

fiaf bulletin online

12.2023



Opening of the Cinema Modernissimo
A 1915 Cinema Restored by the Cineteca di Bologna

Editorial by Christophe Dupin



What a year it's been for FIAF – and especially for the FIAF Secretariat!

From the 8th FIAF Programming Winter School in Paris to BAVASS in New Delhi, our Federation has organized or supported in 2023 more on-site training events than ever before – a great way to celebrate the 50th anniversary of our very first [FIAF Summer School](#). We also offered a number of free online discussions and workshops, in particular thanks to the efforts of our three specialized Commissions. More will follow in 2024.

I would also like to emphasize the significant achievements of our [Internship Fund](#), in a year when we've had more candidates applying to it than ever before. Introduced in 2018, this scheme, enabling FIAF affiliates to send their staff to undertake an internship at another FIAF affiliate to further their knowledge and skills in a specific and targeted area of film archiving, has so far supported 17 interns (four more are due to carry out their internship in the next few months), who have been hosted by 14 different generous FIAF affiliates. We can only encourage more employees of FIAF affiliates (whatever their specialism) to apply for those funds, and more affiliates to welcome them.

As well as publishing the two thickest issues in the history of the [Journal of Film Preservation](#) (a fitting tribute to the Journal on its 30th anniversary), we also finally published the magnificent volume [Tales from the Vaults: Film Technology over the Years and across Continents](#), which concluded our 10-year partnership with the International Research Partnership on Cinema Technology, Technès. Following a successful launch in Bologna at the end of June in the presence of many of the people involved in this unique project, sales of the book have been steady. We are also very pleased to have actively contributed to another important project for the global community of film archivists – “Share That Knowledge!” – which also resulted in [another very useful publication](#) for our affiliates.

All this (and more) was achieved in a year when the FIAF Secretariat had to move its offices at very short notice. A rather stressful few months for the team in Brussels, but in the end we managed, and are now settled in our new premises, which now include two rooms dedicated to the 600 boxes of our unique historical archive. Researchers are more than welcome to pay us a visit!

Meanwhile, our global network has continued to grow (reaching a record 174 active affiliates), with the admission to FIAF of three new Associates in 2023 – the American Cinematheque (Los Angeles), Filmmuseum Potsdam – Filmuniversität Babelsberg KONRAD WOLF (Potsdam), and Sinematek / Sinema Evi (Istanbul). A very warm welcome to them.

Finally, we cannot finish this editorial without paying tribute to our colleague Anthony Blampied on the occasion of his retirement at the end of December, after a long and distinguished career at the service of FIAF's Periodicals Indexing Project. Our very best wishes to him as he embarks on this new stage of his life.

CONTENTS

Editorial

- 01 New Affiliates
- 02 News from the Affiliates
- 03 News from the Executive Committee
- 04 News from the Secretariat
- 05 *Journal of Film Preservation*
- 06 News from the P.I.P.
- 07 News from the Commissions
- 08 Training and Outreach
- 09 FIAF Award
- 10 FIAF Congresses
- 11 CCAAA and Partner Associations
- 12 FIAF Supporters

01 New Affiliates

Two new Associates have joined the FIAF community since November 2023:



> ISTANBUL SINEMATEK / SINEMA EVI

Sinematek/Sinema Evi is a young cinemathèque based in Istanbul. It was founded by and has worked under the roof of the Kadıköy Municipality since 2018, with the aim of carrying on the legacy of the Turkish Cinemathèque Association, the first cinemathèque in Turkey, which was closed down by the military coup in 1980 after making significant strides in advancing film literacy and spreading global film culture.

Sinematek/Sinema Evi is designed as a modern cinemathèque, placing a strong emphasis on public film screenings with the aim of cultivating an audience with a deeper appreciation of cinema as an art form and an awareness of film heritage. Since 2021, it has presented carefully curated repertory film programs accompanied by film-related events, such as exhibitions, lectures, panel discussions, interviews, talks, and analyses, in its own historical building rebuilt to meet the needs of a modern public film center. Besides the screening hall, all other Sinematek/Sinema Evi facilities are open to the public free of charge: the library with a collection of 2300 books and 161 periodicals on cinema, reading rooms, the archives dedicated to all types of film-related printed materials, the exhibition hall, and meeting and event rooms which can be booked for any non-commercial film-related projects and film events.

The current season at Sinematek/Sinema Evi (October 24, 2023-January 21, 2024) features a main section dedicated to Jean-Luc Godard in the 1960s, in collaboration with the Institut français Istanbul. In addition to the main programme, six newly restored classics will meet audiences within the second edition of the Cinema Ritrovato in Istanbul section, in cooperation with the Cinema Ritrovato Film Festival and the Cineteca di Bologna. Silent Thursdays, the regular section dedicated to early cinema with live music, focuses on the fantastic universe of French writer Pierre Loti in the 100th anniversary year of his death. Another side section presents a retrospective of Erden Kıral, one of the prominent figures of modern Turkish Cinema. The Erden Kıral Retrospective includes *A Season in Hakkâri* (*Hakkâri'de Bir Mevsim*, 1982), which is the first restoration project of Sinematek/Sinema Evi, carried out and presented in memory of this brilliant filmmaker, who passed away in 2022. As part of its efforts to preserve film heritage, Sinematek/Sinema Evi aims to undertake the restoration of one film each year through collaborations with public and private institutions.

Committed to defending its mission within a culture and art scene that is gradually shrinking due to the challenging economic and political conditions of the country, Sinematek/Sinema Evi highly values and appreciates the trust and support of the FIAF Executive Committee, who recently confirmed its status as a FIAF Associate. Proud to be a part of this valuable institution, it aims to be an active and dedicated Associate which works efficiently for the shared objectives of the Federation.

For more information: <https://sinematek.kadikoy.bel.tr/>

SINEMATEK / SINEMA EVI
Osmanağa, Hasırcı Sk. No:16,
34714 Kadıköy/Istanbul, TURKEY
sinematek@kadikoy.bel.tr
<https://sinematek.kadikoy.bel.tr/>
Tel. +90-216 771 72 98
Ms. Senem Erdine
senemerdine@hotmail.com



> POTSDAM FILMUSEUM POTSDAM – FILMUNIVERSITÄT BABELSBERG KONRAD WOLF

The Film Museum Potsdam – Film University Babelsberg is happy to have become a FIAF Associate, and in the following text briefly introduces itself:

The Film Museum Potsdam was founded in 1981 as the GDR-Film-Museum, and became an institute of the Film University Babelsberg KONRAD WOLF in 2011. It is a full-scale museum with exhibitions, collections, cinema and film/museum education. The museum is a research, presentation, and study site: Students as well as the scientific and artistic departments of the Film University are being included into its work. The Film Museum in the city center of Potsdam fulfills the function of a public cultural institution, with a permanent exhibition on the historic Babelsberg film site, themed temporary exhibitions, and a broad screening and event programme.

The collections of the Film Museum are being systematically explored and contextualized. The results are being published in different formats, while developing a sustainable strategy for digitization to successively provide access to film cultural heritage. The newly built collection premises ensure professional surroundings and optimal working conditions for archival activities, research, and education. The building is set right across the street from the Film University, and allows close co-operation between students and the archive.

The library of the Film University is responsible for the delivery and education of scientific media for members of the Film University. It holds about 107,000 books and 40,000 commercial DVDs and Blu-rays and recorded TV shows. It maintains all Film University film productions from students, and about 4 million press clippings. The library provides education, research, and studies with literature and other information carriers, and acquires film, TV, and media literature in German plus a selection of English literature.

The Film University is a place of free research, education, and art. Founded in 1954, it is the largest film school in Germany to date, with an international reputation. It attained university status in 2014 as the first film school in Germany. With its unique interdisciplinary education profile, successful productions and innovative research projects, the Film University contributes essentially to the future of the moving image. Knowledge and insight, and innovative audiovisual formats, as well as technologies, ideas, and experience are transferred into society. The university's Film Heritage M.A. relates to the integration of the Film Museum Potsdam, dealing with global audiovisual heritage and film in particular as a key medium of the 20th century.

Dr. Michael Fürst, Director of the Film Museum,
& Dr. Johanne Hoppe, Scientific Researcher

Filmmuseum: Breite Straße 1a,
D-14467 Potsdam, GERMANY

Filmuniversität: Marlene-Dietrich-Allee 11,
14482 Potsdam, GERMANY
+49-331 27181-12

info@filmmuseum-potsdam.de
<https://www.filmmuseum-potsdam.de/>

Dr. Johanne Hoppe, Scientific Researcher
j.hoppe@filmuniversitaet.de

02 News from the Affiliates



> AMSTERDAM EYE FILM MUSEUM

9th Eye International Conference 2024

From 26 to 29 May 2024, Eye Filmmuseum will present the 9th Eye International Conference, with a focus on "Presenting Audiovisual Collections: Experiments and Explorations". This annual conference is an opportunity for scholars, archivists, curators, filmmakers, students, artists, and film enthusiasts from across the world to gather together and explore contemporary professional and academic issues affecting audiovisual heritage today. As a special prelude, attendees are invited to participate in the Meet the Archive programme on 25 May, showcasing recent projects with the Eye Collection.

This year's conference is a collaborative effort with the University of Amsterdam and the Laboratory for Experimental Museology (eM+) at École Polytechnique Fédérale de Lausanne (EPFL).

For more information, visit www.eyefilm.nl/conference

English Translation: Eye Collection Policy

The new Eye Collection Policy is now available in English on the Eye website. This guiding document sets out Eye's collection policy, and is intended for Eye and national and international fellow institutions, supervisors, sponsors, donors, depositors, researchers, students, and the film industry.

With its Collection Policy, Eye Filmmuseum aims to provide insight into the composition and significance of the collection and its activities and ambitions concerning the preservation, digitization, restoration, and accessibility of analog and digital film heritage.

You can download the Eye Collection Policy [here](#).

New Additions to the Framing Film Series

Recently, two new titles have been released within the book series "Framing Film" by Eye and Amsterdam University Press: *Archival Film Curatorship: Early and Silent Cinema from Analog to Digital* by Grazie Ingravalle, and *Exploring Past Images in a Digital Age: Reinventing the Archive* by Nezih Erdogan and Ebru Kayaalp. "Framing Film" consists of theoretical and analytical books in the fields of restoration, preservation, and archival and exhibition practices in line with the work of Eye.



Copyright by Ed van der Elsken, Nederlands Fotomuseum.

Films of Ed van der Elsken, Remastered

Ed van der Elsken (1925-1990) achieved fame as a photographer, but he was also a keen filmmaker who would go out with his 16mm camera to record people and their lives in a provocative, committed, playful way. The people of Amsterdam, Paris, and Tokyo have appeared in front of his camera, alongside high-profile artists and the filmmaking photographer himself. Almost all of Van der Elsken's films from the Eye collection have now undergone high-quality remastering, and can be seen free of charge worldwide on Eye's streaming service, the [Eye Film Player](#). An article by our curator Mark Paul Meyer can be found here: <https://www.eyefilm.nl/en/magazine/de-films-van-ed-van-der-elsken/1167054>



> BEIJING CHINA FILM ARCHIVE

Retrospective of Pema Tsenden Held in Beijing

Pema Tsenden, the noted Tibetan film director and producer, passed away suddenly on 8 May. The China Film Directors' Guild and the China Film Archive held a retrospective of his work starting on 21 June in Beijing. Li Shaohong, Jia Zhangke, Dukar Tseran, and many other filmmakers attended the event.

"To some extent, Pema Tsenden opened up a whole new horizon geographically and aesthetically for the Chinese cinema," remarked Jia Zhangke, who said that it was from Tsenden that he came to know life in Tibetan-speaking regions and the psyche of people living there.

"The sudden passing of director Pema Tsenden saddened the entire Chinese film industry. In addition to all his heart-moving Tibetan-language films, he will be remembered for his longtime and unreserved support for young filmmakers and for boosting their movie careers," expressed Ms. Sun Xianghui in her speech.

The opening ceremony was followed by a screening of *The Silent Holy Stones*, Pema Tsenden's debut feature, made at the age of 36.

The three-day retrospective comprised a total of ten screenings, including *The Silent Holy Stones*, *Soul Searching*, *Old Dog*, *The Sacred Arrow*, *Tharlo*, *Jinpa*, and *Balloon*, as well as three films produced by Tsenden: *A Song for You*, *Beyond the Skies*, and *One and Four*. In addition to the screenings, seven question-and-answer sessions were held.



CFA Student Film Snatches Multiple International Awards

The short film *Beyond the Mountains*, created by Li Linhu and his fellow classmates from the CFA postgraduate programme, has been winning acclaim at international film festivals since May. It has taken home numerous awards, including Best Short Doc at the Rome Prisma Film Awards, BRONZE AWARDS-Best Student Short at the Independent Shorts Awards in Los Angeles, Best Student Film at the Korea International Short Film Festival, and Best Student Film at the World Film Carnival-Singapore. The movie also competed for Best Student Short Film at the South Film and Arts Academy Festival in Chile, and for Best Short Film at the Sweden Film Awards.

Shot in Anxi County, Quanzhou city, Fujian Province of China, *Beyond the Mountains* is the creative fruit of CFA graduate students on the summer programme at the Anxi Digital Resource Center Practice Base. Li's creation has long been centred on the dilemma and escape attempts of his characters. This is also the motif that inspired his award-winning film.



Special Screening on the Restoration and Reuse of Classic Films

On 13 September, as part of its 65th anniversary celebration, the China Film Archive held a special event on the restoration and reuse of classic films by screening *Woman Basketball Player No. 5* (1957), the first colour film with a sports theme in the PRC.

The version screened this time was in 4K with 5.1 surround sound, restored thanks to the cooperation between the Shanghai International Film Festival, the China Film Archive, and Migu Video. The restored picture had its premiere at the Shanghai International Film Festival in 2021, and was also showcased to audiences at that year's Suzhou Classic Film Festival.

This year marks the centenary of Xie Jin, the film's iconic director. Thus, the screening of his masterpiece, which was released around the same time as the establishment of our archive, serves as both a celebration of our 65th anniversary, and a warm-up for the upcoming Xie Jin Centenary Exhibition as well as the Classic Film Festival in Suzhou.

Movie-lovers at our art cinema can get special commemorative stamps throughout the month-long celebration.



> BERLIN ARSENAL

Archival Assembly #3

Archival Assembly is a film festival organized by Arsenal – Institute for Film and Video Art. The theme of the third edition, which will take place from 16-22 September 2024, will be “The Politics of Listening to the Moving Image”. The programme explores the often-overlooked role of sound and language in film archives, shifting the focus from visual to audio narratives and to the role of translation in archive work. *Archival Assembly #3* will be the last edition to take place at Kino Arsenal at Potsdamer Platz before the cinema moves to Berlin-Wedding, where other festival venues are already located. The programme includes contemporary films, new restorations, and sound and image installations. A symposium and a series of project presentations called “Found Futures” provide space for in-depth discussion and collaboration between academia and diverse creative practices. Partners are the Goethe University Frankfurt and the Goethe Institute.



One of the many previously unreleased films of the State Film Documentation of the GDR: *Berlin-Totale XIV. Stadtgeschichte, Denkmale und Denkmalpflege 2. Historische Straßen und Plätze d) Altmstadtstraße*

> BERLIN BUNDESARCHIV

Bundesarchiv's Digital Reading Room

As of early 2024 the *Bundesarchiv's Digitaler Lesesaal* (Digital Reading Room) will go online. This means that users will be able to research our complete database and its filmographic and holdings information of over 336,000 film works.

Furthermore, in excess of 2,200 titles will be initially offered for streaming, with many more to be added in the future – copyright permitting.

Alongside early German feature and documentary films from the Weimar era, it will include rare films from the *Staatliche Filmdokumentation der DDR* (State Film Documentation of the GDR), as well as German newsreels from the World War II period and after 1945.



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

4th *Restaurados* Cycle

The Cinemateca de Bogotá, the Colombian Film Heritage Foundation, and Proimágenes Colombia held the 4th *Restaurados Cycle* from 23 to 31 August 2023. This edition had a nine-day agenda of screenings, including a *Pioneers* section (films by female directors from three different decades and geographies: the 1960s, 70s and 80s, in Brazil, Mexico, and Colombia); a *Silent* section (a journey through the 1920s with stories from Peru, Chile, and Colombia); and an *Ibero-American Panorama* (including seven films from five Ibero-American countries).

Celebration of World Day for Audiovisual Heritage (UNESCO)

On 27 and 28 October 2023, the Cinemateca de Bogotá – Gerencia de Artes Audiovisuales del Idartes, the Ministry of Culture and the Colombian Film Heritage Foundation celebrated the World Day for Audiovisual

Heritage in the city of Bogotá by presenting the following programme: the feature film *"Mudos testigos"* (2023) by Luis Ospina and Jerónimo Atehortúa and the short films *"Avalancha"* (2023) by Daniel Cortés and *"Jesús"* (2023) by Felipe Colmenares, audiovisual works that allow for new interpretations of the Colombian audiovisual heritage. The Cinemateca de Bogotá and its director Ricardo Cantor Bossa also participated in the celebration organized by the Colombian Film Heritage Foundation and the Cinemateca del Caribe in the city of Barranquilla as part of the 27th *Salón del Autor*.



Publication of *Del gesto a la mirada*

The research study *"Del gesto a la mirada, cine sobre arte en Colombia"* by David Jurado, winner of the Idartes 2021 stimulus programme *"Bogotá, un espacio para las artes"*, was presented on 25 November 2023, within the framework of the International Art Fair of Bogotá (ART-BO). The presentation included a discussion between the author, filmmaker Ana Salas, and Jaime Cerón, art curator at the Museo Nacional de Colombia.



Espejo de luz: Exhibition Celebrating Colombian Cinema on the 20th Anniversary of the Film Law

The exhibition *"Espejo de luz"* (Mirror of Light) celebrates all Colombian cinema produced since the passing of Law 814 of 2003, and is open to the public at the Cinemateca de Bogotá from 15 November 2023 to 25 February 2024. It is an interactive and itinerant exhibition promoted by the National Council for the Arts and Culture in Cinematography (CNACC), with resources from the Film Development Fund (FDC), and developed by Proimágenes Colombia in co-production with the Cinemateca de Bogotá.

[es]

4º Ciclo Restaurados

Del 23 al 31 de agosto se llevó a cabo el **4to Ciclo Restaurados** realizado por la Cinemateca de Bogotá, la Fundación Patrimonio Fílmico Colombiano y Proimágenes Colombia. Esta versión contó con una agenda de nueve días de proyecciones con las secciones Pioneras, películas de directoras en tres décadas y geografías distintas los 60, 70 y 80 en Brasil, México y Colombia; sección Silentes, un recorrido por los años 20s con relatos de Perú, Chile y Colombia; y Panorama Iberoamericano con siete películas de cinco países iberoamericanos.

Celebración Día Mundial del Patrimonio Audiovisual (UNESCO)

La Cinemateca de Bogotá - Gerencia de Artes Audiovisuales del Idartes, el Ministerio de Cultura y la Fundación Patrimonio Fílmico Colombiano celebraron en la ciudad de Bogotá con un programa de películas los días 27 y 28 de octubre: el largometraje *"Mudos testigo"* (2023) de Luis Ospina y Jerónimo Atehortúa y los cortometrajes *"Avalancha"* (2023) de Daniel Cortés y *"Jesús"* (2023) de Felipe Colmenares, obras audiovisuales que permiten realizar nuevas lecturas del patrimonio audiovisual colombiano. Así mismo la Cinemateca de Bogotá y su director Ricardo Cantor Bossa participó de la celebración realizada por la Fundación Patrimonio Fílmico Colombiano y la Cinemateca del Caribe en la ciudad de Barranquilla en el marco del 27 Salón del Autor.

Publicación Del Gesto a la Mirada

El pasado 25 de noviembre en el marco de la Feria Internacional de Arte de Bogotá, se realizó la presentación de la investigación *"Del gesto a la mirada, cine sobre arte en Colombia"* realizada por David Jurado, ganador del programa de estímulos Idartes 2021 "Bogotá un espacio para las artes". La presentación contó con un conversatorio entre el autor, la cineasta Ana Salas y Jaime Cerón, curador de arte del Museo Nacional de Colombia.

Espejo de luz: la exposición que celebra el cine colombiano a propósito de los 20 años de la ley de cine

La exposición *"Espejo de luz"* celebra todo el cine colombiano producido a partir de la Ley 814 de 2003. Una experiencia abierta al público en la Cinemateca de Bogotá desde el 15 de noviembre de 2023 al 25 de febrero de 2024, una exposición interactiva e itinerante impulsada por el Consejo Nacional de las Artes y la Cultura en Cinematografía - CNACC, con recursos del Fondo para el Desarrollo Cinematográfico - FDC, desarrollada por Proimágenes Colombia en coproducción con la Cinemateca de Bogotá.



> BOLOGNA FONDAZIONE CINETECA DI BOLOGNA

Cinema Modernissimo

Last 21 November, the long-awaited Cinema Modernissimo in Bologna finally reopened to the public, restored to its original splendour after a year of restoration. Housed under one of the symbolic buildings of 20th-century Bolognese modernity, Palazzo Ronzani, the theatre was designed by engineer and stage designer Gualtiero Pontoni in 1914. Celebrated by the press for its sumptuousness, elegance, and modernity, the Modernissimo was inaugurated in February 1915, and was at the centre of the city's cultural life for over 90 years.

Liaising its ancient history to the present, the restoration and reopening of the Modernissimo will offer endless cultural opportunities: its direct connection with the Cineteca, with its 1600 sq.-metre exhibition space, will provide Bologna with a new home for the arts. Not only a descent into cinephile heaven, but an actual "cultural subway", as the press renamed it over its 10-day inauguration.

We are anxious to share the beauty of the Modernissimo theatre with our friends and colleagues from all over the world.

> BOULOGNE MUSEE DEPARTEMENTAL ALBERT-KAHN

Launch of the Images Portal

The Musée Départemental Albert-Kahn has launched its Images Portal, making it possible to search, view, and download free of charge almost 85% of the autochrome and film collections of the "Archives de la Planète". 1830 film sequences, 1743 of which can be downloaded in low-definition (webm format), are now available for the first time. Downloading under Creative Commons CC-0 and CC-BY-4.0 licences authorises a wide range of re-uses, including commercial ones, and meets international standards for sharing cultural data. The films in the collection are currently being digitized in high-definition, and will gradually be broadcast in improved quality.

<https://collections.albert-kahn.hauts-de-seine.fr/>

[fr]

Lancement du Portail Images

Le musée départemental Albert-Kahn a mis en ligne son Portail Images qui permet la recherche, la visualisation et le téléchargement gratuit de près de 85% des collections d'autochromes et de films des Archives de la Planète. 1830 séquences films, dont 1743 sont téléchargeables en basse définition (format webm), sont ainsi disponibles pour la première fois. Le téléchargement sous licences *Creative Commons* CC-0 et CC-BY-4.0, autorise une large gamme de réutilisations, y compris commerciales et répond aux normes internationales de partage des données culturelles. Les films de la collection sont actuellement en cours de numérisation en haute définition et seront progressivement diffusés dans une qualité améliorée.

<https://collections.albert-kahn.hauts-de-seine.fr/>



> BRATISLAVA SLOVAK FILM INSTITUTE

Alain Robbe-Grillet.

Film a jeho dvojník | Film and Its Double

The volume *Alain Robbe-Grillet. Film and Its Double* brings together essays and interviews by Alain Robbe-Grillet from the period between the 1960s and the 1980s. Its aim is to provide the reader with Robbe-Grillet's opinions and insights on his own films (namely the two French-Czechoslovak co-production feature films from the late 1960s, *The Man Who Lies* and *Eden and After*), on filmmaking and narration in general, and on other relevant topics (such as the role of the imagination in the life of the individual and society). The volume should be followed by an edition of Robbe-Grillet's screenplays for the two features mentioned above and a Blu-ray release of them. *Alain Robbe-Grillet. Film and Its Double* was published by the Slovak Film Institute.

[fr]

Alain Robbe-Grillet.

Film a jeho dvojník | Le film et son double

Le volume *Alain Robbe-Grillet. Le film et son double* rassemble des essais et des entretiens réalisés par Alain Robbe-Grillet entre les années 1960 et 1980. L'objectif est de présenter au lecteur les opinions et les idées de Robbe-Grillet sur ses propres films (à savoir les deux longs métrages de coproduction franco-tchécoslovaque de la fin des années 1960, *L'homme qui ment* et *L'Eden et après*), sur la création cinématographique et la narration en général, ainsi que sur d'autres sujets pertinents (tels que le rôle de l'imagination dans la vie de l'individu et de la société). Le volume devrait être suivi d'une édition des scénarios de Robbe-Grillet pour les deux longs métrages mentionnés ci-dessus et d'une édition Blu-ray de ceux-ci. *Alain Robbe-Grillet. Le film et son double* a été publié par l'Institut du film slovaque.

archive film fair. More than 20,000 took part in 110 screenings over the six-day festival, smashing previous attendance numbers.

The organizers provided free-of-charge accreditation to film specialists, students, and teachers. More than 1,000 people took advantage of this scheme. Nearly 3500 took part in student screenings and educational programmes.

Within the Marathon framework, Matthijs Wouter Knol, director of the European Film Academy, Claire Legras, France's ambassador to Hungary, and Csaba Káel, commissioner for the Hungarian film industry, unveiled the Treasures of European Film Culture plaque, whereby the European Film Academy celebrates the Western (Nyugati) Railway Station, which as the location for many brilliant films has played a significant role in the European film heritage.



Open-air screening of *Grease* (Photo: NFI)

> BUDAPEST

NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE

**Budapest Classics Film Marathon
The 2023 Edition Closed in September
with Record Audience Figures.**

Budapest Classics Film Marathon, the NFI's festival celebrating restored motion pictures, took place this year from 12 to 17 September.

The festival closed with a record number of full-house screenings, meet-and-greets, and international professional programmes, including the first-ever



Slave Bird screening

***SLAVE BIRD* screening – A Season of Classic Films Silent picture believed lost, with live music**

On 15 December at 7.00 p.m., the National Film Institute Hungary presented a recently restored silent film, banned in its day, within the European A Season of Classic Films project by the Association of European Film Archives (ACE), with the support of the EU Creative Europe MEDIA programme. *Slave Bird* (*Rabmadár*, 1929) was one of the last, and surprisingly modern works of the silent motion picture era. The premiere, with live musical accompaniment, took place at Uránia National Film Theatre. Admission was free of charge. This dramatic, fast-paced crime and love film with brilliant visuals is characterized by a critical and ironic approach. The censor first tried to ban the film in Hungary and only relented when screenings abroad proved to be a hit.

The NFI Film Archive launched its International Cinematographic [Hungarica Research Program](#) to actively search worldwide for lost Hungarian films (93% of the productions of the Hungarian silent era are lost) and to identify the involvement and role of Hungarian talents in universal cinema.

CLASS DAYS – Cooperation with the Association of Hungarian Art Cinemas

Since 2020, the NFI Film Archive has been working closely with the National Education Office to introduce the Hungarian film heritage into the national education programme. As a result, a network of 6,000 schools (elementary and high schools) has access to our webpage www.alapfilmek.hu (CoreFilms) with 500 Hungarian classic films and their pedagogical exercises to study the films in class and to associate them with general disciplines (history, literature, arts, etc.).

From October 2023, in cooperation with the Association of Hungarian Art Cinemas and the National Education Office, we launched our programme entitled Class Days, with the aim of bringing students to cinemas in the framework of the school programme to attend screenings of essential Hungarian films. From next year we are planning to extend the programme to include universal film heritage.



> BUENOS AIRES MUSEO DEL CINE PABLO C. DUCROS HICKEN

Exhibition Catalogue “Wilenski, photographer of artists”

This catalogue is the result of a long process of research, digitization, and enhancement of a collection composed of over 2,000 gelatin-bromide glass negatives, which accompanies the first comprehensive exhibition devoted to the photographer Sivil Wilenski. The catalogue brings together a selection of portraits of actors (including the most prominent actors of the classic period of Argentine cinema), musicians, dancers, and variety artists, together with images from the International Colonial Exhibition held in Paris in 1931. Recovering and making Wilenski's work visible allows us to reconstruct part of the Buenos Aires cultural and artistic circuit of the 1930s and 1940s, thereby contributing a new element to the writing of the history of Argentine photography.



RMA Award

The Museo del Cine received the RMA Stimulus Award for its project "Our images, our identity. A scanner for the Argentine image". Awarded by the Ministry of Culture of the Nation through the Secretariat of Cultural Heritage, the RMA Award recognizes the good practices of institutions that are part of the Register of Argentine Museums through two different strands: (1) programmes focused on the democratization and accessibility of heritage; and (2) programmes focused on the management of collections and conservation of local memories. Our project sought to find a sustainable and economical way to digitize our collection by adapting and upgrading an old teleciné into a scanner that now allows digitization in 5K resolution. We seek to guarantee greater and better access to the Museum's film archive, applying the standards and best practices of digital preservation and ensuring the safeguarding of deteriorated or at-risk materials.

[es]

Catálogo de la muestra Wilenski, fotógrafo de artistas

Fruto de un largo trabajo de investigación, digitalización y puesta en valor de la colección, conformada por algo más de dos mil negativos de vidrio al gelatinobromuro, este catálogo acompaña la primera exposición integral dedicada al fotógrafo Sivil Wilenski. El catálogo reúne una selección de retratos de actores (entre ellos los más destacados de la etapa clásica del cine argentino), músicos, bailarines y artistas de varieté, a los que se suman imágenes de la Exposición Colonial Internacional realizada en París en 1931. Recuperar

y visibilizar el trabajo de Wilenski permite reconstruir parte del circuito cultural y artístico porteño de los años '30 y '40, aportando una nueva pieza a la escritura de la historia de la fotografía argentina.

Premio RMA

El Museo del Cine recibió el premio Estímulo RMA por su proyecto «Nuestras imágenes, nuestra identidad. Un scanner para la imagen Argentina». Otorgado por el Ministerio de Cultura de la Nación a través de la Secretaría de Patrimonio Cultural, reconoció las buenas prácticas de instituciones que forman parte del Registro de Museos Argentinos a través de dos líneas de convocatoria: programas enfocados en la democratización y accesibilidad del patrimonio y aquellos centrados en la gestión de colecciones y conservación de las memorias locales. Nuestro proyecto se propuso encontrar un modo sustentable y económico de digitalizar nuestro acervo a partir de la adaptación y actualización de un viejo teleciné en un escáner que ahora permite digitalizar en resolución 5K. Buscamos garantizar un mayor y mejor acceso al acervo fílmico del Museo, aplicando los estándares y buenas prácticas de preservación digital y asegurando la salvaguarda de materiales deteriorados o en riesgo.



Lawrence Jordan at work on his latest film. Petaluma, CA; August 2023.
Photo by Haden Guest

> CAMBRIDGE HARVARD FILM ARCHIVE

New Acquisitions

The Harvard Film Archive is thrilled to announce the acquisition of major collections from two very different luminaries of the American avant-garde. The Lawrence Jordan Collection includes collage elements, artwork, correspondence, journals, and more than thirty of the experimental animator's 16mm films. The papers highlight Jordan's close association with several generations of California artists and poets, as well as his collaborative relationship with Joseph Cornell. The HFA also acquired the papers and films of the pioneering feminist filmmaker Su Friedrich. Friedrich's papers include pre-production, production, and publicity materials for her films, as well as correspondence that reveals her active role within the vibrant, politically activist, and intertwined cinema and art scenes of the late 1970s and 1980s.



> DHAKA BANGLADESH FILM ARCHIVE

2023 World Day for Audiovisual Heritage Celebration

Bangladesh Film Archive (BFA) celebrated the 2023 World Day for Audiovisual Heritage on 8 November 2023. On this occasion, *Asiya* (1960) – the renowned film of this sub-continent – was screened in the projection hall of the BFA premises (Level-2) and related posters were displayed.

The programme was inaugurated by Mr. Zashim Uddin, Director General of Bangladesh Film Archive and Mr. Mohammad Munir Chowdhury, Director General of the National Museum of Science and Technology. Other senior officials of the BFA and stakeholders were also present at the inauguration ceremony.

New Restoration: *Jowar Bhata*

In October 2023 the BFA digitized and restored several movies and documentaries, including *Jowar Bhata*. Released in 1969, *Jowar Bhata* was a remarkable feature film for its time. The film was directed by the renowned Bangladeshi film actor, director, producer, screenplay writer, music composer, and singer Khan Ataur Rahman. Mr. Khan was recognized for his contribution in Bangladeshi films with the National Film Award and other accolades.

Seminars

In December 2023 a series of film-related seminars will be held in Bangladesh Film Archive. The seminars will be conducted by film scholars, filmmakers, and critics as well. Notably a number of 128 researches have already been completed on Bangladeshi Films, which have been appreciated by film loving audiences.



> DUBLIN IFI IRISH FILM ARCHIVE

Women in Focus Cataloguing Toolkit

Women in Focus: Developing a Feminist Approach to Film Archive Metadata and Cataloguing is a project that aims to help recognize the creative contribution of women filmmakers in local, regional, and national archives.

Funded by the [Arts and Humanities Research Council](#) (AHRC) and the [Irish Research Council](#) (IRC), as part of the UK-Ireland [Digital Humanities scheme](#), the project is a UK-Ireland collaboration between the University of East Anglia, [Maynooth University](#), and the [University of Sussex](#), with the IFI Irish Film Archive and East Anglian Film Archive as archive partners.

The first part of the project culminated with the publishing of a cataloguing [toolkit](#) that will assist any archive with a moving image collection to create more effective, useful, and accessible records about women filmmakers.

The practical application of the toolkit will be supported by a series of workshops and demonstrations throughout the UK and Ireland in 2024.



> FRANKFURT DFF – DEUTSCHES FILMINSTITUT & FILMUSEUM

New Book on Rainer Werner Fassbinder

In February 2024 the DFF – Deutsches Filminstitut & Filmmuseum will publish a book on the work of Rainer Werner Fassbinder, whose estate it took over in 2019. The recently completed film education project “Encounter RWF / RWF entdecken” explored the question of how Fassbinder’s films can be discovered by a young generation today. Six teams of film educators, artists, young people, and students in five European cities (Frankfurt am Main, Berlin, Vienna, Paris, and Zurich) developed and realized different concepts that created new, artistic approaches to the collection and his oeuvre. In addition to the project, reflections of the education teams and contributions regarding the practical educational and intersectional perspectives from experts accompanying the project are included.



> FUKUOKA

FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE

Japan-Korea Projectionist Meeting in Fukuoka – Symposium, Workshops and Special Screening

For three days from 27 October, we held a series of events including a symposium “Japan-Korea Projectionist Meeting – Projectionist at Work”, with workshops and screenings at the Fukuoka City Public Library Film Archive.

It was an opportunity for film projectionists, figures who are usually behind the scenes, to speak out about the urgent situation surrounding film screenings. It was thought that this would help people understand the current situation and maintain an environment where people can experience film screenings in the future. We also held workshops to pass on projection techniques in the hope of establishing relationships with projectionists and archivists from both countries by sharing information and helping each other.

This project was a collaboration between the F-Cinema Project (Japan Community Cinema Center), the Committee of Japan-Korea Projectionist Meeting in Fukuoka, and the Fukuoka City Public Library Film Archive.



New Appointment

Eijun Sugihara is a newly-appointed curator of Fukuoka City Public Library Film Archive and Movie Hall Cine-la. After working in programming at Auditorium Shibuya in Tokyo, he served as a film curator at Yamaguchi Center for Arts and Media and Aichi Triennale 2019. His latest work as a producer is *Gama* (2023), directed by Koori Oda. Sugihara was involved in various projects and exhibition curations, including the filmmaking group Kuzoku’s “ILHA FORMOSA” (2023) at Sapporo Cultural Arts Community Center (SCARTS).

> HELSINKI

KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE

New Facilities

National Audiovisual Institute (KAVI) moved to new facilities on 1 December 2023. KAVI’s new address is Kaikukatu 2 C, 00530 Helsinki, Finland. Our mailing address (P.O. Box 16, 00501 Helsinki, Finland) remains the same as before. This new location will be home to a brand-new inhouse cinema, Bio Valentin (ca. 45 seats).

The end of the year also signals the launch of our new streaming platform app, Elonet+, which will further help the public in accessing KAVI’s digitized film collection.



> LAUSANNE CINEMATHEQUE SUISE

75 years of the Cinémathèque suisse

The Swiss Film Archive was founded in Basel in 1943, but had to give up its activities in 1948 and began looking for a buyer for 312 films, 253 films, and 6,718 photos. On 3 November of that year, the organizers of the Lausanne ciné-club founded the "Cinémathèque suisse" association in the region of Vaud. On 9 November 2023 the institution organized a special evening at its historic headquarters, the Casino of Montbenon. On the programme were a number of films, including Carl Theodor Dreyer's *Vampyr*, the first print to enter the collections, and a publication in four languages given to guests, also available online at www.cinematheque.ch/histoire.

Work on the Capitole Nears Completion

Bought by the City of Lausanne in 2010, the Capitole cinema has been closed for three years for restoration, renovation, and expansion. Switzerland's largest cinema (750 seats), inaugurated in 1928, the Capitole will be restored to its historic splendour, but with the addition of a second cinema in the basement (150 seats). A veritable House of Cinema, it will host all the public activities of the Cinémathèque suisse, with renewed programming and new areas including a bookshop and media library. Planned for the last weekend in February 2024, its reopening will include two Open Days and three special evenings, including a screening in 70mm!

[fr]

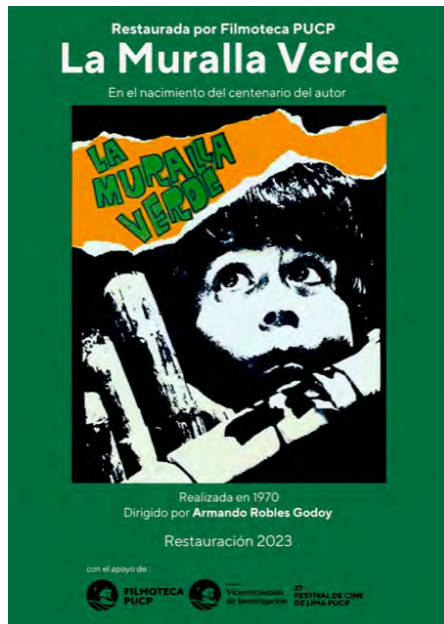
75 ans de la Cinémathèque suisse

Si les Archives cinématographiques suisses ont vu le jour en 1943 à Bâle, elles ont dû renoncer à poursuivre leur activité en 1948 et ont dès lors cherché un repreneur pour 312 films, 253 films et 6718 photos. C'est ainsi que, le 3 novembre de cette même année, les animateurs du ciné-club de Lausanne ont fondé l'association « Cinémathèque suisse » au sein de la capitale vaudoise. Le 9 novembre dernier, l'institution proposait une soirée spéciale au Casino de Montbenon, siège historique de l'institution. Au programme : plusieurs films dont *Vampyr* de Carl Theodor Dreyer, première copie entrée dans les collections, et une publication en quatre langues remise aux invité·e·s, également disponible en ligne sur www.cinematheque.ch/histoire.



Le chantier du Capitole s'achève

Racheté en 2010 par la Ville de Lausanne, le cinéma Capitole est fermé depuis trois ans pour cause de restauration, rénovation et agrandissement. Plus grand cinéma de Suisse (750 places), inauguré en 1928, le Capitole retrouvera toute sa splendeur historique, mais augmenté d'une seconde salle en sous-sol (150 places). Véritable Maison du cinéma, il permettra d'accueillir l'intégralité de l'activité publique de la Cinémathèque suisse, avec une programmation renouvelée et de nouveaux espaces dont une librairie et une médiathèque. Planifiée le dernier week-end de février, sa réouverture comprendra deux journées portes ouvertes et trois soirées spéciales avec notamment une projection en 70 mm !



> LIMA FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU

Multiple Events

"Espacio Filmoteca PUCP" premiered 44 recently restored Peruvian films at the 27th Lima Film Festival. Highlights: *La Muralla Verde* (1970) by Robles Godoy, 3 feature films and a short film; "15to FilmoCorto", Lima Short Film Festival; and 2nd "Patrimonio Peruano restaurado".

Co-organization of the 35th Lima European Film Festival. Promotional video: "Patrimonio en un clic"; We are part of the "Grupo de Trabajo de propuesta normativa de lineamientos de política de preservación audiovisual" of the Ministry of Culture of Peru; Cycles: "La música en el cine 2023"; "Cine de Municipalidad de Lima"; Talks: "Importancia, necesidad, urgencia de la Cinemateca Nacional en Perú" (Importance, Necessity, Urgency of the National Cinematheque in Peru).

[es]

El "Espacio Filmoteca PUCP", estrenó 44 películas peruanas restauradas recientemente, en 27 Festival de Cine de Lima. Destaca *La Muralla Verde* (1970) de Robles Godoy, fueron 3 largometrajes y un cortometraje; "15to FilmoCorto", Festival de Cortometrajes de Lima; 2da. "Patrimonio Peruano restaurado". Co-organización "35 Festival de Cine Europeo de Lima". Video promocional: "Patrimonio en un clic"; Integramos "Grupo de Trabajo de propuesta normativa de lineamientos de política de preservación audiovisual" del Ministerio Cultura del Perú; Ciclos: "La música en el cine 2023"; "Cine de Municipalidad de Lima"; Conversatorios: "Importancia, necesidad, urgencia de la Cinemateca Nacional en Perú"



Still Capture of *The Enchanted Isles*, directed by Carlos Vilardebó in 1965

> LISBON CINEMATECA PORTUGUESA / MUSEU DO CINEMA

The Enchanted Isles

– New Restoration Premiered at Festival Lumière

The Cinemateca Portuguesa is pleased to announce that the new restoration of Carlos Vilardebó's 1965 film *The Enchanted Isles* had its world premiere at the Festival Lumière, which took place in Lyon between 14 and 22 October. The digitization and restoration of the film were done in the context of the FILMar project, coordinated by the Cinemateca Portuguesa under the framework of the European Financial Mechanism EEAGrants 2020-2024. Based on Herman Melville's novel of the same name, *The Enchanted Isles* is a third-person account of a 19th-century maritime adventure, narrated by actor Pierre Vaneck, playing the role of first mate Manuel Abrantes, who discovers two castaways while exploring a little-known volcanic archipelago where gi-

ant tortoises abound: the widow Hunila (Amália Rodrigues) and French sailor (Pierre Clémenti), whose inability to communicate as they speak different languages fosters an unlikely love story. Fado singer Amália Rodrigues appears in one of her greatest and perhaps least-known film roles. The 4K restoration was based on a 35mm image internegative and a sound positive produced during the Cinemateca Portuguesa's restoration of the film in 2007. The new digital copy will be released in cinemas in February 2024.



Still capture of *Catembe*, directed by Manuel Faria de Almeida in 1965.

Catembe – A New Life After Censorship

In a country where film history was contrived by a fascist regime which lasted from 1926 to 1974, many filmmakers worked – or tried to work – in an environment of censorship, repression and persecution. With the support of the FILMar project, the film *Catembe* (1965) by Manuel Faria de Almeida finally had its premiere, 58 years after it was made. This past November, *Catembe*, which carries the burden of being the most censored film in history (103 cuts, which reduced it from 98 to 45 minutes), opened nationally in commercial cinemas, with two added bonuses: 11 minutes of censored material and the film's original trailer, which includes images from scenes that were later destroyed by the censors. The film will soon be released on DVD.



Punto y Raya 2023 – Temporary Exhibition

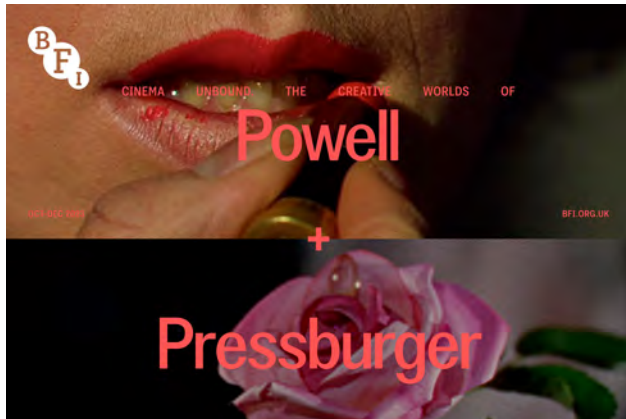
Cinemateca Portuguesa Welcomes Punto y Raya

After travelling through Spain, Iceland, Germany, Austria, and Poland, the itinerant biennial "Punto y Raya" festival landed for the first time in Portugal, in a co-production with Monstra (Lisbon Animation Film Festival). Within that scope, between 11 and 14 October, the Cinemateca Portuguesa hosted an [exhibition](#) presenting works by artists Brett Battey, Paul Fletcher, and Max Hattler.



New Acquisition of Ephemera Collection

The Cinemateca Portuguesa has recently acquired the complete collection of display programs produced by the historic cinema Cine-Aves, from the period between 1952 and 1969. The cinema opened its doors on 1 December 1951, and continued to present films to the population of Vila das Aves in the north of Portugal until the 1990s. This precious ephemera collection will now be made accessible to the public via the [Documentation and Information Center](#) of the Cinemateca Portuguesa.



> LONDON BFI NATIONAL ARCHIVE

Cinema Unbound: The Creative Worlds of Powell and Pressburger (16 October – 31 December 2023)

The BFI's major UK-wide film celebration of one of the greatest and most enduring filmmaking partnerships in cinema, Michael Powell and Emeric Pressburger, kicked off at Il Cinema Ritrovato with an outdoor screening of a new 35mm print of *BLACK NARCIS-SUS* and a preview of remastered early Powell titles. Cinema Unbound screenings and events across the UK, including a BFI Southbank retrospective, have featured new restorations of *I KNOW WHERE I'M GO-ING!*, *PEEPING TOM*, *THE SMALL BACK ROOM*, and *BLUEBEARD'S CASTLE* (released on BFI Blu-ray) by the BFI National Archive, The Film Foundation, and other partners and funders, new 35mm prints, a large number of remasters, as well as a 75th anniversary re-release of *THE RED SHOES*, a free exhibition, "The Red Shoes: Beyond the Mirror", with a wealth of previously unseen material preserved by the BFI National Archive and key loans, two new BFI/Bloomsbury book publications, *The Cinema of Powell and Pressburger* and a BFI Film Classic on *The Red Shoes*, and an artist collaboration at Derek Jarman's Prospect Cottage between the BFI and Creative Folkestone.



BFI Celebrates the Life and Work of Sir Horace Ové with Restoration of his Groundbreaking Debut, *Pressure*.

This autumn the BFI celebrated the life and work of Sir Horace Ové, the multi-talented photographer, painter and writer who was best known as a pioneering filmmaker, with a BFI Southbank retrospective season, "Power to the People: Horace Ové's Radical Vision", to remember the man and his films and honour his lasting impact. Central to the project was a new 4K restoration of Ové's groundbreaking debut feature, *PRESSURE* (1975), undertaken in collaboration with the Ové family and producer Robert Buckler. Originally funded by the BFI Production Board and restored by the BFI National Archive and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation, with additional thanks to the BFI Philanthropy 'Pioneers of Black British Filmmaking consortium', *PRESSURE* was heralded as the first full-length Black British film and is as relevant now, almost 50 years on, as it ever was. Ové's exploration of the anxieties of an emerging second-generation of West Indians in Britain received a joint restoration World Premiere at the 67th BFI London Film Festival in partnership with American Express at BFI Southbank and in the Revivals selection at the 61st New York Film Festival on 11 October 2023, ahead of the film's UK-wide cinema release by BFI Distribution on 3 November.



BFI National Archive Conservation Centre – digital preservation for Netflix titles. Photo by Adam Bronkorst/BFI.

BFI brings *Top Boy*, the first title from Netflix UK Productions, into the BFI's National Collection of Film, Television, and The Moving Image

As part of a five-year partnership with Netflix, hundreds of Netflix UK productions deemed to be culturally significant and selected by BFI curators will be digitally preserved in the BFI National Archive as part of the UK's national collection of film, television, and the moving image. Our dedicated team at the BFI National Archive Conservation Centre have pulled together to help deliver the Netflix partnership and put the digital preservation systems in place to ensure the secure preservation of Netflix titles, including *Top Boy*, the first Netflix title to be brought into the national collection.

To mark Netflix's groundbreaking British TV drama that showcased the acting talent of stars such as Ashley Walters, Kane Robinson, Micheal Ward, Little Simz, and Dave, being digitally preserved by the BFI, Season One director Reinaldo Marcus Green (*King Richard*, *Bob Marley: One Love*) came to BFI Southbank to talk to BFI Executive Director of Knowledge, Learning and Collections Arike Oke about the show's legacy, and the significance of being part of a national collection. <https://youtu.be/vLudbQfnVwM>



2024 Festival highlights include the restoration of a nitrate print of the re-edited US version of the 1925 silent comedy *Ein Sommernachtraum* (*A Midsummer Night's Dream*) – a film thought to be lost until rescued by the UCLA Film & Television Archive from an Oregon barn.

> LOS ANGELES / SANTA CLARITA UCLA FILM & TELEVISION ARCHIVE

2024 UCLA Festival of Preservation (Friday–Sunday, April 5–7)

The UCLA Film & Television Archive's flagship biennial event showcases our latest preservation and restoration projects on the big screen. The 2024 festival will include a distinctive lineup of beloved works alongside under-seen and rediscovered titles from film and television history. Featuring 27 titles, including ten features, four television programs, and over a dozen shorts, the festival highlights collaborations with FIAF archives and funding partners, including ASIFA-Hollywood, The Film Foundation, Film Noir Foundation, Golden Globe Foundation, National Film Preservation Foundation, The Packard Humanities Institute, and many more. Please visit cinema.ucla.edu/festival for updates.

UCLA FILM & TELEVISION ARCHIVE ARTIST-IN-RESIDENCE PROGRAM

Apply: 2024 Artist-in-Residence Program

The UCLA Film & Television Archive's inaugural artist-in-residence program will host an emerging artist for two weeks to activate the Archive's collection in their artistic practice. The program will provide the artist with the time and support necessary to access and work with the Archive's unique resources, as well as reach new audiences and make new connections with the Los Angeles cultural community. The Archive will provide an honorarium of \$8,000.

Application deadline: January 8, 2024, 9 a.m. Pacific Standard Time.

For more information about the residency and to submit an application, please visit the Archive's website: <https://cinema.ucla.edu/blogs/archive-blog/2023/12/04/artist-in-residence-program>



> LYON INSTITUT LUMIÈRE

The Musée Lumière is Open!

The Lumière Museum, located in the Villa Lumière – the home of the Institut Lumière – reopened its doors to the public on 26 October. Dedicated to the Lumière Cinématographe and the history of the Lumière family, the Lumière Museum revisits the various technical creations of Louis and Auguste Lumière. It explores the process of inventing the cinema, from the first experiments carried out around the world to the filming and commercialization of the Lumière films. Visitors will be able to discover unique objects such as the very first Cinématographe, an Edison Kinetoscope, and other period items in the villa where the Lumière family lived.

A number of new features focus on Lumière films, including an astonishing digital fresco showing all the Lumière films made between 1895 and 1900 – 1,422 "cinematographic views" – and a monumental Zoetrope by sculptor Emilie Tolot, a rotating platform that sets 300 sculpted resin figures in motion.

[fr]

Le Musée Lumière est ouvert !

Le Musée Lumière, situé dans la Villa Lumière, siège de l'Institut Lumière, a rouvert ses portes au public le 26 octobre dernier. Dédié au Cinématographe et à l'histoire de la famille Lumière, le Musée Lumière revient sur les différentes créations techniques de Louis et Auguste Lumière et explore le processus de l'invention du cinéma, des premières expérimentations faites dans

le monde entier jusqu'au tournage puis à l'exploitation des films Lumière. Les visiteurs peuvent découvrir des objets uniques tels que le tout premier Cinématographe mais aussi un Kinétoscope Edison ainsi que divers objets d'époque au sein même de la Villa où la famille Lumière a vécu.

De nouveaux dispositifs font la part belle aux films Lumière avec un particulier une étonnante fresque numérique qui donne l'opportunité de voir la totalité des films Lumière réalisés entre 1895 et 1900, soit 1422 «vues cinématographiques», ou le monumental zootrope de l'artiste sculptrice Emilie Tolot : une plateforme tournante qui met en mouvement de 300 figures sculptées en résine.



El héroe (1994) de Carlos Carrera. Acervo IMCINE

> MEXICO CITY INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)

Polished Jewels

IMCINE in collaboration with Churubusco Studios will carry out the restoration of two outstanding Mexican short films from 35mm negatives.

The Hero (1994) by Carlos Carrera, the first Mexican short film to win the Palme d'Or at the Cannes Film Festival, is a key film in Mexican animation and a strong critique of Mexican contemporary society. *Idilio* (1978) by Jaime Humberto Hermosillo combines elements of tenderness and eroticism. Starring the emblematic Mexican actress María Rojo, this short film belongs to the collection of the Short Film Production Center (CPC).

[es]

Puliendo Joyas

El IMCINE en colaboración con los Estudios Churubusco, llevará a cabo la restauración de dos destacados cortometrajes mexicanos a partir de los negativos en 35mm.

El héroe (1994) de Carlos Carrera, primer cortometraje mexicano ganador de la Palma de Oro en el Festival de Cannes, es una película clave en la animación mexicana y una fuerte crítica a la sociedad contemporánea de México. Por otro lado, *Idilio* (1978) de Jaime Humberto Hermosillo, que fusiona ternura y erotismo, protagonizada por la emblemática actriz mexicana María Rojo y que pertenece a la colección del Centro de Producción de Cortometraje (CPC).



> MUMBAI FILM HERITAGE FOUNDATION

Film Heritage Foundations's 10-Year Anniversary Celebrated with a Stamp

On 15 December 2023, the Postmaster General of Mumbai Amitabh Singh released a special 5-rupee stamp featuring Film Heritage Foundation Director Shivendra Singh Dungarpur, to commemorate the 10th anniversary of Film Heritage Foundation, which falls on 6 January 2024.



Olympics in Reel Life – a First-of-Its-Kind Festival of Olympic Film Heritage in India

As a prelude to a significant milestone – India hosting the International Olympic Committee (IOC) session after 43 years and making a bid to host the Olympics in 2036 – Film Heritage Foundation, in collaboration with the Olympic Foundation, presented *Olympics in Reel Life – A Festival of Films and Photographs*, a first-of-its kind week-long festival of Olympic films and exhibition of photographs in Mumbai from 1-7 October 2023 at the National Centre of the Performing Arts (NCPA) and in Delhi from 7-14 October 2023 at the India International Centre (IIC).

The film programme included 33 films and 10 series beginning from 1912 curated from the collection of the Olympic Museum, which included works of celebrated directors like Kon Ichikawa, Milos Forman, Carlos Saura, and Leni Riefenstahl, and films capturing archival historic moments of Indians at the Olympics.

3rd Edition of the Biennial Audio-Visual Archival Summer School (BAVASS) in Delhi

FIAF in partnership with Film Heritage Foundation conducted the 3rd edition of the Biennial Audio-Visual Archival Summer School (BAVASS), which was open to applicants worldwide for the first time, at India International Centre (IIC) in Delhi from 10-19 October 2023. We had a fantastic response with 126 applications, from which 51 participants were shortlisted, including 11 participants from African countries for the first time. The 10-day comprehensive summer school included lectures and hands-on sessions that covered the complete range of the issues and topics required to work in the field of audio-visual preservation.



Film Heritage Foundation Lifetime Achievement Award for Champions of Cinema

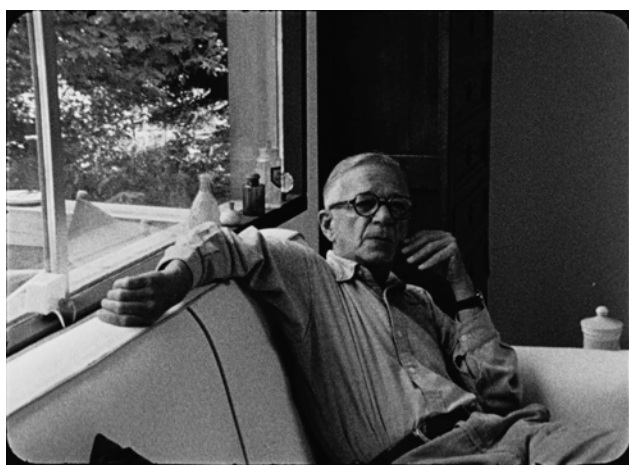
On the occasion of the opening ceremony of BAVASS 2023 in New Delhi on 10 October 2023, Film Heritage Foundation presented two Lifetime Achievement Awards for Champions of Cinema to Uma DaCunha and Aruna Vasudev, renowned film writers and film programmers who played a crucial role as flagbearers and evangelists for Indian independent and regional cinema and Asian cinema respectively at festivals and forums across the world.



Dev Anand@100 – Forever Young: Celebrating the Birth Centenary of the Evergreen Star of Indian Cinema

To commemorate the 100th birthday of legendary screen idol Dev Anand on 26 September 2023, Film Heritage Foundation and NFDC-National Film Archive of India, in association with PVR Inox, presented "Dev Anand@100 – Forever Young", a weekend festival of four

milestone Dev Anand films, in 30 cities and 58 cinemas across India on 23 & 24 September 2023. The selection of films showcased Dev Anand in his different memorable avatars as the romantic hero, the dashing spy, and fun-loving rogue in the films *C.I.D.* (1956), *Guide* (1965), *Jewel Thief* (1967), and *Johnny Mera Naam* (1970).



Photographer Walker Evans, interviewed at his home in Old Lyme, Connecticut.

> NEW HAVEN YALE FILM ARCHIVE

Preservation of Two Films by Sedat Pakay

The Yale Film Archive has completed preservation of *WALKER EVANS: HIS TIME, HIS PRESENCE, HIS SILENCE* (1970), the first film made by the late photographer and filmmaker Sedat Pakay (1945-2016). Pakay, then a photography student in Istanbul, came to study at the Yale School of Art and Architecture and work with photographer Walker Evans in 1970. As Evans' only student that year, Pakay had an up-close view of the man and his work, and made a 22-minute film about him, combining interviews and some of the photographer's most indelible images. After preserving Pakay's second film, *JAMES BALDWIN: FROM ANOTHER PLACE*, in 2021, the Yale Film Archive worked with Fotokem to utilize the original A/B rolls, donated by the filmmaker's widow Kathy Pakay in 2017, to create a new 16mm duplicate negative, restored soundtrack, and new screening prints.



> NEW YORK ANTHOLOGY FILM ARCHIVES

Preservation of the Complete Filmography of Hollis Frampton

Since 2009 Anthology Film Archives has been working to photochemically preserve the complete filmography of Hollis Frampton. Over five nights in November and December, we presented 15 newly restored films by Frampton on 16mm, including the nearly hour-long 1974 compilation *Straits of Magellan: Drafts and Fragments*. This film, along with the 1967 experimental short *Heterodyne*, was previewed at a special screening as Anthology's first post-pandemic "Members-Only" event. Other major Frampton films AFA has recently preserved include *States* (1967/70), examining states of matter; *Artificial Light* (1969), portraits of New York artists; and *Autumnal Equinox* (1974), filmed in a Minnesota slaughterhouse.



Vibeke Løkkeberg in conversation with Ariel Dougherty, co-founder of Women Make Movies, New York. Frame grab from production material. Cinematographer: Georg Helgevold Sagen.

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

Recovered Documentary Project from “The Women’s Film Seminar in Berlin 1973”

The National Library of Norway presents recovered material from Vibeke Løkkeberg’s unfinished film project [*Myte og media*], which documents “The First International Women’s Film Seminar in Berlin 1973”. Consisting of footage from the festival and interviews with women working in film and media, the material provides a unique record of the early feminist film movement. The camera negatives were first discovered at the National Library in 2019, followed by the identification of the sound recordings and a work print in 2023. The material has been presented at Cinemateket in Oslo and at Arsenal Institute for Film and Video Art Berlin.



> OUAGADOUGOU CINEMATHEQUE AFRICAINE DE OUAGADOUGOU – FESPACO

Launch of a New Project

On 8 December 2023, FESPACO officially launched its project entitled “Strengthening the technical, operational and professional capacities of the Ouagadougou African Film Library (CAO)”. The ceremony was chaired by the Minister of Culture, represented by Yacouba Bonkougou. The ceremony was marked by the official presentation of a cheque for 181,000 US Dollars by Her Excellency the Ambassador of the United States to Burkina Faso, Sandra Clark. This amount represents the total cost of the project to digitize the African Film Library. According to the General Delegate of FESPACO, Alex Moussa Sawadogo, this ambitious project involves the rehabilitation and acquisition of cutting-edge technical and operational equipment, with the aim of making the CAO a centre of excellence in Africa for the preservation and promotion of African film heritage.

[fr]

Lancement d’un nouveau projet

Le 8 décembre 2023, le FESPACO a lancé officiellement son projet intitulé « Renforcement des capacités techniques, opérationnelles et professionnelles de la Cinémathèque africaine de Ouagadougou (CAO) ». La cérémonie a été présidée par le Ministre en charge de la culture, représenté par son chargé de mission Yacouba Bonkougou. Cette cérémonie a été marquée par la remise officielle d’un chèque de 181 mille dollars US par son Excellence Madame l’Ambassadeur des

États-Unis au Burkina Faso, Sandra Clark. Ce montant représente le coût total du projet visant à digitaliser la cinémathèque africaine. Selon le Délégué général du FESPACO, Alex Moussa Sawadogo, ce projet ambitieux prévoit la réhabilitation, l'acquisition de matériel technique et opérationnel de pointe visant à faire de la CAO un pôle d'excellence en Afrique pour la préservation et promotion du patrimoine cinématographique africain.



> PARIS CINEMATHEQUE FRANÇAISE / MUSEE DU CINEMA

Viva Varda !

The Cinémathèque française is presenting a major exhibition entitled *Viva Varda!* from 11 October 2023 to 28 January 2024, featuring photographs, costumes, archives, and installations, to pay tribute to Agnès Varda.

Prefaced by Costa-Gavras, the catalogue includes twelve previously unpublished essays and a filmography with commentary by a host of leading figures, including Olivier Assayas, Anne Berest, Jane Birkin, Alice Diop, Audrey Diwan, Valérie Donzelli, Julie Gayet, JR, Nicolas Philibert, Alice Rochwacher, Wim Wenders, and Rebecca Zlotowski. It is illustrated with almost 300 documents (archives, film images, works of art, photographs), many of them previously unpublished, largely from Agnès Varda's personal archives.



OBJECTIF MER: L'OCÉAN FILMÉ, a Major Exhibition at the Musée national de la Marine with the Collections of La Cinémathèque française

The inaugural exhibition at the newly refurbished Musée national de la Marine in Paris was designed in conjunction with the Cinémathèque française, which has loaned a large number of items from its collections (over 300 works, costumes, posters, paintings, machines, objects, photographs, and film extracts). These treasures are on display in the exhibition from 13 December 2023 until 5 May 2024.

From the first magic lanterns in the 18th century to Jacques Perrin and Jacques Cluzaud's film *Océans*, via Marey, the Lumière brothers, Méliès, *Windjammer*, *Le Crabe-Tambour*, and *Titanic*, the exhibition reveals the importance of the sea in the imagination of the 7th Art, as well as the attraction of filmmakers and technicians to this subject.

[fr]

Viva Varda !

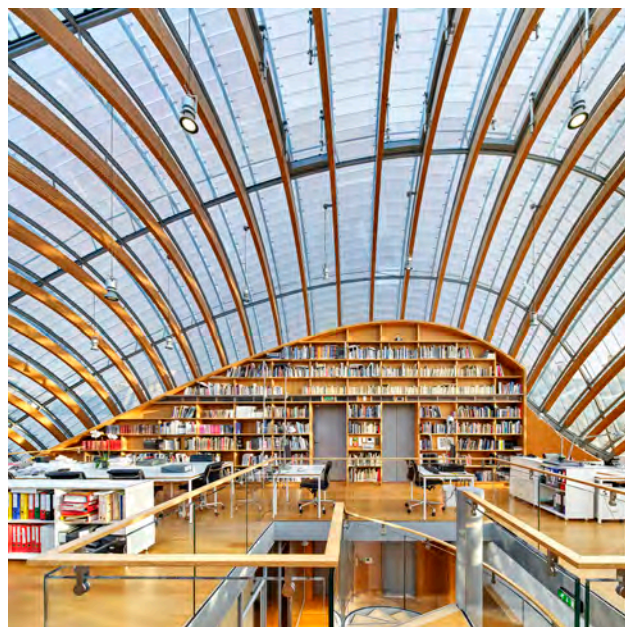
La Cinémathèque française présente depuis le 11 octobre et jusqu'au 28 janvier 2024 une grande exposition : *Viva Varda !* jalonnée de photographies, costumes, archives et installations qui rendent hommage à Agnès Varda.

Préfacé par Costa-Gavras, le catalogue, regroupe douze essais inédits et une filmographie commentée par de nombreuses personnalités telles que Olivier Assayas, Anne Berest, Jane Birkin, Alice Diop, Audrey Diwan, Valérie Donzelli, Julie Gayet, JR, Nicolas Philibert, Alice Rochwacher, Wim Wenders ou Rebecca Zlotowski. Il est illustré de près de 300 documents (archives, images de films, œuvres d'art, photographies), dont de nombreux inédits, provenant en grande partie des archives personnelles d'Agnès Varda.

OBJECTIF MER: L'Océan FILMÉ, Une grande exposition au Musée national de la Marine avec les collections de la Cinémathèque française

L'exposition inaugurale du Musée national de la Marine à Paris, fraîchement rénové, a été conçue avec la Cinémathèque française qui a prêté de très nombreuses pièces de ses collections (plus de 300 œuvres, costumes, affiches, peintures, machines, objets, photographies et extraits de films). Ces trésors sont présentés dans l'exposition, depuis le 13 décembre et jusqu'au 5 mai 2024.

Des premières lanternes magiques du XVIII^e siècle jusqu'au film *Océans* de Jacques Perrin et Jacques Cluzaud, en passant par Marey, les frères Lumière, Méliès, Windjammer, Le Crabe-Tambour ou encore Titanic, l'exposition révèle l'importance de la mer dans l'imaginaire du 7^{ème} art, ainsi que l'attrance des cinéastes et des techniciens pour ce sujet.



Fondation Pathé © Michel Denancé

> PARIS FONDATION JÉRÔME SEYDOUX-PATHÉ

The Fondation Jérôme Seydoux-Pathé celebrates its 10th anniversary in 2024

To celebrate the 10th anniversary of its installation in the building designed by Renzo Piano, the Jérôme Seydoux-Pathé Foundation will present an exhibition entitled "Renzo Piano in Paris" from March 2024, accompanied by a series of silent films on the theme of "Architecture and Cinema" (accompanied by improvising pianists) from 17 April to 14 May 2024.

In addition, from September 2024, the collection of cameras will once again be on show in a new gallery, and the film restorations carried out by the Foundation since 2014 will be presented in the hall in a special retrospective.

[fr]

En 2024, la Fondation Jérôme Seydoux – Pathé fête ses 10 ans

Pour célébrer les 10 ans de son installation dans le bâtiment édifié par Renzo Piano, la Fondation Jérôme Seydoux-Pathé propose à partir de mars 2024 une exposition « Renzo Piano à Paris » assortie d'un cycle

de films muets sur le thème « Architecture et cinéma » (accompagnés par des pianistes improvisateurs) du 17 avril au 14 mai 2024.

De plus, à partir de septembre 2024, la collection des appareils sera de nouveau exposée dans une nouvelle galerie et les restaurations de films réalisées depuis 2014 par la Fondation seront présentées dans la salle lors d'une rétrospective spéciale.



> PRAGUE NARODNI FILMOVY ARCHIV

Národní filmový archiv Has a New Address

The headquarters of Národní filmový archiv, Prague, has left its long-term "temporary" premises in Žižkov in Malešická Street and moved to new offices in Prague 4 – Nusle. Thanks to this, the institution now has a new delivery address: Závěšova 5, 140 00 Praha 4 – Nusle. The collection will continue to be cared for in vault buildings outside Prague. However, the relocation of the headquarters is not yet part of the long-term plan to reconstruct a part of the former Cargo train station in Prague 3 – Žižkov. This project will take several more years to complete.



Conference "No Time to Wait" 7 in Prague

It was a great pleasure for us that Národní filmový archiv, Prague, could host the 7th international conference of "No Time to Wait", which was professionally led by MediaArea.net. It took place at the Ponrepo cinema from 8-10 November, and was dedicated to open media, open standards, and the preservation of digital audiovisual works.

The "No Time to Wait" conference featured presentations and discussion on topics such as:

- developing collaborative initiatives to preserve media
- efforts to extend capabilities and opportunities within archives
- active open media standardization projects
- seeking consensus in audiovisual preservation strategy
- examination of open media use in film and video digitization
- integration of open-source tools into archival workflow
- examples of cross-community collaboration and skill-sharing
- developments in open media and more

The organizers of "No Time To Wait" are looking for a place/institution willing to host the next edition of the conference.



Amazonas, maior rio do mundo

This year's celebration of the UNESCO World Day of Audiovisual Heritage was a particular reminder about the global character of our work. We had an opportunity to present the re-discovered Brazilian documentary film *Amazonas, maior rio do mundo* (1918-1920) to audiences. The film was identified in our collection by Jay Weissberg and Sávio Stoco, premiered in Pordenone and shown later at the Jihlava Documentary Film Festival, and of course in São Paulo. The discovery has generated quite some attention both nationally and internationally, not only for the film itself, but also for the film preservation cause and the necessity of global cooperation in general. We are also very glad we could symbolically return the digital copy of the film to the Cinemateca Brasileira. Therefore, please direct all future booking inquiries to our friends and colleagues in São Paulo.



> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

Publication of the Book *Film Inspection: Basic Manual*

On the 2023 World Day for Audiovisual Heritage, the Cinemateca MAM Rio released the book *Revisão de Filmes: Manual Básico*, by Natália de Castro. It is a rare document in Portuguese drawing on practices of film inspection in economically and culturally diverse contexts, focusing on Brazilian specificities. The release honours all the technicians responsible for film inspection. On the occasion, an episode of the “/lost+found” series was screened, highlighting the journey of Fernanda Coelho, who worked at the Brazilian Cinematheque for over three decades. The printed version is being distributed to different institutions, and the PDF version can be freely accessed at: <https://mam.rio/publicacoes/revisao-de-filmes-manual-basico/>

[fr]

Publication du livre «Inspection de Films : Manuel Basique

À l'occasion de la Journée mondiale du patrimoine audiovisuel 2023, la Cinemateca MAM Rio a publié le livre «Revisão de Filmes: Manual Básico», de Natália de Castro. Il s'agit d'un document rare en portugais qui s'appuie sur des pratiques d'inspection de film dans des contextes économiques et culturels divers, en se concentrant sur les spécificités brésiliennes. Ce lancement rend hommage à tous les techniciens responsables de l'inspection des films. A cette occasion, un épisode de la série «/lost+found» a été projeté, mettant en lumière le parcours de Fernan-

da Coelho, qui a travaillé à la Cinémathèque brésilienne pendant plus de trois décennies. La version imprimée est distribuée à différentes institutions et la version PDF est librement accessible sur : <https://mam.rio/publicacoes/revisao-de-filmes-manual-basico/>



Digitization of the Film *Um é pouco dois é bom*

As part of the project “Cinemateca: redes em movimento”, the Cinemateca MAM Rio has digitized the film *Um é pouco dois é bom* (1970), directed by Odilon Lopez. The film is a landmark for Brazilian cinema, being the first feature directed by a black person in Rio Grande do Sul. The work has been preserved through the efforts of the Cinemateca Capitólio, a regional archive linked to the municipality of Porto Alegre that plays a crucial role in safeguarding and valuing Brazilian audiovisual heritage. A 4K digitization of the preservation copy was carried out in partnership with the company Link Digital, and was presented on 29 November at the Cinemateca MAM Rio.

[fr]

Numérisation du film *Um é pouco dois é bom*

Dans le cadre du projet «Cinemateca: redes em movimento», la Cinemateca MAM Rio a numérisé le film *Um é pouco dois é bom* (1970), réalisé par Odilon López. Le film constitue une référence pour le cinéma brésilien, étant le premier long métrage réalisé par un homme noir dans le Rio Grande do Sul. L'œuvre a été préservée grâce aux efforts de la Cinemateca Capitólio, une archive régionale liée à la municipalité de Porto Alegre qui joue un rôle crucial dans la sauvegarde et la valori-

sation du patrimoine audiovisuel brésilien. Une numérisation 4k de la copie de conservation a été réalisée en partenariat avec la société Link Digital et a été présentée le 29 novembre à la Cinemateca MAM Rio.



Mário Civelli Centenary

At the end of 2023, the Cinemateca MAM Rio prepared a tribute to the centenary of one of the most versatile, hard-working, and surprising men of cinema: the Italian Mario Civelli (1923-1993). Having worked as a producer, director, and distributor in Brazil, Civelli left an unusual legacy of ideas and achievements, with a balance between tradition and new, artisanal and industrial, popular and kitsch, fiction and documentary. The small exhibition organized in partnership with Memória Civelli celebrates the centenary of Civelli's birth by presenting some rare titles and excerpts from others that need restoration to return to circulation.

[fr]

Centenaire de Mário Civelli

À la fin de cette année, la Cinemateca MAM Rio a préparé un hommage au centenaire de l'un des hommes du cinéma les plus polyvalents, laborieux et surprenants : l'Italien Mario Civelli (1923-1993). Ayant travaillé comme producteur, réalisateur et distributeur au Brésil, Civelli a laissé un héritage inhabituel d'idées et de réalisations, avec un équilibre entre tradition et nouveauté, artisanal et industriel, populaire et kitsch, fiction et documentaire. La petite exposition organisée en partenariat avec Memória Civelli célèbre son centenaire de naissance en présentant quelques titres rares et des extraits d'autres films qui nécessitent une restauration pour revenir en circulation.



> ROCHESTER GEORGE EASTMAN MUSEUM

75th Anniversary Celebrations

In celebration of its 75th anniversary, the George Eastman Museum is mounting an exhibition of film posters, the largest it has ever had. "Crashing into the 60s: Film Posters from the Collection", scheduled for February 2 – September 8, 2024, features 62 posters from the 1960s which show the evolving artistic styles that were used to market the films of this turbulent time period. New topics were being explored on film, and poster designers responded with bold aesthetics to match. The exhibition draws entirely from the museum's international holdings and includes large multi-sheet posters – among them Saul Bass's spectacular 24-sheet billboard poster for Billy Wilder's *One, Two, Three*.

A New Scholarship for The Selznick School

The George Eastman Museum has introduced the Diedrea D. Tisdale Memorial Scholarship, generously funded by an anonymous donor, to support the tuition of a prospective Black student in the L. Jeffrey Selznick School of Film Preservation for the 2024-25 academic year. This initiative aims to address the evident lack of diversity in the field of film preservation and audiovisual archiving. The scholarship aligns with the museum's strategic goal of fostering inclusivity and uplifting individuals from under-represented communities. Named in memory of Diedrea D. Tisdale, a beloved Rochester music and film enthusiast, the scholarship honors her legacy by providing educational opportunities at the Selznick School. The 2024-25 academic year marks the 29th year of the Selznick School, continuing its mission to educate professionals in advancing the conservation of moving images from both the past and present.

> ROME FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA – CINETECA NAZIONALE

Newly Appointed President

On 4 October 2023, the Minister of Culture, Gennaro Sangiuliano, appointed the famous actor and director Sergio Castellitto as the new President of Fondazione Centro Sperimentale di Cinematografia – Cineteca Nazionale.

The new members of the Board of Directors are: Pupi Avati, Giancarlo Giannini, and Cristiana Massaro; Andrea Minuz, Santino Vincenzo Mannino, and Mauro Carlo Ciampotti.

Sergio Castellitto and the Board of Directors will lead the institution for the next four years.



> SAN FRANCISCO SAN FRANCISCO SILENT FILM FESTIVAL

Special Event

San Francisco Silent Film Festival presents a special screening of Carl Theodor Dreyer's *Vampyr* (1932) on January 12, 2024, at the Castro Theatre, San Francisco. Dreyer's film was shot silent, with music and effects added in post-production along with a bit of dialogue. Deutsche Kinemathek and the Cineteca di Bologna have restored the film and created a DCP that preserves Dreyer's dialogue but is without the music, allowing the original score to be performed live by maestro Timothy Brock conducting the San Francisco Conservatory of Music Orchestra. This special event will be the festival's last screening at the Castro Theatre before it is closed for renovation. The historic movie palace has been SFSFF's home since its first festival in 1996.

Blu-ray Publication: *THE DRAGON PAINTER* (1919)

July 2023 saw the premiere of the newly restored *THE DRAGON PAINTER* (1919). The restoration was a collaboration between the San Francisco Silent Film Festival and Eye Filmmuseum, in cooperation with the George Eastman Museum. In April 2024 the film will become available in a Blu-ray edition from Milestone Films. The disc will include a choice of musical scores, a solo piano accompaniment composed and performed by Makia Matsumura, and an ensemble score composed by Masaru Koga and performed by the Masaru Koga Ensemble.



The 27th San Francisco Silent Film Festival

The 27th San Francisco Silent Film Festival will take place at the historic Palace of Fine Arts in San Francisco's Marina District April 10–14, 2024. This Beaux Art structure was originally built for the Panama-Pacific International Exposition of 1915. After that world's fair closed in December 1915 most of its buildings were demolished, but the cherished Bernard Maybeck-designed Palace was preserved. Meant only to last for the duration of the fair, the Palace was completely reconstructed with more stable materials in the late 1960s. And in 1970, the 960-seat Palace of Fine Arts Theatre became part of the complex. We look forward to presenting our live-cinema event in this incredible setting!

The complete festival program will be announced in mid-February. Members of FIAF institutions will be able to apply for accreditation and industry discounts at silentfilm.org.

Restorations in Progress: *THE RED MARK* (1928) and *THE WHITE HEATHER* (1919)

The festival was honored to receive a Roger L. Mayer Legacy award from the National Film Preservation Foundation to restore the James Cruze film *THE RED MARK* (1928). The 4K restoration is being carried out using elements from and with the support and participation of the Library of Congress.

The festival is also partnering with Eye Filmmuseum to restore the recently discovered *THE WHITE HEATHER* (1919), directed by Maurice Tourneur. Until recently considered a lost film, the 4K restoration will be based on a recently discovered nitrate print in the collection of Eye Filmmuseum.



In 2023, sponsored by the Hoover Institute at Stanford University, the Cinemateca Brasileira initiated the digital restoration of the films *The Struggle of the People* (1980) by Renato Tapajós and *Strike!* (1979) by João Batista de Andrade. The films portray a dynamic working class in front of the cameras, illustrating a labour movement deeply rooted in a lengthy process of workers' rights victories, which were also constitutive of the political struggle against the repression of the ongoing civil-military dictatorship in Brazil at that time.



In celebration of its 50th anniversary, Korean Film Archive is proud to present seven digitally restored classics of 1950s Korean cinema. A period defined by war-torn turmoil and post-war resurgence, the 1950s gave birth to masterpieces that collectively paint a compassionate portrait of a society ravaged by the Korean War. Including the only Korean film produced during the Korean War to have survived fully intact (*Nakdong River*) and the first Korean film by a female director (*The Widow*), these classics were important precursors to the renaissance period of the following decade. Booking is free of charge for cultural and non-profit screenings. Individual titles can be booked separately.

Booking Inquiries: eric@koreafilm.or.kr
Screeners Available on [KoreanClassicFilm](#) Youtube Channel



> **SOFIA**
BULGARSKA NACIONALNA FILMOTEKA /BULGARIAN NATIONAL FILM ARCHIVE

Current Film Restoration Project

As part of the ACE initiative “A Season of Classic Films”, the Bulgarian National Film Archive will present a new digital restoration of the Bulgarian film *The Sea* (1967, dir. Petar Donev). The film was digitally restored in the digitization centre of Jugoslovenska Kinoteka in Belgrade and will be screened 4 December 2023 in the archival cinema Odeon in Sofia, Bulgaria. You can see the details on the event’s Facebook page. https://www.facebook.com/events/1381853716097135?active_tab=about



Some Key Events:

European Cinema Night (<https://europa.eu/!XJP6PK>) will take place from 4-8 December with screenings across Europe.

Archival Cinema Odeon will host an event on 7 December at 6:30 p.m. for an exclusive screening of the film *The Happiest Man in the World* (2022, dir. Teona Strugar

Mitevska). It tells the story of Asja and Zoran, who are from Sarajevo, a city that between 1992 and 1996 was ruthlessly besieged and shelled by Serbian forces. After getting to know each other, the two gradually begin to share more intimate things and discover that they are on both sides of the battlefield.

The film will be presented by Antonia Kovacheva, director of the Bulgarian National Film Archive, and Kamen Balkanski, director of MEDIA’s Creative Europe Desk Bulgaria. After the screening, the director of Cinematheque of North Macedonia, Vladimir Angelov, will talk about the film. The discussion, in which the audience is encouraged to take part, will be moderated by Hristo Hristozov.

> **STOCKHOLM**
SVENSKA FILMINSTITUTET

Classification of Valuable Items

In the fall of 2023, a group of curators classified a limited number of items in the Archival Film Collections as particularly valuable. These items will be re-located to specially designated shelves in three of the vaults, as close as possible to the exit, to enable fast evacuation in the case of flooding, fire, or any other disaster. The shelves will be clearly marked, and information of which shelves should be the first to evacuate will be provided to the local fire department and other rescue services. A similar classification and re-location will be carried out also for film-related material of particularly high value.



a still from *Jüri Rumm*.

> TALLINN FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA

Two Restorations: *Waves of Passion* (1930) and *Jüri Rumm* (1929)

The Film Archive of the National Archives of Estonia has completed 4K restorations of two significant Estonian silent features: *Waves of Passion* (*Kire lained* / *Wellen der Leidenschaft*, Vladimir Gaidarov, 1930) and *Jüri Rumm* (Johannes Loop, Boris Borissoff [Jaanikosk] and Michael Lepper, 1929). The restoration of *Waves of Passion*, the first Estonian co-production with German filmmakers, includes a portion of the original synchronized soundtrack discovered in the film archive of the Danish Film Institute. The soundtrack comprises sound effects and music by the Austrian composer Bert Reisfeld. Based on the only vintage film element known to survive, a nitrate release print preserved in the Estonian film archive, *Waves of Passion* was restored with the generous support of A Season of Classic Films, an initiative by ACE Association of Cinémathèques Européennes, part of the European Commission's Creative Europe MEDIA programme.

The restoration of *Jüri Rumm* integrates material from the original camera negative, three surviving reels of a nitrate print, and a reel of a safety print. The Estonian premiere took place during the Black Nights Film Festival in Tallinn, featuring live accompaniment by Stephen Horne and Franck Bockius. The event was made possible through the backing of the Estonian Cultural Endowment.

Share That Knowledge!

A ROAD MAP for Sharing Knowledge across
Generations of Audiovisual Archivists

Janneke van Dalen, Nadja Šičarov

> VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

New Publication

Janneke van Dalen & Nadja Šičarov's book *Share That Knowledge! A Road Map for Sharing Knowledge across Generations of Audiovisual Archivists* was launched on 22 November and is available as a free PDF version. The publication began as a research project initiated by the Austrian Film Museum and the Slovenian Cinematheque, aimed to explore and develop strategies and methods of unlocking, articulating, and sustaining knowledge held by audiovisual archivists about the collections they work with. (www.sharethatknowledge.com)



Trailers

While processing a deposit from the animation class of the University of Applied Arts Vienna, we came across two treasures that both the Film Museum and the artists had given up for lost: two trailers for the Austrian Film Museum directed by Bady Minck and Sabine Groschup, both created in the early 1980s. We used this find as an occasion to return to the idea of commissioning artist's trailers. We first invited Norbert Pfaffenbichler, one of the most exciting figures in Austrian experimental film, who created (with the help of musician Julia Witas) an homage to our audience titled *To the Wonderful People in the Dark*. We are very pleased to announce that Lav Diaz, whose work is preserved in our film collection, has agreed to create the next trailer in 2024.



New DVD

We are pleased to announce the latest DVD release in the series Edition Filmmuseum, which includes three silent films: *Mister Radio* (Germany 1924, Nunzio Malasomma), *Mit dem Motorrad über die Wolken* (Austria 1926, Lothar Rübelt), and *Das Motorrad-Bahnrennen des Ö.M.V.* (Austria 1927, Gustav Mayer). They all feature sensational mountain footage and audacious acrobatics on moving vehicles against the breathtaking backdrop of nature. Accompanied by a 20-page booklet with essays by Oliver Hanley and Anke Mebold ("Rediscovering the Sense in the Nonsensical. Luciano Albertini and His Action-Adventure Film *Mister Radio*") and by Janneke van Dalen and Nadja Šičarov ("Restoration as Exploration: A Reconstruction of *Mit dem Motorrad über die Wolken*") in German and English.



> WARSAW
FILMOTEKA NARODOWA – INSTYTUT AUDIOWIZUALNY (FINA)

Digital Poland

October 2023 saw FINA conclude the “Digital Poland” project.

In the last year and a half, we digitized 200 Polish movies (features, shorts, animations, etc.) and 4800 film-related materials (screenplays, shooting scripts, stills, posters, etc.). A total of 7 out of 83 feature movies were fully restored. Currently we’re finishing the preparation of a new website where all these materials will be available for viewing. In the meantime, all 200 movies are available at ninateka.pl alongside other digital materials from our collection.

The 19th Edition of FINA’s Silent Film Festival in Warsaw

In October 2023 FINA organized the 19th edition of its Silent Film Festival. Since our cinema is one of the last still able to screen 16mm prints in Poland, this year we celebrated the centenary of 16mm film. Our Ukrainian section presented two documentaries by Mikhail Kaufman, accompanied by live music performed by Ukrainian bands. A children’s section was dedicated to the animal stars of silent cinema, such as Jean the Vitagraph Dog, Cameo, and Rin-Tin-Tin. We also treated our audience to a number of wonderful dramas. As is always the case with our festival, all the movies were screened alongside contemporary live music performed by modern artists. In total, we showed 18 movies.



> WASHINGTON/ COLLEGE PARK
NATIONAL ARCHIVES & RECORDS ADMINISTRATION (NARA) – ARCHIVAL UNIT & PRESERVATION LAB

New Equipment

The US National Archives installed two new Lasergraphic ScanStations this fall. This has increased the ability for NARA to fulfil researcher requests and work on planned digitization projects. With the improved capability to scan gauges from 8mm to 70mm, upcoming projects will include scanning and restoring multiscreen large-format films from World’s Fairs and providing access to original 65mm negatives from the Apollo 11 Mission.

> WASHINGTON / CULPEPER
LIBRARY OF CONGRESS – NATIONAL AUDIO-VISUAL CONSERVATION CENTER

Latest Board Meeting

The Library of Congress National Film Preservation Board met on October 5, 2023. Serving as advisors to the Librarian of Congress, the Board’s 44 members represent the film industry, educators, filmmakers, and archives. Leaders from FIAF members MoMA, PFA, and UCLA participated in a special Archival Issues Panel moderated by the Library. Board member Christopher Nolan confirmed the ongoing availability of camera negative film stocks and lab processing for those elements. The archives emphasized the fragility in sustaining obsolete equipment and specialized skills in the three remaining American photochemical film labs that process film to produce preservation elements and prints.



Hero image: Piri Poutapu speaks with Dr. Michael King on the porch of Mahinaarangi, Tūrangawaewae Marae, Ngāruawahia. Pacific Films Collection, Ngā Taonga Sound & Vision. Courtesy of Aotearoa New Zealand Film Heritage Trust Te Puna Ataata.

> WELLINGTON

NGA TAONGA SOUND & VISION/THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND

Preserving an Iconic Television Series on Film

Tangata Whenua was considered a ground-breaking television documentary in 1974 for its intimate portrayal of Māori life and viewpoints. It was praised for having “done more towards helping the European understand the Māori people, their traditions and way of life, than anything else previously shown on television.” The iconic series was shot on film and has now been digitized to 4K quality to faithfully reproduce the characteristics of the original analog film in digital format. It provides a clarity and sharpness not available to the public until now, reuniting future generations and audiences to this unique piece of history.

03 News from the FIAF Executive Committee



> November 2023 meeting of the Executive Committee

The FIAF Executive Committee held its end-of-year meeting in Brussels, where it was generously hosted by the Cinémathèque royale de Belgique on 27 and 28 November 2023. All EC members were present, as well FIAF's Senior Administrator Christophe Dupin and P.I.P. Editor Rutger Penne.

After a welcome address by the Director of the Cinémathèque royale de Belgique and a short introduction by the FIAF President, the meeting kicked off with the usual discussions on questions of affiliation. After carefully examining the applications for FIAF affiliation submitted by two film heritage institutions in Germany and Turkey, the Executive Committee decided to unanimously admit both as FIAF Associates. These are the FILMUSEUM POTSDAM – FILMUNIVERSITÄT BABELS-

BERG KONRAD WOLF (Potsdam, Germany), and the SINEMATEK / SINEMA EVI (Istanbul, Turkey). The number of active FIAF affiliates now stands at a record 174 (94 Members and 80 Associates). The EC also discussed the difficult cases of several other affiliates and the current suspensions of Fundacion Cinemateca Argentina (Member) and Cinémathèque nationale du Liban (Associate) were confirmed and extended. The EC also noted that a number of other film heritage institutions around the world had expressed an interest in seeking admission to FIAF in the near future.

The EC also agreed to actively seek out and encourage current FIAF Associates which could be eligible to apply for an upgrade of their FIAF status to Member.

The EC then discussed FIAF's 2022 Statistical Survey. Although the response rate from affiliates was disappointing, Tiago Baptista agree to produce a statistical report from the data received. This report should be available by the Bangkok Congress.

The EC heard about the progress of the FIAF Code of Ethics revision project. It is expected that a draft of the new text, currently being written by the working group led by Camille Blot-Wellens, will be ready in time to be discussed by the FIAF community during the Bangkok Congress in April 2024.

The FIAF Treasurer then presented her final estimates for FIAF's financial results in 2023 and her revised 2024 budget. The EC also discussed the need to introduce an increase in FIAF's annual membership fees in 2025 (for the first time in 12 years) and examined several possible options. An EC proposal will be ready to be discussed by the next General Assembly in April.

The Senior Administrator reported to the EC on the FIAF Secretariat, and in particular on the recent office move, which had occupied a lot of the Brussels staff's time since the summer. Long-time P.I.P. Associate Editor Anthony Blampied's decision to retire at the end of December was acknowledged, and a discussion ensued on the possible evolution of the FIAF Secretariat/P.I.P. staff over the next couple of years and the need to re-define roles to suit FIAF's changing needs.

The EC also discussed the reports received about the work of 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, the FIAF/Technès book *Tales from the Vaults* (released in June), and the partnerships with the "Share That Knowledge!" Project and the Home Movies Handbook.

The EC examined the various nominations received from colleagues in the FIAF network for the presentation of the 2024 FIAF Award to a major film personality, and unanimously selected one of the proposed nominees. A formal announcement will be made to the FIAF community in due course. The Executive Committee also discussed the frequency of future FIAF Awards, and a clear majority of its members supported the proposal to present it only every other year in the future. The EC also considered that a review of nomination criteria and the expected role of the person and institution proposing possible FIAF Award recipients was necessary after 2024.

Finally, the EC heard progress reports about the 2024 (Bangkok) and 2025 (Montreal) FIAF Congresses, and as part of the debates on FIAF's environmental and financial sustainability initiated in Mexico City, the EC discussed recent suggestions made about not holding

an on-site FIAF Congress every year after 2025. The EC unanimously concluded that the annual FIAF Congress remains an essential platform for film archivists of the FIAF network to meet, so the idea to hold on-site FIAF Congresses only every two years was firmly rejected. The EC also noted and informally discussed a proposal received from the Deutsche Kinemathek to host the Congress in Berlin in 2027. It was noted that no proposal had yet been received to host the 2026 Congress.

At the end of the first day of meetings, the EC were offered a guided tour of the Cinémathèque royale de Belgique library and cinema, before a dinner in a Brussels restaurant with several representatives of the Cinémathèque. At the end of the second day, the members of the EC were invited to visit the new offices of the FIAF Secretariat in Brussels.

> Next EC meeting

The next Executive Committee meeting will take place in Bangkok on 19 and 20 April 2024, just before the start of the 2024 FIAF Congress hosted by the Thai Film Archive. The last time an Executive Committee meeting was hosted by the Thai Film Archive was in November 2018.

> Composition of the current Executive Committee

President: Peter Bagrov, GEORGE EASTMAN MUSEUM; Secretary-General: Tiago Baptista, CINEMATECA PORTUGUESA / MUSEU DO CINEMA; Treasurer: Cecilia Cenciarelli, FONDAZIONE CINETECNA DI BOLOGNA; Vice President: Sanchai Chotirosseranee, FILM ARCHIVE (PUBLIC ORGANIZATION); Vice Secretary-General: György Raduly, NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE; Vice Treasurer: Arike Oke, BFI NATIONAL ARCHIVE.

Other EC Members representing Members: Caroline Fournier, CINEMATHEQUE SUISSE; Mikko Kuutti, KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE; Ellen Harrington, DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM; Heather Linville, LIBRARY OF CONGRESS – NATIONAL AUDIO-VISUAL CONSERVATION CENTER.

EC Members representing Associates: Paula Félix-Didier, MUSEO DEL CINE PABLO C. DUCROS HICKEN; Shivendra Singh Dungarpur, FILM HERITAGE FOUNDATION; Drika De Oliveira, CINEMATECA DO MUSEU DE ARTE MODERNA.

04 News from the Secretariat



> FIAF Staff

The FIAF Secretariat currently consists of Christophe Dupin, Senior Administrator (full-time); Elsa Dergeman, HR and Accounting Assistant (3 days a week); Christine Maes (Administrative Assistant, 2.5 days a week); and Barbara Robbrecht (FIAF Historical Archive Assistant, 3 days a week).

The P.I.P.'s employed staff is composed of the Editor Rutger Penne (full-time) and Associate Editor Anthony Blampied (2.5 days a week), but Anthony is retiring at the end of December after many years of FIAF service. He is being replaced as P.I.P. Associate Editor by Nico-

la Mantzaris, a US-based freelance P.I.P. indexer since 2017. For more information about these staff changes, see the P.I.P. section of this Bulletin.

Once again, tribute must be paid to the FIAF Secretariat's great team of regular freelance collaborators, as they are essential to the success of our projects and missions – our graphic designer Lara Denil, who this year has designed not only the two issues of the *JFP* and *FBO*, but also the amazing FIAF/Technès book *Tales from the Vaults*; our website developer Jean-Pascal Cauchon, who not only regularly creates new online tools for the FIAF website, but is also building the Film Atlas website with James Layton and Crystal Kui and is developing a brand-new website for the CCAA; our *JFP* Editor Elaine Burrows; our Training and Outreach Coordinator David Walsh, who has had a particularly busy year in 2023; and last but not least, our faithful copy-editor Catherine A. Surowiec and translators Aymeric Leroy and Itziar Gómez Carrasco.



> FIAF Office

A lot of our time since the last issue of the *FBO* in late June has been spent on moving the FIAF Secretariat to new premises in Brussels. We knew that the office move would have to take place sometime over the next year (for the [thirteenth time](#) in FIAF's history), but the new owner of the building where our offices were located in Rue Blanche decided that this process should be a lot faster than we had anticipated. Between July and



Boxes of the FIAF Historical Archive in one of the two dedicated rooms of the new FIAF Secretariat in Brussels.

October, the FIAF Secretariat staff had to seek new offices, organize visits, select the right (and affordable) ones for FIAF, negotiate a contract with the new owner, prepare the old offices for the move, box up everything, oversee the move (which took place over two days at the end of September with the help of a removal company), then progressively set everything up in the new premises. Our new offices in Place Loix (situated 300 metres away from the old ones, in the same area of Brussels) are now almost fully operational.

The only thing that is still pending is the reconnection of FIAF's telephone line, but this should be solved by early January. We welcome any member of the FIAF community to the new FIAF Secretariat! If you happen to be in Brussels, don't hesitate to drop by.

> FIAF Affiliates' Annual Reports

We have received Annual Reports for the year 2022 from all our Members (93 out of 93), but only 51 of our 80 Associates, even though it is a statutory obligation for all FIAF affiliates. Remember that all [Annual Reports of the last 10 years](#) are available to colleagues of the FIAF network in the Member area of the FIAF web-

site, while [historical Annual Reports](#) are available to all in the historical section of the website. They are an incredible, yet often forgotten, source of information about our network and our field.

The campaign for the submission of 2023 Annual Reports will be launched by the Secretariat in mid-January, as usual.

> FIAF Historical Archive and FIAF History Project

Thanks mainly to the work of our colleague Barbara Robbrecht, we have continued to [catalogue](#) (now at item level for many of our 600+ boxes), digitize, and [make accessible](#) on the FIAF website large chunks of our historical documents. We now have two rooms of our new premises in Place Loix entirely dedicated to our archive, where researchers will be hosted in much more adequate conditions, and our archival documents better stored.

With the help of our web programmer, we have also improved the structure of our web-based catalogue. We also added a system of giving each box of

our collection a QR code linking to the description of the content of the box on a dedicated page of the FIAF website. Each QR code now appears on the label referencing each of the 600 boxes of our archival collection, as shown below:



Regarding the FIAF History Book project, we have received the final or advanced drafts of six thematic chapters, and seven more at an advanced stage. There is some concern about three or four other promised chapters, the authors of which have switched jobs recently and no longer seem to have time to research and write theirs. Christophe Dupin, who is coordinating the project and acting as co-editor of the forthcoming book, must free some of his FIAF time in early 2024 to allow this project to be brought to a successful conclusion. FIAF Secretary-General Tiago Baptista, who is also a member of the Project's scientific committee, has agreed to provide support to the Project in 2024.



> Tales from the Vaults

This long-awaited book – the final outcome of our decade-long partnership with the [Technès](#) Project, was finally published at the end of June and launched during *Il Cinema Ritrovato* in Bologna on 30 June. The launch, which included contributions from FIAF Secretary-General (and contributor to the book) Tiago Baptista and

Christophe Dupin, as well as the two co-editors and several representatives of the *Technès* Project, was well-attended. The sales have been rather good so far – we decided to keep the price of this beautiful volume as low as possible (40€), because of the high cost of shipping it around the world because of its heavy weight. The book is currently available via the FIAF Secretariat, but [Indiana University Press](#), our traditional distribution partner in the US, has expressed an interest in distributing the book for us in North America. This new partnership should be implemented in early 2024.

> The Film Atlas Project

This fantastic project, initiated in early 2022, has been making significant progress since the last issue of the *FBO*. Our web programmer Jean-Pascal Cauchon is working in close collaboration with James Layton and Crystal Kui in the US to create an encyclopedic online resource pairing high-resolution imagery with scholarly essays to document the history of film as a physical medium from the dawn of cinema to the present. Facilitated by collaboration between international archives, this dynamic reference, research, and teaching tool will offer a comprehensive visual guide to every motion picture film format, soundtrack, and colour process ever invented. This unique web-resource, which is supported institutionally by FIAF and the George Eastman Museum (and gets significant funding from the Louis B. Mayer Foundation), is now likely to exceed the 600 entries originally planned for this project.

Work on the website backend (server side), including the underlying database structure and the data entry form, has now been completed, and the web programmer is now working on the frontend (client side) infrastructure and other special features. A soft launch of the interface should take place during the Bangkok Congress next April, although the project won't be completed until 2026.



> Share That Knowledge! Book

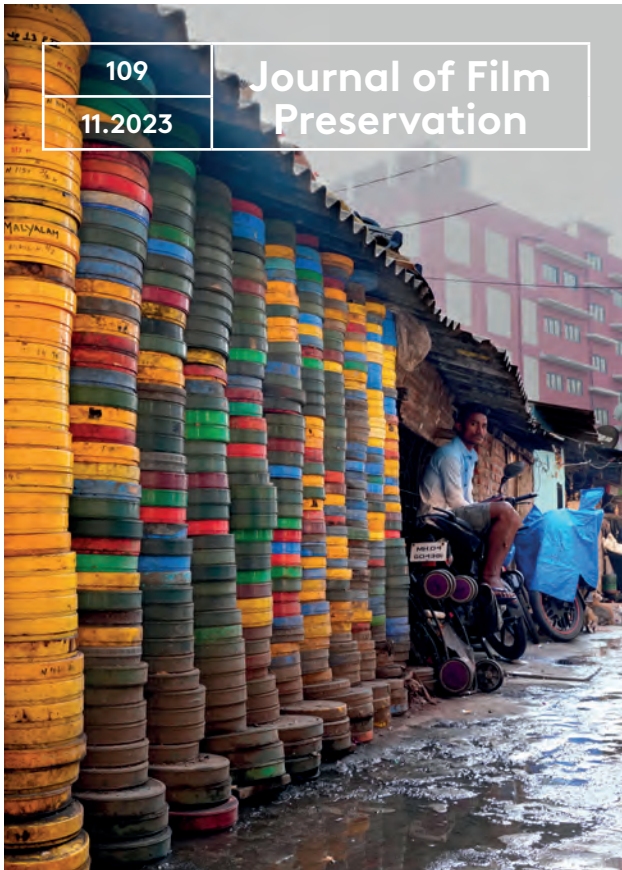
This great project, first announced during the 2018 FIAF Congress in Prague and co-led by Janneke van Dalen and Nadja Šižarov with the financial support of the Austrian Filmmuseum, the Austrian government, and FIAF (via its Eileen Bowser Fund), has now been completed with the launch of the resulting book both as a [PDF file](#) and a print book. FIAF helped (and funded) the printing of 400 copies of the book via our usual printer Graphius in Belgium. A free copy of the print version is being sent to all FIAF affiliates which asked for one, and the remaining print copies will be put on sale once the FIAF community has been served.

The online book launch, hosted by FIAF, took place as a Zoom webinar on 22 November. The session, attended by 120 people, was recorded, and is now [accessible on the FIAF website](#).

> Home Movies Handbook project

Led by FIAF colleagues Brian Meacham (Yale Film Archive) and Haden Guest (Harvard Film Archive), this other collective project will result in the publication of the *Homes Movies Handbook*, a *practical guide* for archivists that covers key topics and case studies related to the accession, cataloguing, preservation, and presentation of home movies, written by various specialists around the world. It is receiving some funding and other practical support from FIAF. In September, Anna Briggs was recruited on a one-year contract as a part-time freelance project coordinator, in order to ensure that this project could be brought to fruition within a reasonable time-frame. Although it is unlikely that the Handbook will be published next year, as each of the voluntary contributors has limited spare time, it is hoped that the editorial process will be completed by then.

05 Journal of Film Preservation



The second of 2023's *Journal of Film Preservation* issues, No. 109 (available as usual in print as well as [on-line](#)), was beset with delays of one kind or another and is now dated November instead of the usual October. Nonetheless, it is full of informative articles covering a variety of archival topics to do with aspects of film history, both cultural and technical. The spotlight is on exhibitions in the form of a mini-dossier compiled in collaboration with the French research project CinEx. We are planning to follow this in our April 2024 issue with something similar on museums, and have several articles in the pipeline.

For the April 2024 issue, in addition to the museums mini-dossier mentioned above, we hope to present more on 9.5mm restoration work in Italy, and on the restoration by the Cinémathèque française and the Institut français's Cinémathèque Afrique of Raymond Rajaonarivelo's *Tabataba* (1988). There should be even more book reviews than there were in No. 109, together with several DVD/Blu-ray reviews. As always, we ask you not only to propose articles for future issues, but also to let us know of new restorations or discoveries your archive is making available, as well as books or even websites which might be of interest to our readers.

Elaine Burrows
JFP Editor
jfp.editor@fiafnet.org

06 News from the P.I.P.

> Office Move

The P.I.P. office moved together with the FIAF Secretariat to new premises on 25-26 September 2023. The summer of 2023 was a hectic period, but the move itself went smoothly. All the journal publishers were notified about the address change, and it seems that most print issues are already being sent directly to the new Place Loix address.



Anthony Blampied in the old P.I.P. office at rue Defacqz

> Retirement of Anthony Blampied

My longtime colleague and Associate Editor Anthony Blampied will be taking early retirement at the end of 2023. Anthony started in 1988 as full-time Assistant Editor when the P.I.P. was still based in London. He formed an efficient team with P.I.P. Editor Michael Moulds, and would move with the project to Brussels in 1996. In June 1999 Anthony decided to leave after 11 years at the P.I.P. Ironically, he went to the Documentation Department of the Cinémathèque royale de Belgique, where I had worked before I was appointed P.I.P. Editor in April 1998. Gail Rubenstein succeeded Anthony as part-time Assistant Editor (the position would later be renamed "Associate Editor") for a period of 11 years. When she left in June 2010, finding a replacement turned out to be easy. Anthony expressed interest in returning to the P.I.P. in a half-time position, which he could combine with his half-time one at the Cinémathèque royale. As of 2023, Anthony has been working for the P.I.P. for a total of 24 years, taking into account the 11-year interruption. It has been a pleasure working with Anthony for so many years, and I wish him all the best during his well-deserved retirement!



Nicola Mantzaris (right) during an indexing workshop held at MoMA, May 2017.

> Appointment of a new P.I.P. Associate Editor

Finding a suitable successor to replace Anthony was a big challenge. After exploring various options, I concluded that the best way forward was to hire a native English speaker with considerable experience in film periodical indexing. Taking into account that we are working in a web-based database and that we have online access to most journals, the physical presence of the Associate Editor in Brussels is no longer a necessity. Logically, my attention went automatically to the current team of freelancer indexers. When I approached Nicola Mantzaris (freelance indexer for the P.I.P. since 2017) to ask her if she would be interested in taking over as P.I.P. Associate Editor, she reacted enthusiastically, so we started to discuss the conditions and working arrangements. I am happy to announce that Nicola will officially start on 1 January 2024. She is based in New Haven, Connecticut, USA, which is interesting because of the proximity of the Yale Film Archive and the Yale University Library. So welcome to the P.I.P. club, Nicola!

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

07 News from the Commissions



> Cataloguing and Documentation Commission (CDC)

**CDC meeting and expert workshop in Berlin
(Bundesarchiv), 19-20 September 2023**

The CDC held their annual in-person meeting on 19 September at the Bundesarchiv in Berlin-Lichterfelde. We spent the day discussing our ongoing and future projects with the Commission members. At the end of the day, Adelheid Heftberger (as the host) took everyone on a guided tour around the historical site and the recently opened access center. The following day, the CDC had invited experts from the international community to get feedback on specific questions in relation to the ongoing revision of the FIAF Cataloguing Manual. Natasha Fairbairn, Circe Sanchez, and Maria Assunta Pimpinelli prepared the day with input lectures and a discussion for everyone to join in. The ca. 20 participants provided us with valuable comments. Thanks to everyone who could come!



Participation in BAVASS 2023

Adelheid Heftberger and Murchana Borah participated in BAVASS in New Delhi in October 2023 with a lecture and workshop on metadata management and cataloguing. It was great to be able to talk to the broadly international audience and colleagues from all over the world and get a better understanding of the needs of the community. We enjoyed our stay and the hospitality of the Film Heritage Foundation immensely!

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)

As part of the Fundamental Archiving Resources (FAR) project, Rodrigo Mercés is developing a small handbook for FAR resources on building a low-cost temperature and humidity monitoring system for vaults using open-source materials. Along with other links, templates, and documents, this will be available on the FIAF website in coming months.

Along with other projects, the FIAF Technical Commission is looking into how archives are currently accessioning born-digital material. A questionnaire has been sent to the Corresponding members, but other archives are welcome to participate. Please send a mail to tc@fiafnet.org.

Anne Gant, Head of Technical Commission

Members of the 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/Berkhamsted; Rodrigo Mercés, 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.



> Programming and Access to Collections Commission (PACC)

In the second half of 2023, PACC has focused on a couple of projects. In September, Stefan Ramstedt prepared and moderated a discussion on “Institutional Curation” between Austrian Filmmuseum’s curator Jurij Meden and Jon Wengström of the Swedish Film Institute. The discussion was streamed online, loosely situated within the framework of FIAF’s Thursday Workshops. Jurij and Jon discussed curatorial positions and strategies of various FIAF institutions they have been affiliated with, and, if one may sum it up so broadly, also the future of film heritage programming. The discussion was well attended, and a recording of it is available [online on the FIAF website](#).

PACC is also happy to have launched the Rule 96 Implementation Survey, which was discussed at the 2023 FIAF Congress in Mexico City. The survey was prepared principally by Otto Kymälä with further input by other PACC members and with great help from the FIAF Secretariat. The purpose of the questionnaire was to map all the different institutional practices concerning inter-FIAF film loans, access fees, and quotas between affiliates. 38 FIAF affiliates have responded to the survey so far: Thank you! For the others, the survey is still open and accessible upon logging onto the membership area of the [FIAF website](#). Gathering as much data as possible and hence understanding the current practice is key to moving the discussion forward, while being attentive to the variety of contexts in which FIAF affiliates operate. We hope to present the results of the survey together with some conclusions at the 2024 FIAF Congress. Especially if we’re able to gather even more data from our affiliates!

Last but not least, we have also undergone a substantial change in our membership composition. Some of our previously full members have assumed the role of corresponding members, and I would like to use this opportunity to thank them for their years of active service – and also express the hope that they will also continue to consult our operations and contribute to our discussions in the future. Thank you very much, Antti Alanen, Brian Meacham, Dave Kehr, and Elaine Burrows – it was great having you on board, and we are very much looking forward to having you with us as correspondents. Your experience and knowledge regarding the practices and intricacies of film programming have proven so incredibly useful, together with your strong commitments and positions regarding our profession and the cause and purpose of our Federation.

Also, I would like to express my gratitude for the commitment and availability of the newcoming PACC members, all of whom have been corresponding with us previously – Otto Kymälä of the National Audiovisual Institute – Kavi, Helsinki, Samantha Leroy of the Fondation Jérôme Seydoux-Pathé, Paris, and Stefan Ramstedt of the Swedish Film Institute, Stockholm. This gratitude extends also to their home institutions for allowing them to contribute some of their time to PACC and FIAF. We have also welcomed two more corresponding members to help us with some tasks especially in the local contexts in which they operate – Annamaria Licciardello (Cineteca Nazionale, Rome) and Nicholas Andueza (Cinemateca do Museu de Arte Moderna, Rio de Janeiro).

Matěj Strnad, Head of PACC
pacc@fiafnet.org

Members of PACC:

Matěj Strnad, Národní filmový archiv, Prague (Head); Chicca Bergonzi, Cinémathèque suisse, Lausanne (Deputy Head); Oliver Hanley, independent researcher and curator, Potsdam; Otto Kymälä, National Audiovisual Institute – Kavi, Helsinki; Samantha Leroy, Fondation Jérôme Seydoux-Pathé, Paris; Stefan Ramstedt, Swedish Film Institute, Stockholm.

08 Training & Outreach



> Biennial Audio-Visual Archival Summer School, Delhi, India, 2023

We collaborated with Film Heritage Foundation, India, to stage this 10-day training event from 10-19 October 2023. Having held BAVASS 2019 in the USA, and BAVASS 2021 online, it seemed appropriate to hold this year's BAVASS in an entirely different region, and to try to include as many participants as possible from regions where film heritage is especially vulnerable. The choice of India allowed us to rely heavily on the FHF's considerable expertise and experience in staging major training events of this sort, and we are enormously grateful for the huge amount of work they put in to enable BAVASS 2023 to go so smoothly. We were also greatly assisted by generous sponsorship from the British Council, which donated £50,000 primarily to support the attendance of students from developing regions, and by The Film Foundation (15,000 USD). The event also received the

crucial support of the FIAF Secretariat, which worked closely with the Film Heritage Foundation's staff to manage the complex financial set-up of this great international event.

Some 50 participants attended the school, including 10 from countries in Africa, and with many other parts of the world represented, including Mexico, Thailand, Vietnam, Brazil, Greece, and of course India. They were put through an intensive series of lectures and workshops run by a teaching faculty of 20 experts, again from all around the world, including five from the British Film Institute, thanks to the BFI generously supporting the attendance of so many of their key staff.

The event was a great success: the enthusiasm and passion of the participants was evident from the outset, and the shared interest of people from all different backgrounds has led to the formation of cross-global

networking which we hope will lead to fruitful collaborations in the future. In particular, the participants from the African countries were determined to maintain some momentum by setting up an African grouping: although we are all too familiar with the tendency for this kind of enthusiasm to fade away rapidly after events of this sort, we plan to contribute to their forthcoming discussions and activities in any way that our own limited resources will allow. We also intend to keep posting information, suggestions, requests, etc., on the BAVASS students WhatsApp group in order to help keep this forum alive.

> FIAF Disaster Management Handbook

Now that BAVASS 2023 is out of the way, David Walsh once again has time available for this project, which is now well past its original due date. Virtually all of the content has been created and collected, and is now in the process of being edited into a consistent style and length. This long-awaited publication will be released in the first half of 2024.

> 9th FIAF Programming Winter School, 11-12 March 2024, Paris

In March 2024, FIAF will join forces with the Cinémathèque française and the Fondation Jérôme Seydoux-Pathé once again to hold the 9th [Winter School on Programming](#) (in English and French), aimed at professionals in FIAF archives and beyond. It will again be taught by programming experts from the global network of FIAF archives and other distinguished professionals in a relevant field. This 9th edition of the Winter School will take place again at the Fondation Jérôme Seydoux-Pathé and at the Cinémathèque française, on 11 & 12 March 2024, just before the "Toute la mémoire du monde" festival at the Cinémathèque française (13-17 March 2024). Christophe Dupin (FIAF), Samantha Leroy (Fondation Pathé), and Elise Girard (Cinémathèque française) are currently working on elaborating the teaching programme of this 9th edition, which will be published in early 2024. It will include thematic sessions on programming LGBTQ+ film heritage, the role of filmmakers' foundations in programming film heritage, programming and screening nitrate films today, the work of newly established cinémathèques, curating moving images in film-related exhibitions, and the usual [FIAF Programming Game](#). Registrations will open in January.

> FIAF Commissions' Thursday Online Workshops

In September 2022, the FIAF Commissions launched a new series of online workshops covering a wide range of topics discussed in FIAF. Five online workshops were held in 2023. Since the last FBO, the following workshops have taken place:

- The workshop on 6 July was on the topic "Introduction to the Open Archival Information System (OAIS) for Film Archives" (Beginners) and was presented by Sarah Higgins (Professor at Aberystwyth University).
- On 14 September, PACC hosted a workshop on "Institutionalized Curation: An Online Debate". Introduced by Stefan Ramstedt (Curator at the Swedish Film Institute, PACC, corresponding member), it consisted of a discussion between Jon Wengström (Senior Curator at the Swedish Film Institute) and Jurij Meden (Presenter, Head of Programs at the Austrian Film Museum).
- The workshop on 19 October was on the theme "METS and Premis in your Film Archive – A Case Study from the Cinémathèque suisse". The slides of the presentation are [available on the FIAF website](#).

These workshops, open to colleagues in the FIAF network and beyond, are not aimed at experts. Usually, no previous experience is required. Advanced levels are marked as such and will provide knowledge for those who want to explore topics in more depth. The number of participants varies depending on the nature of the specific workshop, but is generally limited to enhance knowledge transfer and discussion. No fee is charged, but participants have to register, and places are limited. The first Thursday workshops of 2024 have already been announced, and more will be added to [this page of the FIAF website](#).

> Proposed FIAF Autumn School on "Education – Outreach – Diversity"

The FIAF Training & Outreach Programme received a proposal from our colleagues at the Deutsche Kinemathek, who would be very interested in hosting a first FIAF Autumn School in Berlin on the theme of education and outreach for film heritage in 2024. In a three-

phase structure, “Input – Exchange – Practice”, experts will be expected to present concepts, best-practice examples and projects, and the participants will engage in an intensive exchange about possibilities of outreach work. Beyond the exchange of ideas, the educational practices will then be put to the test on concrete examples. In addition, it is hoped that new networks and collaboration projects can emerge. The FIAF Executive Committee welcomed this new initiative, which FIAF will endorse and support.

> 2024 FIAF Film Restoration Summer School

Information about the 10th FIAF Film Restoration Summer School organized by the Cineteca di Bologna and L'Immagine Ritrovata in partnership with FIAF and the ACE will be available early in the New Year. The organizers are currently discussing possible changes to the structure of the course.

> Other Future training

In 2024 we will take a long hard look at how best we can use our (limited) resources to deliver the most effective training and assistance around the world. Among the options we will consider are: a series of single-topic online training events to follow on from the basic training provided at BAVASS (using the highly successful model used by Adelheid Heftberger in the series of [FIAF Commissions' Thursday Online Workshops](#)); further 2- or 3-day basic training courses in-person; linking a short training event to an existing film festival; staging training in Latin America (following a number of requests over the years for more activity in this region); pursuing our discussions with our various contacts in Africa to see how we could develop training programmes on that continent.



Klára Trsková at Arsenal.

> FIAF Internship Fund

The FIAF Internship received more applications in the two rounds of funding this year than any other year since it was created in 2018.

As part of the April 2023 round of funding, three candidates were selected. Léonce Tira (Cinémathèque africaine de Ouagadougou) carried out his 5-week internship at the Cinémathèque Québécoise over the summer, while Alejandro Chávez (Cineteca Nacional de Chile) and Klára Trsková (Národní filmový archiv) recently completed their internships at the Filmoteca Española and Arsenal respectively. Léonce Tira and Klára Trsková have already submitted their post-internship report.

A further four applications were received as part of the October 2023 round of funding. The selection committee appointed by the FIAF Executive Committee decided to support all four internships financially. Simone Londero (Cineteca del Friuli) will be hosted by the Cinemateca Portuguesa, Rosen Spasov (Bulgarian National Film Archive) and Christoph Etzlsdorfer (Österreichisches Filmmuseum) by Eye Filmmuseum, and Sasika Ruwan Marasinghe (National Film Corporation of Sri Lanka) by the Cineteca di Bologna in the next few months.

The next round of funding will be open in April 2024. Members of the FIAF community logged in to the FIAF website can consult the terms and conditions of the Internship Fund [in the member area](#) of the website.

David Walsh & Christophe Dupin
training@fiafnet.org

09 FIAF Award



> 2023 FIAF Award

FIAF and the [Toronto International Film Festival](#) (TIFF, a FIAF Member) presented the [2023 FIAF Award](#) to Mexican-born filmmaker Guillermo del Toro on Friday 8 September 2023 during a special ceremony at TIFF's new bar-café Varda in Toronto.

A recipient of three Academy Awards, three BAFTA Awards, and an Emmy Award, among others, Guillermo del Toro has directed and produced numerous films in both the United States and Mexico. His rich and acclaimed body of work, which draws on an eclectic mix of horror, science fiction, and fantasy, has shifted between Spanish-language films—from *Cronos* (1993) to *Pan's Labyrinth* (2006)—and English-language films, including *Mimic* (1997), *Hellboy* (2004) and *Hellboy II: The Golden Army* (2008), *Pacific Rim* (2013), *Crimson Peak* (2015), *The Shape of Water* (2017), *Nightmare Alley* (2021), and *Pinocchio* (2022). Alongside his friends Alfonso Cuarón and Alejandro G. Iñárritu, Guillermo del Toro belongs to a new wave of Mexican filmmakers who have made an indelible mark on cinema since the 1990s.

In November 2022, FIAF's Executive Committee unanimously decided to support Guillermo del Toro's nomination for the 2023 FIAF Award, which was put forward by fellow Mexican Hugo Villa Smythe, Director of the [FilMOTECA de la UNAM](#) in Mexico City. The main reasons for this nomination were 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



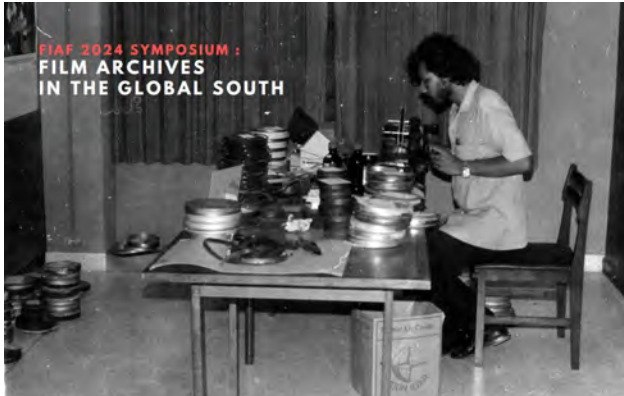
of Mexican film classics such as *El Suavecito* (F. Méndez, 1951), and his appreciation of the work done by film archives and cinematheques, which includes the FilMOTECA de la UNAM and the Toronto International Film Festival, to achieve these essential missions.

Guillermo del Toro's 2024 FIAF Award acceptance speech was published in the latest issue of the [Journal of Film Preservation](#).

> 2024 FIAF Award

At its meeting in Brussels on 27-28 November, the FIAF Executive Committee examined the various nominations received from the FIAF community and selected one of the candidates. A formal announcement will be made about it in early 2024, once we have managed to approach the selected personality and have had a chance to discuss a possible date, venue, and occasion for the presentation of the 2024 FIAF Award.

10 FIAF Congresses



> 2024 FIAF Congress in Bangkok

The 2024 Congress will be hosted by the Thai Film Archive and will take place in Bangkok from 21 to 26 April 2024. A short video teaser of the 2024 FIAF Congress, courtesy of the Thai Film Archive, is available [on the FIAF website](#).

The theme of the Symposium on 22-23 April 2024 is "Film Archives in the Global South". The [Call for Papers](#) is open until 8 January 2024. You can download and read the first Congress Newsletter [HERE](#). More information about the registration process and the Congress website will be available in January. Don't forget that the Christian Dimitriu Fund will be able to support financially the trips to Bangkok of a handful of colleagues from the FIAF network.

> 2025 FIAF Congress

The 2025 Congress will be hosted by the Cinémathèque québécoise and is due to take place in Montréal from 27 April to 2 May 2025. FIAF's Senior Administrator has already held several online meetings with the senior staff of the Cinémathèque to ensure the smooth progress of the 2025 Congress preparations. A presentation about the 2025 Congress will be made by our Montréal colleagues during the next General Assembly in Bangkok.

11 CCAAA & Partner Associations



CCAAA Board meeting in Brussels on 26-27 October.

> CCAAA

The Co-ordinating Council of Audiovisual Archives Associations (CCAAA) held its AGM on the World Day for Audiovisual Heritage in October 2023. This was the last meeting for Catherine Lacken as General Secretary. During her 22-year tenure, Catherine was a vital link between members. We are immensely grateful for her contributions, dedication, and passion in promoting the audiovisual archiving profession. We wish Catherine the very best for the future.

We are pleased to announce the following appointments in January 2024:

- Lou Burkart will be appointed as General Secretary.
- Mary Egan (Director of Operations, FOCAL International) will step down as CCAAA Chair after a two-year term.
- Karen Chan (President, SEAPAVAA) takes over as Chair.



> ACE – Association des Cinémathèques Européennes

A Season of Classic Films

This year's edition of *A Season of Classic Films* comprised a diverse programme curated by more than twenty European film heritage institutions, which was successfully presented between June and December. The free screenings of the newly restored films were enriched by attractive features such as live music, introductions by filmmakers, parallel exhibitions, and panel discussions. In addition to the cinema events, many of the films are globally accessible online for free to further promote European film heritage to international audiences. For details of the programme and access links to available films, please visit ACE's [website](#) and social media. For practical information on film loans, please consult this year's [programme catalogue](#).

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. The [first joint restoration grant](#) was awarded to the Slovenian Cinematheque, the Austrian Film Museum, the Croatian State Archive – Croatian Cinematheque, and the Sarajevo Film Center, which united forces to digitize and restore *Life of a Shock Force Worker* (*Slike iz života udarnika*, 1972, Yugoslavia, Bahrudin 'Bato' Čengić). The restoration premiered at the 80th Venice International Film Festival. The International Council of Museums (ICOM, Slovenian branch)

has also recognized the collaborative efforts of this project with its 2023 Award in the field of international cooperation. In the award announcement, ICOM highlighted that “after half a century, this project has given the film a new life and audience”, and pointed out that “the value of the project is also reflected in the successful cooperation of experts from the wider international domain for the preservation of film heritage”. The Joint Restoration Grant 2023 was awarded to the National Film Institute Hungary – Film Archive, the Belgian National Film Archive, and La Cinémathèque française for the restoration of the Hungarian ghost story *After Death* (1920) by Alfréd Deésy. The restoration premiere is planned for spring 2024 ([film trailer](#)).

Three ACE events during Il Cinema Ritrovato in Bologna

The traditional ACE workshop will take place in Bologna. So far we have discussed these topics:

- Film-related collections
- Challenges of inclusive collection management systems
- Film museums (also online)
- Film apparatus in the film archives' collections.

We plan to develop these topics together with FIAF and its commissions in January 2024.

Also, in Bologna the **General Assembly** of ACE is going to take place and we will be voting for the new executive committee.

With this year's good experience, we would like to host a **joint event/cocktail with FIAF** again.

Michal Bregant, President of ACE, & Paulina Reizi, Coordinator of ACE's Executive Committee and ACE's programme *A Season of Classic Films*



> AMIA

Summer Copyright Symposium

AMIA held an afternoon summer copyright symposium in August with expert presenters in many areas of copyright. This was online and well attended, and is the first iteration of this that we will hold.

Pathways Fellowship

We received another grant awarded from IMLS to support our unique Pathways Fellowship Program for two more years. The program is a unique training opportunity into the audiovisual preservation field for people from groups historically underrepresented in the profession at any level of their career.

Annual Conference

From 14-17 November, we held our annual conference in Tulsa, Oklahoma. In addition to the great panels, presenters, and papers, some particular highlights that

were shared among those who attended were visiting the [Bob Dylan](#) and [Woody Guthrie](#) Centers, with custom-designed behind-the-scenes tours of both places; visiting [Greenwood Rising](#) and attending the keynote address by the Center's Executive Director Dr. Raymond Doswell; visiting the [Outsiders House](#); and visiting the [Church Studio](#) ([Leon Russell's](#) studio). Of special note was an AMIA Small Gauge and Amateur Film Symposium curated to mark the 20th anniversary of the 2001 AMIA Small Gauge Symposium and the centennials for 9.5mm and 16mm film. The Small Gauge and Amateur Film Committee hosted a celebratory symposium as part of the 2023 annual AMIA conference. Well done on this nicely curated symposium. Lastly our annual Archival Screening Night at the Circle Cinema was a success, with a full night of special archival screenings.

Rachael Stoeltje

President, [Association of Moving Image Archivists](#);
amiapresident@amianet.org

> ARSC

Call for Presentations

ARSC 58th Annual Conference, May 15-18, 2024

The Association for Recorded Sound Collections (ARSC) invites proposals for speaker presentations, panel discussions, and posters at its 58th annual conference, to be held in St. Paul, Minnesota, May 15-18, 2024 at the DoubleTree by Hilton Hotel St. Paul Downtown.

We seek presentations that are informative, display a passion for their subjects, and include compelling audio and/or audiovisual content. Share your special interests and expertise with our engaged community of archivists, audio engineers, collectors, historians, musicians, and preservationists. For more information, visit <http://www.arsc-audio.org/conference.html>.

> CLAIM

[en]

CLAIM's New Executive Committee

In 2023 the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM) renewed its Executive Committee, now with Edgar Torres (Cineteca Nacional de México) as General Coordinator, Marcelo Morales (Cineteca Nacional de Chile) as Communication Coordinator, and Lucía Ciruelos (Museo del Cine de Buenos Aires) as Technical Coordinator.

Training

The training and dissemination projects that CLAIM is working on are a specific training workshop in cataloguing on the ColectiveAccess and Tainacan systems; then, we intend to offer an online workshop on the history of the Coordinadora, to contextualise all the archives that already form part of it and those new institutions that become part of it.

Collection of Information on Digitization and Access Equipment

Another project we will be undertaking is the analysis, survey and compilation of information on digitization and access equipment available in the region, with the aim of helping the community to maximize and improve the use of those resources, so as to generate more joint projects in the future.

CLAIM Website

We also announce that the website now has a complete and detailed directory of all the members of the Coordinadora, facilitating communication with fellow institutions: <https://claimnet.org/>

[es]

Un nuevo Comité Ejecutivo para CLAIM

En el 2023 la Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM) renovó su comité directivo, ahora con Edgar Torres (Cineteca Nacional de México) como Coordinador General, Marcelo Morales (Cineteca Nacional de Chile) como Coordinador de Comunicación y Lucía Ciruelos (Museo del Cine de Buenos Aires) como Coordinadora Técnica.

Formación y divulgación

Los proyectos de formación y divulgación en los que CLAIM está trabajando son un taller de formación específica en catalogación sobre los sistemas Colective-Access y Tainacan; luego, pretendemos ofrecer un taller online de historia de la Coordinadora, para contextualizar a todos los archivos que ya la conforman y aquellas instituciones nuevas que pasen a formar parte.

Recopilación de información sobre los equipos de digitalización y acceso

Otro proyecto que estaremos llevando adelante es el análisis, relevamiento y recopilación de información sobre los equipos de digitalización y acceso disponibles en la región, con la finalidad de ayudar a la comunidad a maximizar y mejorar el uso de aquellos recursos, así generar más proyectos en conjunto en el futuro.

Página web

También anunciamos que la página web tiene hoy en día un directorio completo y detallado de todos los miembros de la Coordinadora, facilitando la comunicación a otras instituciones colegas: <https://claimnet.org/>

Lucía Ciruelos



> FIAT-IFTA

2023 World Conference

The FIAT/IFTA World Conference 2023 was hosted by SRG SSR at the PalaCinema Locarno in Locarno, Switzerland. The 47th FIAT/IFTA World Conference took place over three days, consisting of many presentations, workshops and panel discussions that brought together worldwide experts in the archiving sector. The event also allowed the FIAT/IFTA community to come together, network and socialize during the social events.

During the Gala Dinner, the FIAT/IFTA President, Brecht Declercq, announced that TVR will host the FIAT/IFTA World Conference 2024 in Bucharest, Romania. More information on the event will become available in the first quarter of 2024. For more information on FIAT/IFTA's initiatives and upcoming events, visit the [FIAT/IFTA website](https://www.fiatifta.org/).

Sebastian Martin
Network and Communications Coordinator

> FOCAL International

FOCAL International Awards

The FOCAL International Awards, now in their 21st year, celebrate achievement in the use of footage in all variety of genres, across all media platforms plus its restoration.

Producers, filmmakers and creative professionals who use archival footage in all varieties of form, are invited to submit their work for consideration into 10

different Production award categories. The Restoration and Preservation awards endeavour to recognise the archives and/or technical facilities that have restored archival moving image content.

Submissions are open until 28 February 2024 - <https://focalint.org/awards> with the Awards gala evening taking place at Church House Westminster, London on 20 June 2023.

Mary Egan
Director of Operations, FOCAL International



> IASA

This past September, IASA joined with ICTMD in Istanbul, Turkey. The joint conference/forum was hosted by Istanbul University and was attended by 307 people both online and in person.

2023 was an election year, and on behalf of the new Executive Board, I am pleased to announce the 55th IASA Conference will be hosted by the Institut Valencià de Cultura of Generalitat Valenciana (IVC) from 23-26 September 2024.

Patrick Midtlyng
President

Transforming heritage: from 2D to 3D digitisation Webinar Series

Webinar 3: Friday 1st December, 15.00-16.00 CET

3D innovation and creativity
in the cultural heritage sector

27 October
10 November
1 December
2023



> ICA

The **Beyond Theory interview series**, a pioneering initiative by the PAAG-ICA group, is designed to provide practical insights into photographic and audio-visual management. Its core objective is to offer operational knowledge through engaging conversations with seasoned professionals in the field. Kicking off the series is an interview with Brecht Declercq, whose profound insights set the tone for future discussions. The series has already conducted six interviews, five of which have been published, featuring experts like Randi Cecchin. During 2023 interviews were done with Yvonne Ng from WITNESS, the collective La Digitalizadora, and Costanza Carrara and Ute Deck from the Kunsthistorisches Institut in Florenz – Max-Planck-Institut.

In celebration of the **2023 World Day for Audiovisual Heritage**, the PAAG-ICA group hosted two virtual events. On 26 October, the ICA/PAAG Webinar addressed the role of audio-visual archives in promoting social justice, highlighting challenges posed by big tech platforms in preserving archival autonomy. Experts from organizations like WITNESS, Mnemonic, and HURIDOCs discussed ethical considerations, activism, and community-based archives. On October 27, the Webinar Series, organized by ICA and Eureka3D, focused on 3D digitization and digital transformation of cultural heritage. Sessions covered quality guidelines, 3D digitization's applications, and innovative initiatives. The series targeted archivists, CHI professionals, 3D digitization providers, digital humanities researchers, and students.

In 2023, the **PAAG Steering Committee welcomed two new members**: Lerato Tshabalala from South Africa and Giulia Martini from Qatar. Lerato, based in Johannesburg, is an ICA New Professionals Alumni at

Telkom SA, and previously worked as a Metadata and Photographs Archivist at the Nelson Mandela Foundation. Currently Lerato serves as the treasurer for the South African Society of Archivists Gauteng Branch, and is pursuing a Master's in Philosophy at the University of Cape Town, specializing in Digital Curation. Giulia Martini, with a background in International Studies and History, is a photography archivist at Qatar National Library, focusing on acquisitions, curation, and marketing for the Historical Photography, Prints, and Audio-Visual Archive.

David Iglésias Franch

beyond. The management of archives now requires resourceful, resilient, and inventive thinking and action.

The two-day symposium scheduled for 11-12 June 2024 is the platform for exploring the wide range of issues, methodologies, experiments, and products, and to stimulate new conversations among conference participants, speakers, and vendors.

Proposals (in English) must be emailed to secretariat@seapavaa.net by 22 January 2024.

> SEAPAVAA

28th SEAPAVAA Conference

The 28th Conference of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) will take place from 10 to 14 June 2024 in Solo, Central Java, Indonesia. It will be hosted by the National Archives of the Republic of Indonesia (ANRI). The theme of the Conference will be "Navigating New Horizons in Audiovisual Archiving". The Conference promises the definitive warmth and hospitality that SEAPAVAA is known for. For more information regarding registration details, conference programme, workshops, and hotel accommodation options, please visit [SEAPAVAA's conference website](#).

Call for Proposals

At the 22nd SEAPAVAA Conference in 2018, participants explored the practices of AV archiving beyond conventional boundaries, encompassing technological innovation, international collaboration, and embracing exchange and outreach to new communities across borders. Fast-forward to 2024. The archiving world has experienced significant disruptions in multiple ways. The 28th SEAPAVAA Conference in the UNESCO-recognized region of Central Java, Indonesia, provides an excellent opportunity for attendees to explore the new horizons beckoning (and summoning) AV archives.

The evolving archiving landscape is seeing technology and artificial intelligence rapidly advancing. Climate change and sustainability concerns are taking center stage, and imaginative collaborations are taking shape between archival institutions, creative industries, and

12 Supporters

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

> NEWS FROM FIAF SUPPORTERS



ADRIAN WOOD

An online posting in 2021 prompted my still ongoing collaboration and research with Dr Wayne E Arnold of the University of Kitakyushu.

Following a presentation in Zurich (September, 2023) on *Nippon* (Carl Koch, 1932), including the screening of a print from the collection of the Cinémathèque suisse, at the *Aesthetics of Early Sound Film Revisited* conference, I am now pleased to share news of further 'fruits' of our ongoing endeavours, published by The Danish Film Institute, in their online journal **Kosmorama #285**: "Kashiko Kawakita and the 1932 Towa Shoji Film Diary".

[Kashiko Kawakita and the 1932 Towa Shoji Film Diary | Kosmorama](#)

Our work continues.



Kawakita Memorial Film Institute, Tokyo

ADRIAN WOOD
OWL Studio Ltd
WaveCoast Bldg 3-505
2-2-3 Atagohama, Nishi-Ku
Fukuoka 819-0013
JAPAN
T: +81- 92 836 6680
adrian@owlstudio.co
adrian@restorationasia.org
www.restorationasia.org



CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

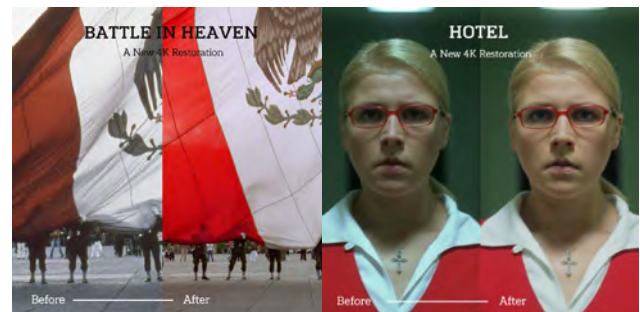
The Brazilian Cinema Researchers Center (CPCB), in 25 years of partnership with the Rio International Film Festival, was part of an event on 7 October, with the screening of a restored print of *Macunaíma* (1969), by Joaquim Pedro de Andrade, followed by a panel discussion moderated by João Luiz Vieira (President of the Center's Council and Professor at Universidade Federal Fluminense) together with Gabriela de Souza Queiroz (Cinematheca Brasileira) and filmmaker Alice de Andrade. On the occasion, Vieira listed some achievements of CPCB, including several publications; a panel with director Costa Gavras; Brazilian cinema series and special presentations in Brazil and other countries; the launch of a national "Preservation Award"; and the restoration of 9 Brazilian film classics.

Myrna Brandão
CENTRO DE PESQUISADORES
DO CINEMA BRASILEIRO (CPCB)
Av. Rui Barbosa, 636
1004 – Flamengo
22250-020 – Rio de Janeiro RJ, Brasil
T: 55- 21 2551 7967
mcbrandone@terra.com.br
www.cpcb.org.br



Battle in Heaven Restoration

In 2023, Coproduction Office finalized the 4K restoration of Carlos Reygadas's second feature film, *BATTLE IN HEAVEN* (2005), persisting in its effort to preserve its Catalogue. Originally shot on 35mm, the interpositive was scanned at the Fotokem Labs in Los Angeles and used as the source for the restoration. Color grading and re-framing were completed at Splendor Omnia Studios in Mexico by Ernie Schaeffer and Mariano Rentería. The soundtrack was restored and enhanced with additional foleys and effects and remastered in Dolby 7.1 at Splendor Omnia Studios. The entire process was carried out in collaboration with the director Carlos Reygadas.



Hotel and Lovely Rita Restoration

In 2023, Jessica Hausner's first two feature films, *LOVELY RITA* (2001) and *HOTEL* (2004), were digitized and restored from their original negatives thanks to Coproduction Office's commitment to preserving its Catalogue. The restoration was made possible by the German Film Heritage Funding Program (Förderprogramm Filmerbe), financed by the German Federal Film Board (FFA), Federal Government Commissioner for Culture and the Media (BKM), and the Federal states. Supervised by the director Jessica Hausner and director of photography Martin Gschlacht, the image restoration and color grading took place at the Cinegrell Postfactory in Berlin, while the sound restoration was conducted at the Sonnenstudio, also in Berlin. Both films are now available in 4K.

COPRODUCTION OFFICE
24 rue Lamartine
75009 Paris, France
T: 33- 1 5602 6000
Strausberger Platz 17
10243 Berlin, Germany
T: 49- 30 3277 7879
www.coproductionoffice.eu
Cecilia Pezzini
festivals@coproductionoffice.eu
Sophie Cabon
sophie@coproductionoffice.eu

Pour plus d'informations, spécifications complètes et exemples d'images, visitez www.filmfabriek.nl.

FILMFABRIEK
Ambachtsweg 2
4854 MK Bavel
The Netherlands
T: 31- 85 273 7253
<https://filmfabriek.nl/>
info@filmfabriek.nl



Filmfabriek Pictor Series Offers Quad HD+ Resolution

High-end wetgate scanning R8 and S8 film.

The Filmfabriek Pictor film scanner series deliver professional quality at an affordable price. Simple to use, with reliable performance. With Pictor Pro you can capture all 8mm films frame-by-frame, at QUAD HD+ resolution, maximum of 2728 x 1536 pixels. Wetgate and up to 25 fps and with 2-track magnetic audio reader.

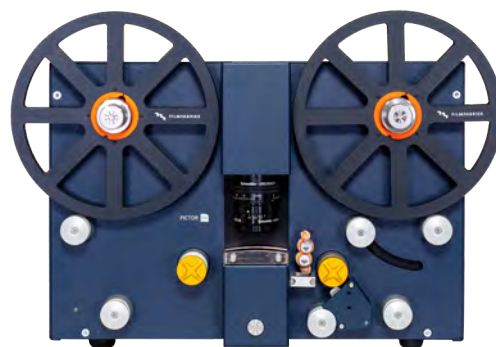
For more information, specifications, and sample footage, visit www.filmfabriek.nl

[fr]

**La série de scanners Pictor, de Filmfabriek,
offre une résolution QHD+**

Des scanners haut de gamme avec «wetgate» pour films R8 et S8.

La série de scanners de films Pictor offre une qualité professionnelle à un prix abordable. Ils sont simples d'utilisation et performants. Le Pictor Pro permet de capturer tous les films 8mm, image par image, jusqu'à 25 images par secondes et à une résolution QHD+ (max. 2728 x 1536 pixels). Le scanner est doté d'une wetgate et d'une tête de lecture à 2 pistes pour le son magnétique.





JON GARTENBERG

Adrienne Mancia: In Memoriam

Jon Gartenberg authored the tribute to world-renowned film programmer Adrienne Mancia (1927–2022) in *JFP* #108. He also collaborated with MoMA curator Ron Magliozzi on the organization of the current film series, “A Tribute to Adrienne Mancia,” and facilitated the acquisition by MoMA of the vast library of books and research material that she accumulated over a five-decade career. The treasured portrait of Adrienne painted in 1953 by her former husband, artist Umberto Mancia, now hangs in Jon Gartenberg and David Deitch’s living room.

Social Media

You can now follow Gartenberg Media Enterprises (@gartenbergmedia) on all major social media platforms, including [Facebook](#), [Instagram](#), and [X](#) (formerly Twitter)!

Each week, we share updates about films we distribute to the North American university market, our diverse photography collections, and screenings and events in New York City and beyond. GME also shares archival treasures on our social media accounts, like the work below, in GME’s art collection, by longtime friend and colleague Yann Beauvais, founder of Light Cone...

JON GARTENBERG, President
Gartenberg Media Enterprises
143 West 96th Street, Suite 7B
New York City, New York 10025
USA
T: 1- 212 280 8654
F: 1- 212 280 8656
jon@gartenbergmedia.com
www.gartenbergmedia.com



Portrait of Adrienne Mancia by Umberto Mancia (1953)

IMAGICA ENTERTAINMENT MEDIA

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

IMAGICA ENTERTAINMENT MEDIA SERVICES Inc.
Film & Archiving Division
Takeshiba Media Studio
1-14-2 Kaigan, Minato-ku,
Tokyo 105-0022, Japan
Production Sales Group: +81 3 5777 6280
Media Sales Group : +81 3 5777 6370
Film Archive Group: +81 3 5777 6371
archiving@imagica-ems.co.jp
<https://www.imagica-ems.co.jp/>



We are motivated by the tremendous strides our team

has taken in establishing 8K as a cutting-edge service offering in the Indian market. Our 8K story is a true Preservation Success Story, and we believe it is destined for even greater heights. Not just that, we have currently digitized an iconic Indian film in 12K – probably for the first time in India.

We have also launched our cutting-edge Colorization Service for the global market. We believe black-and-white classics can be transformed into colorized versions, keeping the aesthetics of the film in mind.

Interested in knowing more? Write to us at info@prasadcorp.com

PRASAD CORPORATION PVT LTD
28, Arunachalam Road, Saligramam
Chennai - 600 093
India
T: 91- 44 400 251 00
www.prasadcorp.com
info@prasadcorp.com



Image credited to - Images of War

> Current FIAF Supporters

COMMERCIAL COMPANIES



tgottschling@arri.de
www.arri.com



www.digitalvision.world



malcolm.howitt@axiell.com
https://www.axiell.com/



info@filmfabriek.nl
www.filmfabriek.nl



www.cinegrell.ch
www.cingrell.de



info@gallerysystems.com
www.gallerysystems.com



festival@coproductionoffice.eu
www.coproductionoffice.eu



ariane.toscan@gaumont.com
www.gaumont.fr



dancan.com

DANCAN CINE FILM SERVICE
info@dancan.dk
www.dancan.com



contact@gparchives.com
www.gparchives.com



simon.carter@dft-film.com
www.dft-film.com



www.haghefilm-digitaal.nl

fiaf bulletin online

12.2023



benjamin.alimi@hiventy.com
www.hiventy.com



contact@memnon.com
www.memnon.com



archiving@imagica-ems.co.jp
https://www.imagica-ems.co.jp/



www.mwa-nova.com
contact@mwa-nova.com



info@immagineritrovata.it
www.immagineritrovata.it



ORWO – FILMOTEC
sales@orwo.family
www.filmotec.de



info@kem-studiotechnik.de
www.kem-studiotechnik.de



contact@pathe.com
www.pathe.com



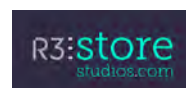
programm@xenix.ch
www.xenix.ch



info@prasadcorp.com
www.prasadcorp.com



Eastman kodak CY
julie.taylor-butt@kodak.com
www.kodak.com



info@r3storestudios.com
www.r3storestudios.com



filmsdujeudi@filmsdujeudi.com
www.filmdujeudi.com



www.skinsoft.fr (Français)
www.skinsoft-lab.com (English)



info@stilcasing.com
www.stilcasing.com



www.subti.com
federico.spoletti@subti.com

SD CINE SERVE

serge.doubine@orange.fr



Tuscan Archival by Lewis Plastics Co., Inc.
tuscan@lewis-plastics.com
www.tuscancorp.com

NON-PROFIT ORGANIZATIONS



MUSEE DU LOUVRE
info@louvre.fr
www.louvre.fr/films



THE FILM AT LINCOLN CENTER
dsullivan@filmlinc.com
www.filmlinc.com



mcbrandone@terra.com.br
www.cpcb.org.br



Hochschule für Technik
und Wirtschaft Berlin
University of Applied Sciences

ulrich.ruedel@htw-berlin.de
http://krg.htw-berlin.de/



THE CINEMA MUSEUM

info@cinemamuseum.org.uk
www.cinemamuseum.org.uk



tff_asst@film-foundation.org
www.film-foundation.org



andrestufkens.ivers.nl@gmail.com



Locarno
Film Festival

info@locarnofestival.ch
www.locarnofestival.ch
Heritage Online
heritage@locarnofestival.ch
https://heritage.locarnofestival.ch/



cwalk@ucsd.edu



tisch.preservation@nyu.edu
www.nyu.edu/tisch/preservation



University of
Zurich ^{UZH}

info@fiwi.uzh.ch
www.film.uzh.ch



kontakt@wimwendersstiftung.de
<https://wimwendersstiftung.de>



RAINER WERNER FASSBINDER FOUNDATION
info@fassbinderfoundation.de
www.fassbinderfoundation.de

INDIVIDUALS



Antti ALANEN
antti.alanen@gmail.com



LAURENCE KARDISH
laurencekardish@verizon.net



JON GARTENBERG
jon@gartenbergmedia.com



ADRIAN WOOD
adrian@restorationasia.org

fiaf bulletin online

12.2023



RAY EDMONDSON
ray@archival.com.au



STANLEY JACOBS
stanj@sjplfilms.com



JORG HOUPERT
j.houpert@cube-tec.com



RETO KROMER
info@reto.ch



FIAF Bulletin Online #26 - 12/2023

Editor: Christophe Dupin

Editorial assistant: Christine Maes

Graphic design/layout: Lara Denil

Proof-reader: Catherine A. Surowiec

Published by FIAF

Place Loix 7 / 26

1060 Brussels

Belgium

Send your news and comments to

info@fiafnet.org



fiat

Season's Greetings
Meilleurs vœux
Felicidades
2024

Uncle Boonmee Who Can Recall His Past Lives (dir. Apichatpong Weerasethakul, 2010). Source: Thai Film Archive