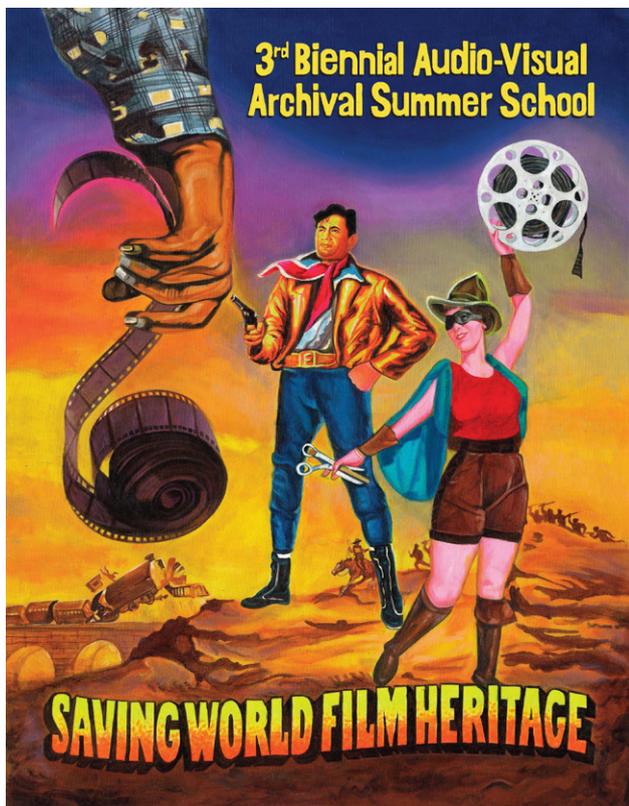
Riga Workshop.

Following the success of the course in Budapest, the FIAF Training & Outreach Programme ran another short course in Riga, Latvia, this time including cataloguing, from 19 to 21 June. This three-day training event, organised in association with the Baltic Audiovisual Archival Council, was hosted by the Latvian Film Archive and took in 20 participants primarily from Estonia and Latvia, but also with attendees from Lithuania, Canada, Croatia, Italy, and Mexico. An intensive programme dealing with both film and digital technology, taught by Etienne Marchand from INA in France and by David Walsh, was greatly enriched by the CDC's head, Heidi Heftberger, leading a set of very lively discussions on various aspects of cataloguing and metadata. After two days of lectures held in the lovely old town of Riga, the course moved to the archive's Soviet-era premises out of town for some hands-on experience of working with film and digitisation.



CDC Workshop in Stockholm

The T&O Programme also supported a FIAF Cataloguing and Documentation Commission Workshop entitled "So Much More Than Non-Film: Cataloguing Film-Related Materials", which took place on 25 and 26 May at the Swedish Film Institute in Stockholm. The 48 students attended a mixture of lectures and workshops given by specialists from European FIAF-affiliated archives and other institutions. (See also the FIAF Commissions' section of this Bulletin.)



BAVASS 2023

This year's Biennial Audio-Visual Archival Summer School (BAVASS) will be in Delhi, India, 10-19 October. It will cover a wide range of topics over the 10 days, and will be open to anyone, although by offering scholarships to deserving applicants we hope to encourage participants to attend from regions where AV heritage is less well-supported. Registrations will open on 14 July. For more information, visit <https://www.fiafnet.org/bavass-2023>.

> Other Projects

FIAF Disaster Management Handbook

Readers will perhaps be weary of yet further slippage in the expected date of completion of this work, and again we apologize for the delay. After a lengthy period of inaction due to other matters taking up our time, we are now heading towards the finish. Most of the Handbook is ready, but there remain a couple of contributions yet to be completed, and these are taking longer than expected. It is worth mentioning that there is a

paucity of research on the treatment and recovery of many of the types of material in a film archivist's care, particularly film exposed to flooding, and anyone hoping for a simple recovery procedure in such a situation will be disappointed: drenched film is a seriously tricky thing to deal with, so good disaster preparedness means taking every possible precaution to prevent it getting wet in the first place!

Campaign to raise awareness of the plight of AV media

Eagle-eyed readers will notice that one of the stumbling blocks in the way of pursuing this proposed campaign is the lack of a catchy title, the working title "Lost Forever" having been deemed too negative and not obviously related to film. The reality is that we only have the resources to implement a campaign of very limited ambition, but we believe this at least is better than nothing, given the parlous state of AV media around the globe. We still intend to launch it this year, and apologize in advance if our much-heralded campaign fails to gain much traction against a very noisy background of worthy causes competing for attention.

09 FIAF Award

> 2023 FIAF Award



Guillermo del Toro attends MoMA's Film Benefit on 8 December 2022.
Photo: Neil Rasmus/BFA.com

Every year since 2001, when Martin Scorsese received the first FIAF Award for his pioneering work in the cause of film preservation, the FIAF Award has been presented to a well-known film personality whose experience and personal dedication to the preservation of, and access to, the world's film heritage matches FIAF's missions. The recipient of the FIAF Award is chosen by the FIAF Executive Committee on the basis of a short-list of nominations submitted by staff members of all FIAF-affiliated archives, cinematheques, and film museums worldwide. Previous illustrious recipients of the FIAF Award include Manoel de Oliveira (2002), Ingmar Bergman (2003), Geraldine Chaplin (2004), Mike Leigh (2005), Hou Hsiao-hsien (2006), Peter Bogdanovich (2007), Nelson Pereira dos Santos (2008), Rithy Panh (2009), Liv Ullmann (2010), Kyoko Kagawa (2011), Agnès Varda (2013), Jan Švankmajer (2014), Yervant Gianikian and Angela Ricci Lucchi (2015), Jean-Pierre and Luc Dardenne (2016), Christopher Nolan (2017), Apichatpong Weerasethakul (2018), Jean-Luc Godard (2019), Walter Salles (2020), Amitabh Bachchan (2021), and Tilda Swinton (2022).

At its November 2022 meeting, having carefully examined the various nominations received, the FIAF Executive Committee decided to support the nomination of the Mexican film director Guillermo del Toro, which was put forward by Hugo Villa Smythe, Director of the Filmoteca de la UNAM in Mexico City, in recognition of

del Toro's well-known long-time passion for, and knowledge of, Mexican cinema and film history more generally, as well as his personal dedication to the rescue, preservation, and restoration of Mexican film classics such as *El Suavecito* (F. Méndez, 1951), and his appreciation of the work done by film archives and cinematheques (not least the Filmoteca de la UNAM) to achieve these essential missions. The EC hoped that Guillermo del Toro would be able to receive the Award in Mexico City during the FIAF Congress, but he was not available. The FIAF Secretariat is currently discussing with Mr. del Toro's entourage possible dates, venues, and events at which he could be presented with the 2023 FIAF Award in the latter half of the year. We will keep you posted!

> 2024 FIAF Award

A new call for nominations will be sent out to the FIAF community in September, and the FIAF Executive Committee will discuss these nominations and make a final decision on the recipient of the 2024 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 who is 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 submit a nomination form when we open the call in September – and please provide the strongest possible arguments to back your nominee, as the EC will examine them thoroughly.

10 FIAF Congresses



> 2023 FIAF Congress in Mexico City

The 2023 FIAF Congress took place at Casa del Lago in the middle of the Bosque de Chapultepec in Mexico City from 16 to 21 April, with over 300 delegates registered. It was magnificently hosted by Hugo Villa Smythe and his colleagues of the Filmoteca UNAM and UNAM's Casa del Lago.

Financial support via the Christian Dimitriu Fund enabled eight colleagues from the FIAF network to travel to Mexico City for the 2023 Congress: Alexandra Falla Zerrate (Bogotá), José Enrique Rodríguez (Santo Domingo), Macarena Bello (Santiago de Chile), Henry Caicedo Caicedo (Bogotá), Paúl Narváez Sevilla (Quito), Drika de Oliveira (Rio de Janeiro), Devleta Filipovic (Sarajevo), and Dorota Lekka (Warsaw).

The Congress kicked off on Sunday 16 April in the evening with a welcome cocktail reception that took place at the Museo Nacional de Antropología, where the Congress delegates were given guided tours of the museum's magnificent collections.

The next two days were devoted to the excellent symposium on "Women, Cinema, and Film Archives" – an important topic, and many great papers were delivered on the beautiful stage of the open-air auditorium of Casa del Lago by (mainly, but not only) women film archivists and academics. Tribute must be paid to the Symposium's Scientific Committee led by UNAM's Mariana Gándara for their excellent work selecting the papers and programming the event. Note that all sessions were video-recorded and will be available online in the next few weeks.



Wednesday was, as usual, the day of the Second Century Forum, FIAF Commissions' workshops, and regional meetings. The Second Century Forum tackled two separate (but not unrelated) topics: the environmental (and financial) sustainability of FIAF, and the current revision of the [FIAF Code of Ethics](#). These two sessions, led by Michael Loebenstein, Camille Blot-Wellens, and Peter Bagrov, gave rise to a rich discussion with the Congress delegates on these important topics. It will no doubt be pursued by the new Executive Committee in the next few months. It is also expected that the draft of a revised FIAF Code of Ethics will be ready to be discussed by the 2024 General Assembly in Bangkok.

The FIAF General Assembly took place on Thursday 20 and Friday morning 21 April. For the second year in a row, we were able to offer a fully hybrid meeting, thanks to the hosts' great technical team and the FIAF Secretariat's hard work. Various colleagues unable to be present in Mexico City 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 General Assembly, the GA first heard the outgoing President's last annual report. The Secretary-General then led the session on affiliation issues. He opened the session by showing a recorded video message from Olena Honcharuk, head of the Oleksandr Dovzhenko National Centre, FIAF's Member in Ukraine, on the ongoing difficult situation of that institution. The representative of the American Cinematheque, the new FIAF Associate admitted by the Executive Committee a few days earlier, then came on stage to introduce his institution to the FIAF community (see also

the first section of this *Bulletin*). The General Assembly also ratified the upgrade of the Yale Film Archive (New Haven) from Associate to Member status, which had been unanimously recommended by the Executive Committee, after hearing its Managing Archivist Brian Meacham explain why his institution was applying for full Membership. The General Assembly then elected former FIAF President Iván Trujillo Bolio as an Honorary Member of FIAF by a near-unanimous vote, after Honorary Member Robert Daudelin had spoken in favour of this nomination on stage (see also below).

The GA also heard the Treasurer's last financial reports and budgets, and later voted in favour of approving the revised 2023 budget and initial 2024 budget, which included the proposal to stop publishing a paper version of the *FIAF Directory* from 2024 onwards (although the FIAF Secretariat will make sure that an electronic list of FIAF affiliates' contacts will still be published at regular intervals).

The delegates then heard the usual reports from the FIAF Secretariat, the Periodicals Indexing Project, and the three FIAF Commissions, as well as updates on FIAF's projects and publications, and on the work of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) and that of regional associations.

The last topic of the day was future FIAF Congresses. The Thai Film Archive and Cinémathèque Québécoise representatives provided brief updates on the preparations for their respective Congresses in 2024 and 2025. At the Secretary-General's suggestion, the General Assembly then agreed not to make a decision about the

2026 FIAF Congress until next year, so that further discussions can be held on whether FIAF should continue to organize an in-person Congress every year or not.

The second day of the General Assembly on Friday 21 April was devoted to the Executive Elections (see the Executive Committee section of this *Bulletin*) and the Open Forum, after which the Congress delegates visited Filmoteca UNAM (where they were [filmed on 35mm](#) with a 1930 35mm Askania camera). The Congress ended with a cocktail reception and a screening hosted by the Cineteca Nacional.

Our colleague Mikko Kuutti (KAVI, Helsinki) has once again generously shared some of the many beautiful photos he took during the FIAF Congress in Mexico City with the FIAF community. You will find them [here](#). Should you want to use any them for an online or print publication, please contact Mikko directly to obtain permission: Mikko.Kuutti@kavi.fi.



> Iván Trujillo Bolio Elected FIAF Honorary Member

On Thursday 20 April 2023 in Mexico City, Iván Trujillo Bolio was elected FIAF Honorary Member by a unanimous vote of the delegates present or represented at the FIAF General Assembly. He joins the [select group of people](#) honoured by FIAF for their “long and dedicated service to the Federation and [their support to] its affiliates” (Rule 42 of the *FIAF Statutes and Rules*). His Honorary Member medal was presented to him by former FIAF President (and FIAF Honorary Member) Robert Daudelin, who had strongly supported his nomination in a moving speech to the General Assembly.

Born in Tabasco, Mexico, in 1954, Iván Trujillo Bolio is a graduate of the Centro Universitario de Estudios Cinematográficos (CUEC) and the Facultad de Ciencias of the Universidad Nacional Autónoma de México (UNAM). His short film *Mariposa Monarca... adivinanzas para siempre* (1985), won the Ariel for Best Documentary Short Film. He started working at the Filmoteca UNAM in 1980, then under the leadership of Manuel Gonzales Casanova. In 1989 he was appointed General Director, a position he held until 2008, during which time he contributed to the dissemination, preservation, and teaching of film and to the support of multiple national and international festivals, as well as increasing the institution’s collection, which grew from 15,000 to more than 40,000 titles. His work at the head of the Filmoteca contributed to the institution receiving the Golden Ariel in 2003, thanks to his work in the preservation and promotion of Mexican cinema.

Iván Trujillo Bolio joined the FIAF Executive Committee in 1993. He was FIAF’s Vice President from 1993 to 1999, and then succeeded Michelle Aubert as FIAF President until 2003. He played a key role in the creation of the annual FIAF Award in 2001, and presented the first three to Martin Scorsese (2001), Manoel de Oliveira (2002), and Ingmar Bergman (2003). Along with the then-Senior Administrator Christian Dimitriu, he was also a great ambassador for Latin American film archives and helped their integration into the FIAF network. He was instrumental in the development of the “Escuela Sobre Ruedas” (Schools on Wheels) training programme for Latin American film archivists in the first decade of the 21st Century.

From 2008 to 2010 he was Mexico’s cultural attaché in Cuba, then headed the Guadalajara International Film Festival (FICG) from 2010 to 2018. He went back to UNAM in 2019 as director of TV UNAM.

> Future FIAF Congresses

The 2024 Congress will be hosted by the Thai Film Archive and will take place in Bangkok from 21 to 26 April 2024. You can view a teaser [here](#). The 2025 Congress will be hosted by the Cinémathèque québécoise and will take place in Montreal from 27 April to 2 May 2025. The hosting of FIAF Congresses after 2025 is being discussed by the Executive Committee and will be decided by the next General Assembly.

11 CCAA & Partner Associations



CCAAA Board meeting on 20 June.

> CCAA

The CCAA Board met twice via videoconferencing in the first half of 2023 – on 27 March and on 20 June.

With the help of the CCAA Project Coordinator Lou Burkart, the CCAA has been working on the modernization and restructuring of the [CCAAA website](#), and discussed the the organization of the 2023 World Day for Audiovisual Heritage (on 27 October) and the promotion of the event via the CCAA website. It has also started discussing plans for the next [Joint Technical Symposium](#), the topic of which is likely to be the sustainability of the audiovisual archiving sector. The CCAA Board is also currently investigating different options for registering the CCAA as a legal entity. Although the CCAA has existed since the turn of the millennium, it is still to this day an informal gathering of audiovisual archiving associations.

The next CCAA Board meeting will take place around the date of the World Day for Audiovisual Heritage on 27 October.



> ACE

A Season of Classic Films 2023

Building on the success of previous years, *A Season of Classic Films* returns to cinemas for a fourth edition, to continue to raise awareness about the work of European film archives and advocate the significance of film preservation and cinema culture, especially to younger generations. This year's edition comprises a diverse programme curated by more than 20 European film heritage institutions. The films range from early silent classics, to thrillers and romantic comedies, and to works that focus on social issues such as feminism or the impact of urban planning on the environment.

The newly restored films will be presented as free screenings between June and December 2023 across European cinemas, featuring introductions by filmmakers and archivists, parallel exhibitions, etc. Many of the films will also be globally accessible online. All films will be available with English subtitles. The films are presented in a [catalogue](#) with practical and contact information about each film to enable further distribution.

In 2022, *A Season of Classic Films* started to award a special grant to an initiative in which at least three European film archives collaborate on a single restoration. The objective of this grant is to underline the importance of preservation and restoration of film heritage through transnational collaboration of film institutions. This year's esteemed jury, made up of filmmakers Radu Jude and Saodat Ismailova, ARTE France general director Olivier Père, and film curator-educator Cecilia Barrionuevo, chose *A halál után* (1920) from an

array of proposals submitted by Europe's film heritage institutions. The programme details and restoration grant were unveiled at the [Cannes](#) Film Festival.

The initiative is supported by the EU Creative Europe MEDIA programme. For the dates and access links to the events, please visit ACE's [website](#) and social media.

Paulina Reizi
Coordinator of *A Season of Classic Films*
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Welcome AMIA Fellows!



> AMIA

The 2023 AMIA Pathways Fellowship

The AMIA Pathways Fellowship supports paid internships in combination with mentorship and professional development training to forge pathways in the audiovisual preservation field for people from groups historically underrepresented in the profession at any level of their career.

The 2023 Fellowship started in June, with Fellows beginning their internships and weekly curriculum. Mentorship will begin in July and continue through the end of the year, and the Fellows will present about their experience at the AMIA conference in November. The Fellowship is funded through a grant from the *Institute of Museum and Library Services (IMLS)*.

More about the Fellowship is here: amia.link/pathways



AMIA 2023: November 15-17, 2023

In addition to its regular programming, AMIA's upcoming annual conference will offer two program streams. The first, to mark the 20th anniversary of the AMIA Small Gauge Symposium (2001) and the centennials for 9.5mm and 16mm film, the **Small Gauge and Amateur Film Committee is excited to host a celebratory symposium as part of the 2023 annual AMIA conference.** The symposium will take stock of accomplishments within our subfield over the last two decades, spotlight and examine current issues and concerns, and help determine priorities and directions for the near- and long-term future.

Many already marginalized communities have come under fire as legislation is enacted, hate crimes rise, and dangerous rhetoric is all too commonplace. The second stream, **Amplifying Voices: Communities Under Fire**, is intended to highlight and give voice to the work of archives and community activists, ensuring the histories of these communities are collected and preserved.

The conference will open with a keynote address from Dr. Raymond Doswell, Executive Director of Greenwood Rising. AMIA 2023 will be held 15-17 November 2023, in Tulsa, Oklahoma.

Laura Rooney, AMIA Managing Director
amia@amianet.org



> ARSC

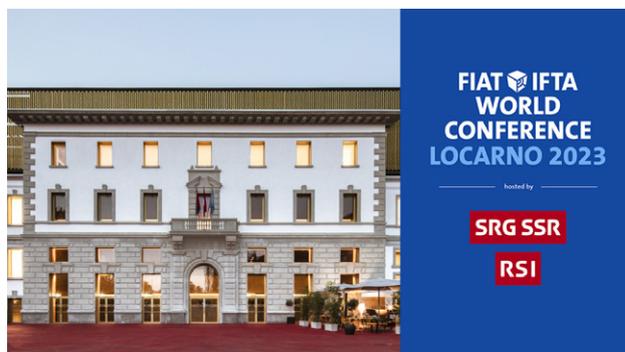
ARSC Announces the Recipients of its Independent Initiatives Awards in Service to Historic Sound Recordings

The Association for Recorded Sound Collections has announced the recipients of this year's **ARSC Awards for Independent Initiatives**.

- **Sophie Abramowitz** – for her insightful biographies of forgotten female blues singers, her preservation of the records of consequential music festivals, labels, and promoters, and for her potential to advance the study of recorded sound.
- **Ryan Barna** – for his preservation of a one-of-a-kind trove of primary documents assembled by a leading historian of the recording industry, and for making these essential documents freely available to the public.
- **Patrick Feaster** – for his pioneering study of the earliest experiments in sound recording, and for his innovative application of technical analyses to illuminate our understanding of the historical record with forensic rigor.
- **Regan Sommer McCoy** – founder of the Mixtape Museum, for her dedicated efforts to preserve and archive mixtapes one cassette or massive collection at a time, and for telling the stories of Hip-Hop, its creators, and its cultural significance.

ARSC is pleased to honor these passionate, driven, ingenious individuals who are advancing the field of sound recording on their own, outside their professional duties. Its **Independent Initiatives Award** carries a no-strings-attached prize of \$5,000 per recipient to support, encourage, and promote their good works. Recipients will be honored the evening of May 20 at the association's annual [awards ceremony](#) held at the DoubleTree Pittsburgh Downtown. Contact David Giovannoni for further information and for press access to award recipients.

David Giovannoni
Chair, ARSC Independent Initiatives Committee



> FIAT-IFTA

FIAT/IFTA World Conference

The annual FIAT/IFTA World Conference will take place in Locarno, Switzerland, October 17-20. This year's theme is "Blame it on the algorithm!" FIAT/IFTA will follow up closer than ever on what's happening at the media, technology and content crossroads.

Join FIAT/IFTA for their first Conference in Europe in three years to learn from experts in the field, meet colleagues from around the world, and explore the beautiful city of Locarno.

In the coming weeks, more information will be available on the [FIAT/IFTA website](#) and social media accounts.

Sebastian Martin
FIAT-IFTA Network and Communications Coordinator
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> IASA

IASA held a remarkable conference in Mexico City at the Fonoteca Nacional last September. The [2023 annual conference](#) is being held in Istanbul, Türkiye, at Istanbul University in partnership with the International Council for Traditional Music (ICTM). Sponsorship opportunities are available [here](#). The IASA Training and Education Committee holds the annual training programme in August at the Shanghai Conservatory of Music. IASA also launched [new awards](#) for members. Please nominate yourself or someone you think would be interested in investing in our global community. IASA members are eligible for discounted conference registration rates, [research grants](#), [travel awards](#), and [more](#).

Tre Berney
International Association of Sound and Audiovisual Archives (IASA) | President
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> MediaArea

No Time To Wait 7

Národní filmový archiv will host the 7th **No Time to Wait** conference at Kino NFA Ponrepo in Prague 8-10 November 2023. No Time to Wait is a FREE three-day conference focused on open media, open standards, and digital audiovisual preservation, open-source development and the archive community, skill sharing, and related subjects. Archivists, developers, strategists, curious onlookers – are all welcome!

Registration, call for proposals and sponsorship are now open, at the event website <https://mediaarea.net/NoTimeToWait7>.



> SEAPAVAA

The 27th SEAPAVAA Conference

The Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) brought together 160 delegates from around the world for the 27th SEAPAVAA Conference, 8–13 May 2023. Hosted by the Thai Film Archive (Public Organization) in Pattaya, Thailand, it was SEAPAVAA's first in-person event since 2019.

With the theme "Sustainable AV Archives for the Community", delegates had the opportunity to engage with each other, and exchange experiences and share solutions in audiovisual archiving within the Asia-Pacific region. Visit [SEAPAVAA's Facebook page](#) to view films shared during the Archival Gems Screening.

SEAPAVAA is also thrilled to announce that the 28th SEAPAVAA Conference and General Assembly in 2024 will be hosted by the National Archives of the Republic of Indonesia (ANRI).

Sanchai Chotirosseranee
Secretary-General, SEAPAVAA
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12 Supporters

The total of FIAF Supporters amounts to 52 (31 commercial companies, 14 non-profit organizations, and 7 individuals).

> NEWS FROM FIAF SUPPORTERS

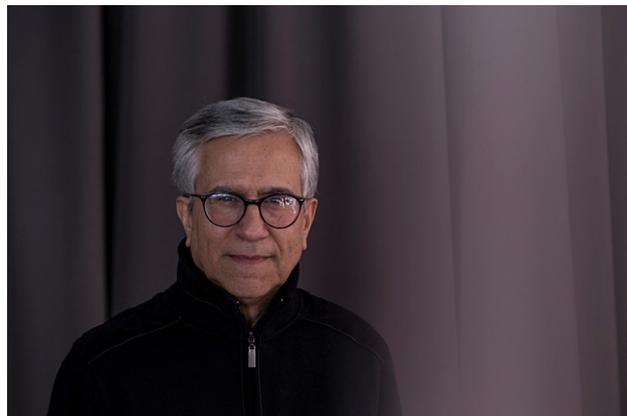


CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

João Luiz Vieira, Professor, President of the Advisory Board of the CPCB, participated in the launch of the Project "Niterói in images: digital repository of photographs and films", an Internet portal for the dissemination of historical photographic and audiovisual records. The project is being developed by the University Laboratory of Audiovisual Preservation (LUPA-UFF) through the public notice of Applied Projects, a partnership between the Municipality of Niterói and the University. LUPA aims to support teaching, research, and extension activities in the field of audiovisual preservation of the Department of Cinema and Video at UFF. Vieira is a Ph.D. in Cinema Studies from NYU.

Myrna Brandão

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Leo Lara, 2022



DFT – DIGITAL FILM TECHNOLOGY

DFT POLAR HQ Film Scanner – Now with WetGate!

DFT is currently introducing the Smart Motion WetGate for its DFT POLAR HQ film scanner. With this new option, both 16mm and 35mm film can be scanned in wet mode, eliminating run-marks, dirt, and other artifacts directly during the scanning process. The option is based on the DFT WetGate technology, which has already been used successfully with SCANITY and is the only genuine WetGate option available today. New for the DFT Polar HQ is that the supply unit is completely integrated into the machine cabinet, which eliminates the need for an additional rack including hoses from and to the scanner.

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JON GARTENBERG

Jon Gartenberg, formerly a film archivist and curator at MoMA, recently wrote an In Memoriam article about Adrienne Mancia, the re-known film programmer with whom he worked at MoMA and the Brooklyn Academy of Music. Jon also travelled regularly with Adrienne to festivals in Rotterdam, Bologna, and Pesaro. This remembrance was published in issue 108 of the *Journal of Film Preservation*.

Jon also returned to MoMA as [guest curator](#) of a career retrospective of filmmaker Warren Sonbert. Since this filmmaker's untimely death in 1995, Gartenberg has developed a [comprehensive program](#) for the preservation, distribution and exhibition of his films worldwide, as well as conservation of his papers and publications of his writings,

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Warren Sonbert with Bolex Camera, c. late 1960's



Hochschule für Technik
und Wirtschaft Berlin

University of Applied Sciences

HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW)
BERLIN

Colour in Film Conference

The Seventh International Conference, Colour in Film, organized by Colour Group GB, HTW Berlin, and Filmmarchiv Austria, will take place 11-13 December 2023 in Metrokino in Vienna, focusing on colour in underwater film, particularly the work of Austrian Hans Hass. The programme will include screenings, restoration studies, and keynote lectures on Hass, colours of the animal realm, and Lippmann photography. Confirmed speakers include silent film curator Elif Rongen-Kaynakçi, three-colour scholar Hanin Hannouch, Hass biographer Michael Jung, and evolutionary biologist Casper van der Kooi. Please join us as we explore how colours in film, photography, and nature merge and emerged.

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Imagica Entertainment Media Services, Inc., provides digital restoration services with high standards, including both picture and sound restoration. We have restored numerous films for highly appreciative customers both domestic and international, and many are screened at prestigious international festivals. We have package plans for HD, 2K, and 4K. Please contact us for further information.

In addition, we have released a webshop where you can purchase CINE KEEP2, whereby acid gas produced by the films can be absorbed and removed, preventing deterioration (<https://imagicaems.stores.jp/>).

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

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

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LES FILMS DU JEUDI

LES FILMS DU JEUDI

Les Films du Jeudi, with the support of the CNC, is currently working on Paul Fejos, Jean Renoir, and, in collaboration with the Cinémathèque française, Alberto Cavalcanti.

They have completed the restoration of Jean Renoir's *Tire au Flanc* (1928) and Alberto Cavalcanti's *Rien que les heures* (1926) at the Hiventy / Transperfect laboratory under the artistic collaboration of Daniel Borenstein, and are beginning the restoration of Alberto Cavalcanti's *En rade* (1927).

At Eclair Classics, with the support of the Cinémathèque royale de Belgique and the CNC, the restoration of Paul Fejos' *Gardez le sourire* (1933) has been finalized.



[fr]

Les Films du Jeudi avec le soutien du CNC travaillent en ce moment sur Paul Fejos, Jean Renoir et en collaboration avec la Cinémathèque française Alberto Cavalcanti.

Ils ont terminé au laboratoire Hiventy / Transperfect sous la supervision de Daniel Borenstein les restaurations de *Tire au Flanc* de Jean Renoir (1928), *Rien que les heures* d'Alberto Cavalcanti (1926), finalisent celle de *Gardez le sourire* de Paul Fejos (1933) et commencent celle d'*En rade* d'Alberto Cavalcanti (1927).

Chez Eclair Classics avec le soutien de la Cinémathèque royale de Belgique et toujours du CNC, c'est la restauration de *Gardez le sourire* de Paul Fejos (1933) qui vient de se terminer.

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LOCARNO FILM FESTIVAL

NEW: Locarno Heritage Monday

For the first time this summer, Locarno Pro, will offer, in the framework of Heritage Online, a full day dedicated to the Heritage film industry, on **Monday 7 August**. Panel discussions on the state of heritage film distribution, case studies and presentations of brand-new restored films, as well as industry screenings of classics, will be the core of this day. The full programme will be announced in July 2023. For more info: heritage@locarnofestival.ch

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Breathing life into 60,000 reels

Prasad, the chosen film preservation partner for one of India's largest archives, took on the initiative to physically restore and prepare deteriorating cultural and historical treasures to be "preserved4 posterity™".

This ambitious project involved restoring approximately 60,000 reels, which accounted for about one-third of the archive's inventory. To achieve this, a combination of technologies, processes, and innovative thinking was employed on a large scale.

Each reel underwent a manual assessment to determine the extent of degradation before being subjected to customized workflows. Treatment procedures such as desiccation, rehydration, softening, unblocking, repair, ultra-cleaning/manual cleaning, and rewashing were carried out based on the analysis. The reels were then carefully stored in polythene bags with molecular sieves to create a controlled environment that would prevent further decay.

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STANLEY JACOBS

World's Second Oldest Profession Documentary Restored

SJPL Films, Ltd. has completed the restoration of the feature documentary *Pitch People* (1999), an in-depth look at individuals who sell products with dexterity and colorful banter. It also reveals a unique aspect of American advertising: the infomercial. After discovering the film's 35mm interpositive A/B rolls were damaged by the clear leader used to checkerboard the shots, FotoKem scanned the original Kodak Vision Super 16mm negative in 5K. The 4K restoration was supervised by Jon Van Wye on a Flame workstation. Timothy Vincent was the DolbyVision colorist and Skywalker Sound handled audio restoration.

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