

# **fiaf** bulletin online

12.2024



David Walsh  
FIAF's Training & Outreach Coordinator (2016-2024)

## Editorial

by Christophe Dupin



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As the year draws to a close, we can look back on 2024 as a year of many achievements for our Federation, including a hugely successful Congress in Bangkok (thanks in particular to the efficiency and generosity of our wonderful colleagues at the Thai Film Archive), a publishing policy that is as active as ever (with a celebrated *FIAF Disaster Handbook* and two thick issues of the *Journal of Film Preservation*, not to mention the forthcoming *Film Atlas*, *Home Movies Handbook*, and a new *Treasures from the Film Archives* interface), and a diverse programme of on-site and online training events around the world organized by or supported by our Federation.

All these projects can only be developed thanks to the many great individuals working for FIAF – its employed staff, collaborators working on a freelance basis, and the generous members of our global community who give us some of their precious spare time for free. I would like to pay tribute to several of them in this Editorial, first of all to our fabulous Training & Outreach Coordinator David Walsh, who announced a few weeks ago that he would retire at the end of December from the position he has held since our Training & Outreach programme was introduced in 2016. Working closely with David on organizing or supporting dozens of training initiatives and other assistance missions around the world over the last eight years has been a wonderful (and fun) experience, and I will miss him dearly – although I of course look forward to working with his successor, whom we will seek in January.

In the next few months, we will also say goodbye to our Archival Assistant Barbara Robbrecht. Over the last three years she has done a fantastic job cataloguing the contents of our 600 boxes (now almost entirely described at item level), digitizing and publishing online scores of archival documents, and providing assistance to researchers. We wish her well in her next professional adventures.

After saying goodbye to our faithful *JFP* Editor Elaine Burrows, we welcomed her successor Oliver Hanley, who was immediately thrown in at the deep end and did a great job of helping us finalize the October 2024 issue of the *Journal* on time. In just a few weeks, Oliver, our graphic designer Lara, and I have already developed an excellent working relationship, and I have no doubt that the *JFP* is in safe hands under his editorial stewardship.

I would also like to pay homage to two recently departed figures of our community – Robert (Bob) Rosen, former director of the UCLA Film & Television Archive and FIAF Executive Committee member, and René Beauclair, former head of the Documentation Centre of the Cinémathèque Québécoise, and a long-time FIAF Documentation Commission (later CDC) member and P.I.P. indexer. Tributes will be duly paid to both in the next issue of the *Journal of Film Preservation*.

It has also been exactly five years since Eileen Bowser passed away. This is an occasion to remember not only her incredible contribution to FIAF for several decades, but also her amazing posthumous generosity. The Eileen Bowser Fund, set up in 2022 after she bestowed a significant part of her wealth to FIAF, has enabled us to fund several key publications in the last couple of years, and more are coming. FIAF may be an association of institutions, but it is driven by the many individuals who, like Eileen, have generously contributed to its development and continue to do so today.

## 01 New Affiliates

At its meeting in London on 21 November 2024, the FIAF Executive Committee unanimously decided to admit three institutions as FIAF Associates: Image'Est (Epinal, France), The University of Chicago Film Studies Center (Chicago, USA), and the M Plus Museum Limited, also known as M+ (Hong Kong, China). The first two are introducing themselves to the FIAF community below. M+ will be introduced in the next issue of the *FIAF Bulletin Online*.



### > EPINAL IMAGE'EST

**Image'Est**, created in 2009, as "Association des professionnels de l'image du Grand Est" (Association of Image Professionals of the French Grand Est Region), is the regional image centre with three areas of activity: Broadcasting, Image Education, and Heritage.

The main aim of the Diffusion Unit is to promote regional cinematographic and audiovisual creation of documentaries and short films, in particular by coordinating the regional "Focus Film Grand Est" programme.

Image'Est has been awarded the "Pôle Régional d'Éducation aux Images" label by the CNC, the DRAC, and the Grand Est Region, and through its activities aims to pass on a culture of cinema and the moving image, and to encourage a sensitive experience of creation from an

early age. In 2024, as part of its activities, Image'Est launched the "Epinal fait son cinéma" festival, the 2nd edition of which is scheduled for 18 to 23 March 2025.



The Heritage Unit collects, preserves, and digitises the audiovisual, cinematographic, and iconographic heritage of the Grand Est region, with collections of over 15,000 films (around 10,000 amateur films, 2,000 documentaries and educational films, and 3,000 fiction films) and almost 1.5 million photographs. As part of its work on amateur cinema, Image'Est collects, archives, digitises, and promotes amateur and previously unreleased films from the Grand Est region, and more specifically from Lorraine and Champagne Ardennes. To do this, it relies on a skilled team with recognised expertise and equipment that is unique in the region, including two film scanners that can digitise all silver-based media from 8mm to 35mm.

Since 2023, Image'Est has been co-piloting the "Cinémathèques du Grand Est" project, which aims to develop this work throughout the region in order to enrich the regional collections and discover new, previously unpublished nuggets, thereby ensuring the filmic memory of the Grand Est region. As part of this project and in line with its mission for cinema exhibitors, from 2025 Image'Est will initiate a mission of mediation around heritage cinema for the region's cinemas.



Image'Est is a member of several national and European networks, in particular: Inédits (Amateur Films / Mémoire d'Europe), the European amateur film association; DiazInterregio, the association of film libraries and archives using the Diaz database for cataloguing and indexing collections; and the FCAFF (Fédération des Cinémathèques et Archives de Film de France).

[fr]

Association des professionnels de l'image du Grand Est créée en 2009, Image'Est est le pôle régional de l'image dont les missions se déclinent à travers trois pôles: Diffusion, Education aux Images et Patrimoine.

Le Pôle Diffusion vise principalement à promouvoir la création cinématographique et audiovisuelle régionale de documentaires et films courts, en particulier par la coordination du dispositif régional *Focus Film Grand Est*.

Labélisée Pôle Régional d'Éducation aux Images par le CNC, la DRAC et la Région Grand Est, Image'Est vise par ses actions à transmettre la culture du cinéma et de l'image animée et à favoriser l'expérience sensible de la création dès le plus jeune âge. En 2024, dans le cadre des actions de ce pôle, Image'Est a lancé le festival « Epinal fait son cinéma » dont la 2<sup>ème</sup> édition est prévue du 18 au 23 mars 2025.

Le Pôle Patrimoine collecte, préserve et numérise le patrimoine audiovisuel, cinématographique et iconographique dans le Grand Est, fort de collections de plus de 15.000 films (environ 10.000 films amateurs, 2.000 documentaires et films pédagogiques et 3.000 films de fiction) et près de 1,5 million de photographies. Dans le cadre de ses missions sur le cinéma amateur, Image'Est collecte, archive, numérise et valorise les films amateurs et inédits de la région Grand Est, plus particulièrement pour la Lorraine et la Champagne Ardennes. Pour cela elle s'appuie sur une équipe compétente et au savoir-faire reconnu et des équipements uniques dans la région qui comprennent en particulier deux scanners de films permettant de numériser tous les supports argentiques du 8mm au 35mm.

Depuis 2023, Image'Est co-pilote le projet de « Cinémathèques du Grand Est » qui vise à développer ce travail sur l'ensemble du territoire afin d'enrichir les collections régionales et de découvrir de nouvelles pépites inédites, assurant ainsi la mémoire filmique du

Grand Est. Dans le cadre de ce projet et en lien avec sa mission à destination des exploitants de cinéma, Image'Est initie à compter de 2025, une mission de médiation autour du cinéma de patrimoine pour les salles de cinéma de la région.

Image'Est est membre de plusieurs réseaux nationaux et européens, en particulier : Inédits (Films amateurs / Mémoire d'Europe), association européenne du cinéma amateur, DiazInterregio, association des cinémathèques et archives de film utilisant la base de données Diaz pour le catalogage et l'indexation des collections et la FCAFF (Fédération des Cinémathèques et Archives de Film de France).

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## > CHICAGO THE UNIVERSITY OF CHICAGO FILM STUDIES CENTER

The University of Chicago Film Studies Center (FSC) serves as the support facility and research center for the Department of Cinema and Media Studies at the University of Chicago. Founded in 1992, the FSC provides an ideal site for students and faculty to explore film and other media and plays a vital role in fostering serious interdisciplinary film scholarship. The FSC supports classroom teaching, curricular film screenings, and individual research in its dedicated screening room and media classrooms, and through the development of its video library and archival film collection. In addition to providing curricular support, the FSC regularly hosts an array of public events: archival film screenings, conferences and symposia, workshops, and programs with visiting artists and film scholars.

The University of Chicago is distinct among almost all American universities in its commitment to screening curricular material in the best available format, including 35mm, 16mm, and 2D & 3D DCP, among other commercial and legacy video formats. Toward its mission of fostering film scholarship, the Film Studies Center has been involved with numerous film preservation projects, especially of films made by traditionally marginalized communities and other overlooked cinematic works, guided by the expertise and interests of faculty and graduate students. In these partnerships, the FSC seeks to make preserved works available for further use and study.

In addition to its own archival film holdings, the Film Studies Center has opened its cold storage vaults to members of the Chicago film community, safeguard-

ing much of the celluloid holdings of Doc Films (the oldest student-run film society in the country), the South Side Home Movie Project (collecting home movies from the primarily Black and diasporic communities of the South Side of Chicago), and the Chicago Film Society (a film society promoting analog film exhibition started by University of Chicago alumni and projectionists).

Fundamentally, the University of Chicago Film Studies Center envisions the archive as a vehicle for engaging with and building community, a value reflected in the FSC's collaborative approach to projects and programming.

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## 02 News from the Affiliates



Lou Burkart, Leenke Ripmeester, Meg Weijers, and Maral Mohsenin.

### > AMSTERDAM EYE FILM MUSEUM

#### Personnel Changes

2024 brought many personnel changes to Eye Filmmuseum. Experienced curators Mark Paul Meyer and Dorette Schootemeijer retired in the autumn. Lou Burkart (formerly from DFF Frankfurt) is welcomed to the curator's team, which is now being co-ordinated by Leenke Ripmeester, who has become a full-time curator. Leenke's previous position as Film Collection Sales is now filled by our new colleague Meg Weijers.

Earlier this year, it was announced that Giovanna Fossati will be leaving Eye, to take up a new position at the University of Utrecht. From February, her position as Director Collections & Knowledge Sharing will be taken by Maral Mohsenin (formerly from the Geneva International Film Festival and the Cinémathèque suisse).

Eye also has a new Head of Programming: Julian Ross (programmer MoMA Doc Fortnight; International Film Festival Rotterdam; Locarno) started after the summer in his new role.

We wish all our retiring colleagues a wonderful time and look forward to introducing the new colleagues to the FIAF community at coming events and collaborations.

Elif Rongen-Kaynakçi



### > ATHENS TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE

#### *Happy Day*: Greek Film Archive's New Restoration

This December, the Greek Film Archive presents its new 4K digital restoration of Pantelis Voulgaris' *Happy Day* (1976), with the support of ACE's "A Season of Classic Films" programme. A film that addresses the concentration camps of Makronissos with a strong humanistic view, it is the first colour film restored by the GFA's newly formed Digital Film Restoration Laboratory. Afterwards, the Lab will focus on the newly discovered and acquired reels with actress Eleni Papadaki from *Stella Violanti* (1930) and *Ekavi* (1943-44), as well as notable Greek neo-realist films from the 1940s and 50s.



## > BANGKOK FILM ARCHIVE (PUBLIC ORGANIZATION)

### Studio No.3: From Dreams to Reels

The Thai Film Archive has launched a new permanent exhibition titled “Studio No.3: From Dreams to Reels”, a long-gestated project that finally transforms a huge space on the third floor of the Sanbhasatra Building into a “film studio”. The idea is to walk visitors through the entire process of filmmaking—from the script stage, funding, and pre-production, to filming, film processing, editing and sound mixing—with the centerpiece being four indoor sets that the archive staff actually used to shoot five pilot scenes of the film *Life War*. Interactive games, texts, and audio explanations make this a fun and informative experience for everyone.



## > BEIJING CHINA FILM ARCHIVE

### Francis Ford Coppola Visits CFA

On the evenings of June 22 and 24, Francis Ford Coppola, a global cinema giant and the director of *The Godfather* (1972), visited our Art Cinema twice, for test screenings of his latest picture *Megalopolis*.



### Film Merchandise Inspired by *Pan Si Dong* (Spiders) Unveiled

In 2014, the National Library of Norway gifted a copy of the 1934 Chinese film *Pan Si Dong* (Spiders) to the China Film Archive. To celebrate the tenth anniversary of its return to the homeland, “Gifts From China Film Archive”, our official movie merchandise brand created this year, released a diverse range of products inspired by the film, including tea cups, seven-flavored teas, and seven-colored coasters representing the seven emotions of the spider spirits.





## Exciting Film Screenings

The CFA organized a series of exciting film screenings from September to December, including a retrospective of the director Erji Guangbudao on September 18 as part of our archive's anniversary celebrations, and a special "Masters Session" at the Art Cinema on September 30, with the screening of *Arabian Nights – Volume 1: The Restless One* (2015) by director Miguel Gomes, who attended the event in person. On October 5, our Jiangnan Center kicked off a Carl Theodor Dreyer retrospective to commemorate the 135th anniversary of his birth. From November 12 to 22, in collaboration with the Embassy of Italy in China and other organizations, six recent Italian films were showcased in "Italian Screens: New Italian Cinema in Beijing". Last but not least, our archive has curated six classic works by Polish directors for the event "Polish Filmmakers: Toward the World" running from 15 November to 1 December.



## Diverse Film Academic Activities

From September to November, the China Film Archive hosted a variety of film forums. From September 21 to 22, the 13th Chinese Film History Annual Conference took place in Shaanxi, under the theme "Rare Images and the History of Early Chinese Cinema: Cultural

Identity, Historical Memory, and Media Archaeology". 11 rarely seen masterpieces were presented during the conference. From October 25 to November 3, the Classic Film Festival and Film Restoration Forum 2024 were held in Suzhou. The festival showcased 16 restored classics from China and beyond, with over 50 screenings in five cinemas across the city, and the Restoration Forum featured keynote speeches and panel discussions. On November 23, the 8th Annual Conference on Chinese Film Aesthetics was hosted in Beijing.



## Various Film Exhibitions

On August 28, the Exhibition of Achievements by New Forces in Chinese Cinema opened, highlighting the growth journeys and career paths of 26 emerging talents in Chinese cinema. In early October, our archive and the Danish Cultural Center jointly curated the exhibition "The Master's Take on Women" as a tribute to the director Carl Theodor Dreyer. From October 18 to 31, we hosted the exhibition "The Cheongsam Meets the Movies" in Suzhou.



## Donation Ceremony of Renowned Director He Ping's Film Materials

On the evening of September 7, a donation ceremony of director He Ping's film materials was held in the Art Cinema of the China Film Archive. The ceremony was followed by the screening of *Red Firecracker, Green*



Firecracker (1994), restored in 2K. This year marks the 30th anniversary of the release of the film, one of He Ping's signature works, which won him the Best Director at the 14th Golden Rooster Awards.



## Short Film *Lose, Lost* Selected for SIWFF and FIFF

The short film *Lose, Lost*, directed by Chen Fang, a 2021 graduate student specializing in filmmaking from the Drama and Film Program at our institute, made the cut into the Asian Short Film section of the 26th Seoul International Women's Film Festival (SIWFF) and the "FIRST FRAME: Her Frame" section of the 18th FIRST International Film Festival (FIFF).



## Special Events for International Archives Week and the World Day for Audiovisual Heritage

On June 7, we held an open day at our Beijing Film Vault as one of the activities for this year's International Archives Week. Staff members demonstrated the film inspection process to participants, guided tours of the underground storage facility housing film reels, and gave lectures on film preservation. On October 27, in celebration of the World Day for Audiovisual Heritage, special screenings of *The Great Wall* (1957) were organized in Beijing and Suzhou. The film's 16mm print held at our archive is the only one currently available in China. It was acquired from Europe earlier this year, together with stills, posters, and other film-related documents, marking a remarkable achievement in the overseas acquisition efforts of the CFA over recent years.

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## Cooperation with Other FIAF Members

This year, CFA delegations visited partners around the world, including the Film Archive of the Pontifical Catholic University of Peru, the Bulgarian National Film Archive, the Thai Film Archive, the Asian Film Archive, and the Busan Cinema Center. Additionally, we co-organized China Film Festivals with local archives in Lima, Sofia, and Bangkok. These collaborations have resulted in greater expertise, more innovative ideas, and stronger bonds, fostering inter-archival exchanges and deep connections.



## China Film Festivals Organized in Over 30 Countries

As of the end of November 2024, the China Film Archive, commissioned by the China Film Administration, has organized China Film Festivals in 31 countries and regions worldwide, featuring over 50 Chinese movies with diverse themes, including *One and Only* (2023),

*Successor* (2024), *YOLO* (2024), and *Chang An* (2023), with a total of 324 screenings. It is expected that an unprecedented number of 35 countries and regions will have hosted the festivals by the end of this year. In response to the needs of local organizers, accompanying events such as opening ceremonies and post-screening discussions have been held in France, Malaysia, Brazil, and other countries.



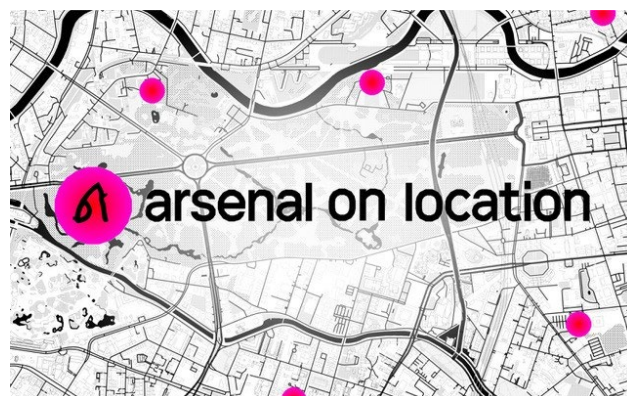
## > BERKELEY UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)

**Partnership between BAMPFA and the Bophana  
Audiovisual Resource Center**

As the year ends, we want to recognize an important partnership between BAMPFA and the Bophana Audiovisual Resource Center. Staff members of each institution participated in a knowledge exchange, with multiple trips to Berkeley and Phnom Penh. BAMPFA film archivist Jon Shibata and librarian Jason Sanders travelled to Cambodia; in Jason's case three trips were

made. In addition to the professional development for staff, we are proud to showcase Cambodian cinema programs at BAMPFA and enhance our holdings of Cambodian reference materials made available to the public in the Film Library & Study Center. The developing relationship between the two archives benefits the University of California, Berkeley campus more broadly, where there is a strength in Cambodian studies and the Khmer language is taught.

Susan Oxtoby



## > BERLIN ARSENAL – INSTITUT FÜR FILM UND VIDEOKUNST

### **New Location**

Arsenal will move to its new location next year. In the silent green Kulturquartier in Berlin-Wedding, where the Arsenal archive has been located since 2015, all departments (cinema, Berlinale Forum / Forum Expanded, archive and distribution) will come together in one place for the first time in its history. The future Arsenal Cinema will open its doors in 2026 at the latest. Until then, all archive and distribution activities will continue as normal. Further information on the *relocation of the institution* can be found on the Arsenal [website](http://www.arsenal-berlin.de), as well as on the *Arsenal on Location* program in 2025.

Filmarchiv @ silent green Kulturquartier  
Gerichtstr. 35 | 13347 Berlin  
<http://www.arsenal-berlin.de>  
Tel.: +49-30-138847-62



Elisabeth Bergner in a to-be-digitized nitrate print of *DER TRÄUMENDE MUND* (1932). (Photo credit: Karolina Anna Sus)

## > BERLIN BUNDESARCHIV

### Public Funding for Six Digitization Projects

Through support of the German Federal Film Board, the Bundesarchiv has been granted funds to digitally restore six feature films within the Förderprogramm Filmerbe. Highlights include Max Ophüls' sound film opera *DIE VERKAUFTE BRAUT* (1932), Paul Czinner's melodrama *DER TRÄUMENDE MUND* (1932), starring Czinner's frequent collaborator and future wife Elisabeth Bergner, and the silent drama *DAS ERWACHEN DES WEIBES* (1926) by director Fred Sauer, which will all be digitized using contemporary cellulose nitrate prints as their main source. After completion all films will be available for theatrical loans as DCPs (including English subtitles) for the first time, as well as available on the Bundesarchiv's online platform "Digitaler Lesesaal". (<https://digitaler-lesesaal.bundesarchiv.de/en>)

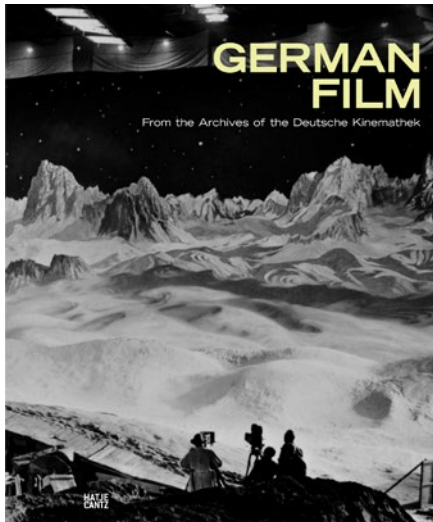
Florian Höhensteiger



### Ukrainian Foreign Minister Receives Digitised Ukrainian films from the Bundesarchiv

The Bundesarchiv has decided to digitise a list of Ukrainian films in its holdings to contribute to the preservation and accessibility of Ukrainian culture, some of which do not exist in Ukrainian or Russian archives. On 12 December 2024, the Ukrainian Foreign Minister Andriy Sybiha visited the Bundesarchiv and collected digital copies to be stored at the Dovzhenko Center. More information can be found [here](#).





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

**A comprehensive German Film History publication**

This richly illustrated volume takes the reader through almost 130 years of German film history – from 1895 to the present day. Famous films and those waiting to be rediscovered, as well as artists and the wide-ranging material history of cinema from its early years until today, are presented and contextualized, featuring more than 400 contributions and around 2,700 illustrations.

The material compiled in this book originates from the archives of the Deutsche Kinemathek in Berlin, one of the leading institutions worldwide devoted to the collection, preservation, and presentation of audiovisual heritage.

<https://www.hatjecantz.com/products/67123-german-film?variant=48199608664410>

*German Film – From the Archives of the Deutsche Kinemathek*

Edited by Deutsche Kinemathek – Museum für Film und Fernsehen 2024, Hatje Cantz

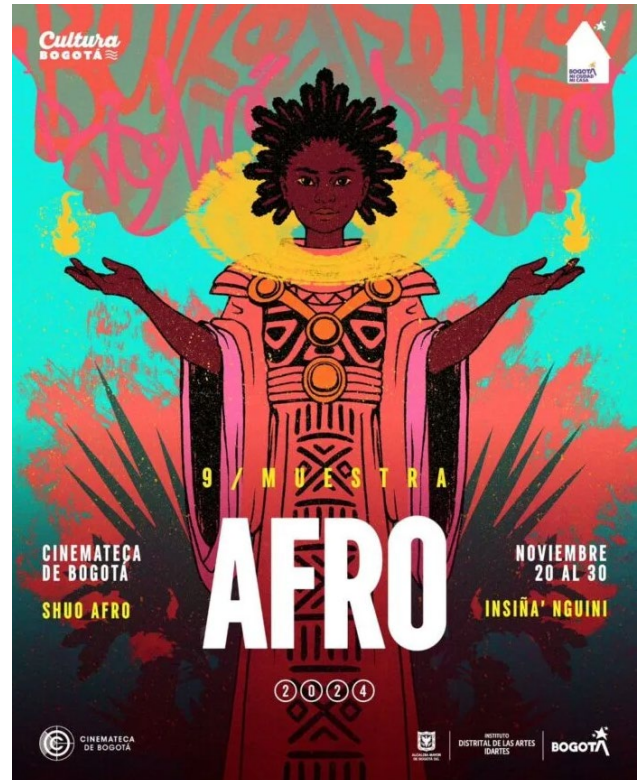
Hardcover, 960 pages, 290mm x 240mm

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Karin Herbst-Meßlinger



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

**Cinemateca de Bogotá Film Cycles**

In the months of July, August, November, and December, the Cinemateca de Bogotá has been developing the most representative cycles of its programme. The 23rd edition of the *Ciclo Rosa* (23 July to 10 August), the 12th edition of *CICLA – Cita con el Cine Latinoamericano* (15 to 25 August), the 9th *Muestra Afro* (20 to 30 November), and the 5th *Ciclo Que Haiga Paz* (11 to 22 December). These are spaces that present different film genres, multiple aesthetic formats, and diverse ways of narrating and representing the body, sexuality, spiritualities, Afro-descendant culture, as well as armed conflict, peace, and life after war.



## Celebrating Audiovisual Heritage

During October and November, the Cinemateca de Bogotá celebrated Home Movie Day, the World Day for Audiovisual Heritage, and [World Digital Preservation Day](#), dates that focus institutional efforts on highlighting the work of professionals in the field of audiovisual preservation and the role of organizations that safeguard audiovisual heritage, generating awareness of our audiovisual cultural legacy in present generations.

## Third Laboratory of Digital Preservation

This space was born in 2019 with the aim of thinking, dialoguing, problematising, and defining transdisciplinary solutions applied to digital preservation in the audiovisual context and in the context of contemporary audiovisual arts. The [third laboratory, which took place between 13 and 29 November](#), sought to bring together the disciplines of digital cultural heritage in the context of museums, libraries, and archives to address the different issues of conservation, preservation, restoration, and representation of “complex” or temporally-based works.

## Exhibition – Los Grupos de cine en Cali: Archivos revelados

Since 30 August, the Cinemateca de Bogotá has been presenting the recently received personal archives of Luis Ospina, Carlos Mayolo, and Andrés Caicedo, with a new reading and interpretation of the history of the so-called Cali Group. The curatorship is divided into four sections: *La compinchería justifica el film* [Comradeship justifies the film]; *Del cineclub y la revista al set de rodaje* [From

the film club and the magazine to the film set]; *Películas para rebobinar la historia* [Films for rewinding history]; and *Caliwood Women*. The exhibition has accessibility options, such as video capsules with Colombian Sign Language (LSC in Spanish) for deaf people and audio description and Braille cards for the visually impaired. It will remain open until May 2025.



## Launch of Cuaderno de Cine Colombiano No.34 – Dirección de Actores

On 11 October, the [34th edition](#) of Cuadernos de Cine Colombiano Nueva Época was presented, an edition that reflects on the profession of directing actors in Colombian cinema and audiovisuals, analysing the professions involved in acting, the search for and direction of actors, casting processes, the responsibility of creators and managers of audiovisual projects towards performers, and critical positions on the use of non-professional actors in film.

## “Clases de Película” Started in September

This new project of the Cinemateca de Bogotá targets ninth, tenth, and eleventh-grade students from public and private schools, and aims to bring the city’s young people closer to Colombian cinema through a programme of 16 films, including features and shorts. The programme includes the development of [educational primers](#), with the aim of activating dialogues and re-

flections on the characters, the representation of time, space, and cultural practices, and audiovisual language resources. "Clases de Película" has reached around 5,000 students from schools in 10 locations, through 50 screenings between September and November in the cinemas of the Cinemateca de Bogotá, El Tunal, and Fontanar del Río.

[es]

## Ciclos Propios

En los meses de julio, agosto, noviembre y diciembre la Cinemateca de Bogotá ha venido desarrollando los ciclos más representativos de su propia programación. La edición 23 del **Ciclo Rosa** (23 de julio al 10 de agosto), la edición 12 de **CICLA – Cita con el Cine Latinoamericano** (15 al 25 de agosto), la **9ª Muestra Afro** (20 al 30 de noviembre), y el **5º Ciclo Que Haiga Paz** (11 al 22 de diciembre). Espacios que presentan distintos géneros cinematográficos, múltiples formatos estéticos y diversas maneras de narrar y representar el cuerpo, la sexualidad, las espiritualidades, la cultura afrodescendiente, así como el conflicto armado, la paz y la vida después de la guerra.

## Celebrando los Patrimonios Audiovisuales

La Cinemateca de Bogotá celebró durante octubre y noviembre el Día del Cine Casero, el Día Mundial del Patrimonio Audiovisual y el **Día Mundial de la Preservación Digital**, fechas que enfocan esfuerzos institucionales para resaltar la labor de profesionales en el campo de la preservación audiovisual y el rol de las organizaciones que salvaguardan el patrimonio audiovisual, generando consciencia sobre nuestro legado cultural audiovisual en generaciones presentes y futuras.

## Tercer Laboratorio de Preservación Digital

Un espacio que nació en 2019 con el objetivo de pensar, dialogar, problematizar y definir soluciones transdisciplinarias aplicadas a la preservación digital en el contexto audiovisual y de las artes audiovisuales contemporáneas. Este **tercer laboratorio desarrollado entre el 13 y 29 de noviembre**, buscó poner en diálogo las disciplinas del patrimonio cultural digital en el contexto de los museos, bibliotecas y archivos para abordar las

diferentes problemáticas de la conservación, preservación, restauración y representación de obras "complejas" o basadas en la temporalidad.



## Exposición – Los Grupos de cine en Cali: Archivos revelados

Tras recibir los archivos personales de Luis Ospina, Carlos Mayolo y Andrés Caicedo, la Cinemateca de Bogotá, a partir del 30 de agosto presenta estos acervos con una nueva lectura e interpretación alrededor de la historia del llamado Grupo de Cali. La curaduría se divide en cuatro momentos: La compinchería justifica el film; Del cineclub y la revista al set de rodaje; Películas para rebobinar la historia; y Caliwood Women. La exposición cuenta con opciones de accesibilidad, como cápsulas de video con Lengua de Señas Colombiana (LSC) para personas sordas y audiodescripción y fichas en braille para personas con discapacidad visual. Estará abierta hasta mayo 2025.

## Lanzamiento Cuaderno de Cine Colombiano No.34 – Dirección de Actores

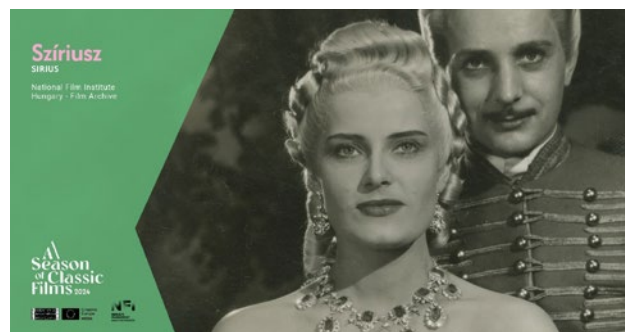
El 11 de octubre se presentó la **edición No. 34** de los Cuadernos de Cine Colombiano Nueva Época, edición que reflexiona sobre el oficio de la dirección de actores en el cine y el audiovisual colombiano, tomando como objeto de análisis los oficios alrededor de la actuación, la búsqueda y dirección de actores, los procesos de casting, la responsabilidad de los creadores y gestores de proyectos audiovisuales con los intérpretes y las posturas críticas frente a la vinculación de actores no profesionales en el cine.





## En septiembre comenzaron las "Clases de Película"

Un nuevo proyecto de la Cinemateca de Bogotá dirigido a estudiantes de noveno, décimo y once de colegios públicos y privados. Con esta iniciativa se pretende acercar a los jóvenes de la ciudad al cine colombiano a través de un programa de 16 películas, entre largometrajes y cortometrajes. Cuenta con el desarrollo de [cartillas pedagógicas](#) con el objetivo de activar diálogos y reflexiones alrededor de los personajes, la representación del tiempo, el espacio, prácticas culturales y recursos del lenguaje audiovisual. "Clases de Película" ha llegado a alrededor de 5.000 estudiantes de colegios de 10 localidades, por medio de 50 funciones realizadas entre septiembre y noviembre en las salas de la Cinemateca de Bogotá sede centro y sedes El Tunal y Fontanar del Río.



## > BUDAPEST NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE

### Budapest Classics Film Marathon Festival 2024

The NFI Hungary's festival celebrating restored motion pictures, took place from 17 to 22 September, and closed with a record number of visitors. Oscar-winning film director Costa-Gavras introduced his film *Music Box* (1989), and participated in an important round-table discussion about the present and the future of film preservation. Wim Wenders was another guest of honour – 12 films from the renowned director were screened. Other festival themes included the celebration of the 110th anniversary of Hungarian animation, a science-fiction programme, and the remembrance of the Holocaust. The guests of honour also visited the Film Archive and the Film Lab to learn about our work.

### Annecy 2025

During the closing ceremony of the Annecy International Animation Film Festival in June, it was officially announced that the country in focus for the 2025 edition will be Hungary. The National Film Institute Hungary – Film Archive is working closely with the Annecy festival programming and organizing team in order to prepare the event and the highlighting of classic animation titles during the Hungarian animation programme.

### Screenings of ACE Supported Films

In October, our silent film *After Death* (Alfréd Deésy, 1920) was screened at Festival Lumière in Lyon. The film was restored in partnership with La Cinémathèque française and Cinémathèque royale de Belgique –

CINEMATEK, and with the support of [ACE – A Season of Classic Films](#), Joint Restoration Programme, funded by Creative Europe MEDIA.

On 6 December, we will present the restoration premiere of our film *Sirius* (Ákos D. Hamza, 1942), within A Season of Classic Films 2024 by ACE.

## Recent Developments at NFI – FilmLab

Starting in 2023, NFI FilmLab has taken a significant step toward preserving analog technology: we have established a new, fully high-tech film processing facility and installed three new Photomec film processors. These machines are capable of processing 16mm and 35mm color negative, color positive, and black-and-white negative/positive film.

The new film processors and the completely modernized chemical supply system ensure that NFI FilmLab continues to provide the high-quality film processing services that our clients expect, while also meeting today's sustainability and environmental standards: They are more advanced, compact, and energy-efficient than their predecessors, and fully comply with Kodak's technical standards. This investment not only meets the market needs of new film productions but is also essential for the long-term archiving of restored films.

## Klassz Educational and Youth Programmes

In 2024 our educational and youth programmes continued to grow:

Student screenings, Klassz programme in the Film Archive, with 32 screenings, 872 students and educators; the Budapest Classics Film Marathon Festival, student screenings in three cinemas with 27 screenings and discussions, 2150 students and educators.

Guests: Wim Wenders, Vivien Halas, Gauder Áron, Novák Erik, Literature teachers.

**Klassz Days** – school screenings in Hungary, in art-house cinemas in collaboration with the Art-House Cinema Association, 21 cinemas, in 17 cities, 512 screenings, 24,000 viewers, animation, pre-cinema workshops in the Film Archive with 23 workshops, 327 students, and workshops for families at 7 cultural festivals, events.

**2024/2025 FilmED** – film education programme, international collaboration (DE, CZ, SK, MK, PL, HU), and supported by Creative Europe Media.



## Budapest Classics Film Marathon Festival 2025 – Call For Films

The 8th Budapest Classics Film Marathon will take place 16-21 September 2025, hosted by the National Film Institute Hungary. The festival will feature classic films screenings, lectures, workshops, and cine-concerts. We invite all interested colleagues to propose new restorations, presentations, lectures, and discussions. Recommended topics include "130 years of Cinema", "Shades of Film Noir", "Wind from the East", "CineDokk – Stories Found", "Amateur Passion", and any theme in the "Open Archives" section. For more information, please contact Clara Giruzzi : [clara.giruzzi@nfi.hu](mailto:clara.giruzzi@nfi.hu). The deadline for proposals is 15 March 2025.



Fred Ward aka Captain Thunderbolt (played by Grant Taylor) and Joan Dalton (Rosemary Miller) in the cinema version of *Captain Thunderbolt* (Cecil Holmes, 1951).

## > CANBERRA NATIONAL FILM AND SOUND ARCHIVE

### Lost Film Found – *Captain Thunderbolt Rides Again*

Long on the National Film and Sound Archive of Australia's (NFSA) Most Wanted list, Cecil Holmes' 1951 retelling of Australia's longest roaming bushranger, *Captain Thunderbolt*, has been found by researcher Michael Organ at the Národní filmový archiv, Prague.

While the NFSA holds the shortened-for-television 16mm print, the longer 35mm cinema version has eluded Australian cinephiles for decades. Working with Matěj Strnad, the NFSA loaned this only known surviving print, and digitized audio and image files are now preserved in the NFSA collection. The film will soon undergo complete digital remastering.

Read more at: <https://www.nfsa.gov.au/latest/captain-thunderbolt-rides-again>



## > COLOMBO NATIONAL FILM CORPORATION OF SRI LANKA

### Restoration Project of Film *Ahas Gawwa* (1974)

This was initiated and powered by the Asian Film Archive, Singapore, and one of the positive copies of the film was delivered to Singapore in year 2022.

The AFA informed us that 16 minutes of the original version was not in the print we sent to them, and the AFA was very keen to discover the missing part of the film. Then we decided to send the other print kept in NFC archives to the New York film lab for further inspections. We were all delighted to learn that 13 of the missing 16 minutes were found. They have almost completed the restoration work on *Ahas Gawwa* by now.





**Restoration Project Film *Gahanu Lamai* (1978)**

It's a pleasure to inform you about the FISCH (France, India, Sri Lanka Cine Heritage) project which is powered by the French government, and that saving a piece of the film heritage of Sri Lanka is also part of this project.

Actually, all these happenings blossomed because of our request to the Embassy of France in Sri Lanka and the Maldives to restore 5 Sri Lankan movies; they responded constructively, and agreed to restore the film *Gahanu Lamai* (1978) in the Bologna film laboratory. After the observation of the film prints was done in NFC film archives by Shivendra Singh Dungarpur, we made arrangements to deliver two positive prints and one dupe negative to Bologna on 22 October 2024. The restoration work is successfully in progress at the Bologna film lab with expert inspections.

Furthermore, the English-subtitled copy of *Gahanu Lamai* which was delivered to Berlin for a special screening has been returned to the Prasad laboratory in Chennai, India, for the scanning process, and we were able to hand over the print to the NFC archives safely after the scanning.



**Film Preservation and Restoration Workshop –  
Kerala – India 2024**

As part of FISCH project, 11 Sri Lankan participants have been selected to attend the FPRWI 2024. It was an invaluable experience for all of us who participated in Kerala, India.

We extend our sincere gratitude to the creators of the FISCH program, not only for saving one of Sri Lanka's cinema masterpieces, but also empowering the education of our film enthusiasts on preservation, restoration, and conservation, in particular, the practical awareness and training sessions that were conducted by the experts from all over the world, such as the impressive film repair sessions with the movements of the golden hands of Marianna de Sanctis.

It was a historic workshop experience for all of us, because a reel of the film *Gahanu Lamai* was used for one of the practical sessions. Representatives from the laboratory restoring *Gahanu Lamai* shared their experience on the condition and the other details of the film elements. This was undoubtedly an eye-opening experience for us, in order to handle our film elements in a more scientific and professional manner.

Deeptha Bandara  
Coordinator of the FISCH project/Participant for FPRWI 2024



Celebration of 2024 World Day for Audiovisual Heritage

## > DHAKA BANGLADESH FILM ARCHIVE

### A Cinematic Treasure Returns to the Big Screen

The Bangladesh Film Archive (BFA) celebrated World Day for Audiovisual Heritage 2024 in a month-long programme at its premises in Dhaka. This event was celebrated by screening restored rare films that have been digitalized in-house. The title of the programme is 'বাংলাদেশে ফিল্ম আর্কাইভ: অডিওভিজুয়াল তথ্যের ভান্ডার' (Bangladesh Film Archive: Storehouse of Audiovisual Data). Audiences had the chance to experience these lost gems on the big screen.

The BFA has successfully transferred a renowned feature film into digital format last month. Originally released in 1976, *Ki Ze Kori* (What Do I Do), directed by Jahirul Hoque, was a significant work of its time, influencing the development of its genre and film techniques. It may be worth mentioning that the film also achieved the National Film Award. However, due to damaged prints, it was nearly impossible to view the film for many years, leaving a void in film history that has now been filled with this exciting restoration.



## > GRENOBLE CINEMATHEQUE DE GRENOBLE

### Recruitment of Tillyan Bourdon as Collections Attaché

The Cinémathèque de Grenoble is delighted to have welcomed Tillyan Bourdon in March 2024 as a Collections Attaché.

After completing a period of civic service at the Cinémathèque de Toulouse in the amateur film processing department and a Master's degree in Film Aesthetics at the Ecole Nationale Supérieure de l'Audiovisuel in Toulouse, he joined Light Cone, the experimental film archive, as a print inspector and then as assistant to the head of collections. A connoisseur of documentary and experimental cinema, he is also a member of the network of independent laboratories, seeking to pass on the practice of filming and developing on film.

The Cinémathèque de Grenoble is delighted to have taken on Tillyan. The post had been vacant for more than 13 years. Tillyan Bourdon's arrival is a welcome opportunity for the Cinémathèque de Grenoble to resume work on its film and non-film collections, and to work towards improving their conservation and promotion.

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## Recrutement Tillyan Bourdon comme Attaché aux collections

La Cinémathèque de Grenoble a le plaisir d'avoir accueilli Tillyan Bourdon, en mars 2024, en tant qu'attaché aux collections.

Après avoir réalisé un Service Civique à la Cinémathèque de Toulouse au service du traitement des films amateurs et un Master en Esthétique du Cinéma à l'Ecole Nationale Supérieure de l'Audiovisuel de Toulouse, il rejoint Light Cone, archive du cinéma expérimental, en tant que chargé d'inspection des copies puis assistant à la responsable des collections. Fin connaisseur du cinéma documentaire et expérimental, il est également membre du réseau des laboratoires indépendants, cherchant à transmettre la pratique du tournage et du développement sur support argentique.

La Cinémathèque de Grenoble se réjouit de cette embauche, ce poste étant resté vacant pendant plus de 13 ans. L'arrivée de Tillyan Bourdon est une opportunité attendue de reprendre un travail d'envergure sur ses collections film et non-film, d'œuvrer à une meilleure conservation et à leur valorisation.



## > ISTANBUL SINEMATEK / SINEMA EVI

### Sinematek Istanbul Opened Its Fall Program with the Premiere of its Second Restoration: *The Girl from the Marsh Croft*

Sinematek/Sinema Evi proudly presented the premiere of its second restoration project, *The Girl from the Marsh Croft* (Aysel, Bataklı Damın Kızı, 1935) on 27 October. This early Turkish cinema landmark, adapted by Nâzım Hikmet from a Selma Lagerlöf story and directed by Muhsin Ertuğrul, features some of the most significant names of its era. It was restored in collaboration with the Turkish Film & TV Institute Mimar Sinan Fine Arts University and sponsored by Kurukahveci Mehmet Efendi. The premiere screening celebrated UNESCO's World Day for Audiovisual Heritage, underscoring Sinematek Istanbul's commitment to preserving film heritage. The film will have additional screenings throughout the Fall program, which runs from October 2024 to January 2025.

Senem Erdine  
<https://sinematek.kadikoy.bel.tr/>





## > ISTANBUL SINEMA-TV ENSTITÜSÜ / TURKISH FILM & TV INSTITUTE

### In Memoriam – Prof. Sami Sekeroğlu (1937-2024)

Born in 1937 and a student at the Istanbul State Academy of Fine Arts in 1959, Sami Sekeroğlu founded 'Kulüp Sinema 7' in 1962. In 1967, he changed its name to 'Turkish Film Archive' and transferred his growing film collection to the state for free. The institution, which was renamed 'State Academy of Fine Arts Film Archive', opened cinema courses for the first time in Turkey in 1973, among other activities. In 1974, 'Cinema' was included in the curriculum of some departments of the Academy and Prof. Sami Sekeroğlu became the first cinema lecturer in Turkey.

In 1969, the archive was accepted as a provisional membership of the International Federation of Film Archives (FIAF) and became a full member of FIAF in 1973, becoming the first institution representing our country in this field.

Prof. Sami Sekeroğlu became a pioneer in this field by initiating cinema education at the academic level in 1976 and continued to teach at the school he founded until his health became an obstacle. Today, if the films

belonging to the history of Turkish Cinema can meet with new generations, they owe this to the archive established by Prof. Sekeroğlu.

In 2012, the archive was renamed "MSGSU Prof. Sami Sekeroğlu Cinema-TV Merkezi" (Turkish Cinema&TV Institute) as a debt of loyalty of the university. In addition to the many awards he received, on 20 December 2023, he was awarded the Republic of Turkey Presidential Culture and Art Grand Prize. Prof. Sami Sekeroğlu passed away on 24 November 2024.



Still capture of *Três Dias sem Deus*, directed by Bárbara Virgínia in 1946

## > LISBON CINEMATECA PORTUGUESA / MUSEU DO CINEMA

### A New Discovery on the Work of Portuguese Female Pioneer Bárbara Virgínia

Bárbara Virgínia was the first Portuguese woman to direct a fiction feature film. *Três Dias sem Deus* (Three Days without God), which premiered in the first edition of the Cannes Festival in 1946. It tells the story of schoolteacher Lídia, who moves to a remote village in the Portuguese countryside, where a dark drama surges. The plot is closely related to the English Gothic novel, and the intrigue of such films as *Rebecca* (1940) and *Wuthering Heights* (1939). Originally 102 minutes long, only an incomplete 26-minute image negative survived. There is no existing sound. The film was preserved in 1985, but is undergoing a new photochemical preservation at the Cinemateca Portuguesa's film restoration lab, following the discovery of a new negative roll with 6 minutes of additional footage.

## Iberian Meeting of Projectionists at the Cinemateca Portuguesa

A professional meeting of Iberian projectionists was held at the Cinemateca Portuguesa from 14 to 16 October, bringing together 20 participants from various film heritage institutions, such as the Filmoteca Española, Filmoteca de Catalunya, and Filmoteca de Andalucía, among others. The event, organized and coordinated by the Cinemateca, with the support of ACE and FIAF, aims to provide an opportunity for reflection and exchange of knowledge between professionals in the sector, about film projection and its future, in sessions that range from addressing the more technical components of the profession, to the importance of these professionals in film libraries.



Magic Lantern show © Abi Feijó

## The Marvelous World of the Magic Lantern

In December 2024, the Cinemateca Portuguesa, through its educational service [Cinemateca Júnior](#), presents two Magic Lantern shows aimed at the school community and the public audience. This results from a partnership with Casa-Museu de Vilar and Abi Feijó, an important figure in Portuguese animation cinema and a passionate

collector of pre-cinema devices. This show will use both a biunial and a simple magic lantern with hand-painted glass slides, illustrating different themes, accompanied by live music and a narrative text. The aim of this event is to explore the ancestor of cinema projection and the marvelous world of the magic lantern.



Representatives of the institutions collaborating within CinEd

## Assessment and New Projects of the CinEd Film Education Consortium

Between November 5 and 7, the partners of the [CinEd 2.1 Consortium](#) met in Athens at the premises of the Greek Cinematheque, Tainiothiki Tis Ellados, to assess the last four years of existence of this film education project. Under the coordination of the Cinemateca Portuguesa, a new platform has been developed, and the collection of films available has grown during this period. The collective will apply for new funding in the current EACEA call for projects.

At a time when Europe is facing deep crises, CinEd's future will also involve a greater concern with new social and cultural realities, as well as a program that will take greater care with regard to access and inclusion of those on the periphery of CinEd's educational actions.



## > LJUBLJANA ARHIV REPUBLIKE SLOVENIJE – SLOVENSKI FILMSKI ARHIV (SFA)

### Relocation of the Archives of Republic of Slovenia/ Slovene Film Archives

The Archives of the Republic of Slovenia, within which the Slovenian Film Archive operates as a special unit, has been operating at a new location at Poljanska cesta 40 in Ljubljana since the end of October 2024, where it has 6,300 m<sup>2</sup> of net floor space available in a renovated and extended building. The new premises include archivists' rooms, workshops and laboratories, and a reading room, as well as storage spaces for film archive materials, except for nitrate film.

With the new premises, the Archives of the Republic of Slovenia have optimized its operations from an organizational, functional, professional, and cost perspective, while at the same time ensuring more appropriate protection and greater accessibility of archive materials as national cultural heritage, as well as significantly better working conditions for employees and visitors or users.

Since the middle of this year, a new leadership of the Archive RS has been appointed: Director Andrej Nared, Ph.D., and Deputy Director Gregor Jenuš, Ph.D.

Tatjana Rezec Stibilj, Head of Slovene Film Archives

## > LOS ANGELES AMERICAN CINEMATHEQUE (AC)

### Obtained Grant and Support

The American Cinematheque recently received a first-time grant of \$2.28 million from the Perenchio Foundation, which will support general operations and an innovation fund over the next three years. With continuing support from the Andrew J. Kuehn Jr. Foundation, the AC archive team has launched an oral history project to document firsthand accounts of how the organization was founded, maintained, and nurtured. And as part of our 40th anniversary celebrations, the Turner Classic Movies channel will feature an evening of films curated by AC programmers on December 11.

John Hagelston



Motion Picture Curator accepting the award next to Richard Edwards

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

### UCLA Film & Television Archive Receives the 2024 NOIRCON Anne Friedberg Award

At this year's [NoirCon](#), the Anne Friedberg Award "for Contributions to Noir and its Preservation" was bestowed on the UCLA Film & Television Archive.

It was presented by Howard Rodman, stating, "Over the years the Archive has managed to save films that would otherwise be lost forever. And to have assembled elements from studio vaults and Argentinian theater basements and Australian geek collectors to assemble films from fragments that had been tossed



into a hurricane. Reassembling the world from shards — the Hebrew phrase *Tikkun Olam*. Or to quote a title card from Godard's *Masculin Féminin*: HUMAN LABOR RESSURRECTS THINGS FROM THE DEAD."

<https://noircon.com/our-awards-honorees/>



## Apply: 2025 Artist-in-Residence Program

The UCLA Film & Television Archive's Artist-in-Residence Program will host an emerging artist for two weeks on-site at the Archive's locations in Santa Clarita at the Packard Humanities Institute and in Westwood on the UCLA campus during the late spring of 2025 to activate the Archive's collection in their artistic practice.

The artist will work with one or a combination of three specific collections: the Hearst Metrotone News Collection, the *In the Life* LGBTQ+ Collection, and the KTLA Newsfilm Collection.

**Application deadline: January 6, 2025**

[Apply here](#)



*Les six saisons des Attikameks* by Pierre Diné and Pierre Hivon

## > MONTREAL LA CINEMATHEQUE QUEBECOISE

### Restoration

The Cinémathèque québécoise has made it a priority to digitally restore the documentary series *Les six saisons des Attikameks*, made by Pierre Diné and Pierre Hivon in 1983. Shot on 16mm film in the purest spirit of Direct Cinema, this series is a precious document that allows us to observe the traditional way of life of this Aboriginal nation. Their relationship with nature and the land is revealed. As soon as the work is completed, the Cinémathèque québécoise will give broadcast files to representatives of the Attikamek nation, to give members of the community access to these precious images.

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### Restauration

La Cinémathèque québécoise a fait une priorité de la restauration numérique de la série documentaire *Les six saisons des Attikameks*, réalisée par Pierre Diné et Pierre Hivon en 1983. Tournée en 16mm dans le plus pur esprit du cinéma direct, cette série est un document précieux permettant d'observer le mode de vie traditionnel de cette nation autochtone. C'est toute leur relation à la nature et au territoire qui est ainsi exposée. Aussitôt les travaux complétés, la Cinémathèque québécoise remettra des fichiers de diffusion aux représentants de la nation Attikamek, pour redonner accès à ces images précieuses aux membres de la communauté.



## > MUMBAI FILM HERITAGE FOUNDATION

### World Premiere of the Restored Film *Maya Miriga* at Il Cinema Ritrovato, Bologna

The Film Heritage Foundation's restoration of Nirad Mohapatra's lyrical Odia film *Maya Miriga* (1984) was premiered at the Cinema Ritrovato Festival in Bologna on 27 June 2024. The original camera negative was found by Film Heritage Foundation abandoned in a warehouse in very poor condition, with certain portions of the film having no image. *Maya Miriga* was restored using the 16mm original camera negative preserved at Film Heritage Foundation and a 35mm print preserved at the NFDC – National Film Archive of India.

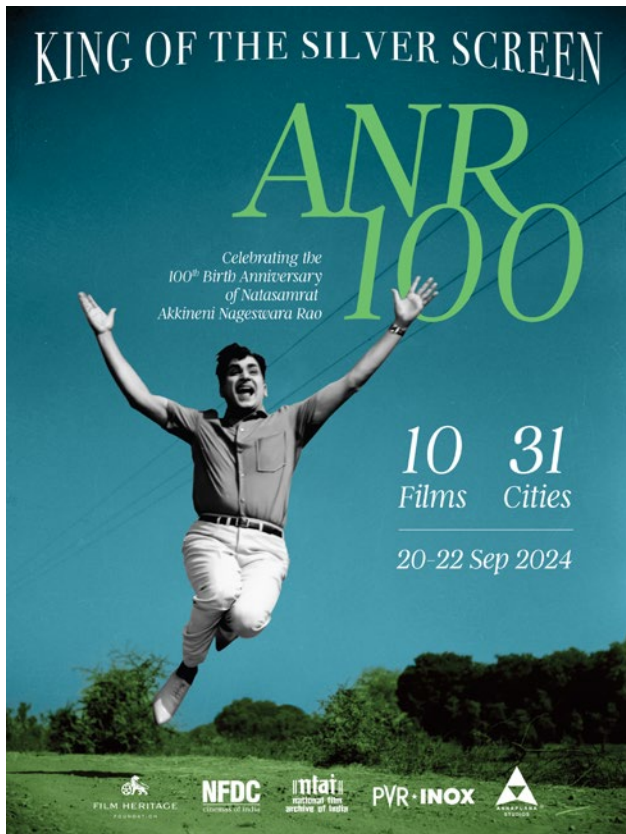
The film was restored by Film Heritage Foundation at L'Immagine Ritrovata laboratory, with digital restoration done by Digital Film Restore Pvt. Ltd. and scanning at Prasad Corporation Pvt. Ltd.'s Post – Studios in association with the family of the director, Nirad Mohapatra.



### World Premiere of the Restored Film *Ghatashraddha* at the Venice Film Festival 2024

The restoration of Girish Kasaravalli's evocative Kannada film *Ghatashraddha* (1977) was selected for its world premiere at the Venice Film Festival on 3 September 2024. It was presented at the festival by Girish Kasaravalli and Film Heritage Foundation Director Shivendra Singh Dungarpur.

The film was restored by The Film Foundation's World Cinema Project and Film Heritage Foundation at L'Immagine Ritrovata laboratory, with funding provided by the Hobson/Lucas Family Foundation.



## ANR 100 – King of the Silver Screen – Retrospective of 10 Telugu Classics

To mark the 100th anniversary of the birth of the actor Akkineni Nageswara Rao (ANR), an icon of Telugu cinema, Film Heritage Foundation joined hands with the ANR family, Annapurna Studios, NFDC – National Film Archive of India, and PVR Inox Ltd. to present “ANR 100 – KING OF THE SILVER SCREEN” – a film festival of 10 restored Telugu classics in 31 cities across India from 20 to 22 September 2024.

Audiences had the opportunity to watch the incredible range of the legendary actor with a selection of films dating from 1953 to 2014, including *Devadasu* (1953), *Missamma* (1955), *Mayabazar* (1957), *Bharya Bharthalu* (1961), *Gundamma Katha* (1962), *Doctor Chakravarthi* (1964), *Sudigundalu* (1968), *Premabhishekam* (1981), *Prem Nagar* (1971), and *Manam* (2014).



## Paper, Photo & Film Conservation Workshop in Partnership with the NFSA in Mumbai

Film Heritage Foundation partnered with the NFSA – National Film and Sound Archive of Australia and the Australian Consulate-General, Mumbai, to conduct a three-day Paper, Photo and Film Conservation Workshop from 23 to 25 September 2024, taught by two leading experts, Dr. Sophie Lewincamp, Senior Manager, Conservation & Collection, and Patrick O'Connor, Team Leader, Audio-visual Conservation from the NFSA.

Pat O'Connor focused on the care and handling, winding, repair, and mould cleaning of film. Sophie Lewincamp covered the identification and documentation of film-related materials such as scripts, posters, photos, albums, and glass negatives. Both experts conducted lectures and hands-on sessions and discussed preventive conservation, long-term care, copying, and preparing for digitisation.

40 participants were selected from a total of 177 applications.





## Cinema Italian Style – Celebrating Tornatore and the Masters of Italian Cinema

Film Heritage Foundation, Istituto Italiano di Cultura di Mumbai, Axis Bank, and Education Partner – Istituto Europeo di Design (IED) presented a first-of-its-kind Italian film festival, *Cinema Italian Style – Celebrating Tornatore and the Masters of Italian Cinema*, showcasing the best of restored Italian classics, headlined by the renowned Italian filmmaker Giuseppe Tornatore, the Oscar-winning director of *Cinema Paradiso* (1988), on his maiden visit to India.

The festival was held over three days, from 27 to 29 September 2024 in Mumbai, and included an incredible line-up of films and events, opening with the screening of *Cinema Paradiso* to a full house at the Regal Cinema. Besides presenting *Ennio* (2021) and *Malena* (2000), Giuseppe Tornatore conducted a masterclass with film students and a conversation about his work with Shivendra Singh Dungarpur that was open to the public.

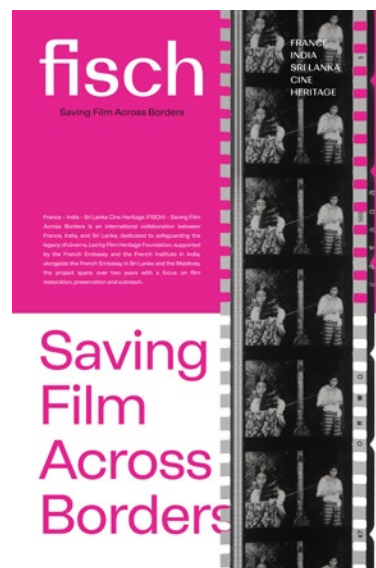
The festival also showcased restored films of great Italian masters, including Luchino Visconti's *Senso* (1954), Federico Fellini's *La Dolce Vita* (1960), Vittorio De Sica's *Marriage Italian Style* (1964), and Sergio Leone's *Once Upon A Time in America* (1984).

The screenings were free, and open to the public on a first-come, first-served basis.

## Film Heritage Foundation Lifetime Achievement Award for Cinema Projection 2024

For the second consecutive year, Film Heritage Foundation presented its Lifetime Achievement Award for Cinema Projection to recognise film projectionists who have dedicated their lives to projecting films on the big screen on celluloid. The aim of the award is to recognise these unsung heroes of cinema and their immense contribution to our film history.

Two projectionists – Sukumar Ghosh and Chand Kumar Mondal – were selected to receive the award this year, from a number of nominations that came in from across the country. The awards were presented to them by the Italian director Giuseppe Tornatore at a special ceremony on 27 September 2024 in Mumbai.



## FISCH – France-India-Sri Lanka Cine Heritage – Saving Film Across Borders

In a first-of-its-kind international collaboration between three countries, Film Heritage Foundation, the Embassy of France, and the French Institute in India and the Embassy of France in Sri Lanka and the Maldives announced “FISCH – France-India-Sri Lanka Cine Heritage – Saving Film Across Borders”. FISCH is dedicated to training in film preservation, restoring and preserving cinematic heritage, and to safeguarding the legacy of cinema.

Under the aegis of FISCH this year, 11 Sri Lankan participants were trained at the 9th Film Preservation & Restoration Workshop India, and the classic Sinhala film *Gehenu Lamai* (1978) by acclaimed filmmaker Sumitra Peries will be restored in association with the Lester James Peries and Sumitra Peries Foundation.



## 9th Film Preservation & Restoration Workshop India 2024 in Thiruvananthapuram, Kerala

Film Heritage Foundation, in association with the International Federation of Film Archives (FIAF), conducted the 9th edition of the Film Preservation & Restoration Workshop India 2024 (FPRWI 2024) from 7 to 14 November 2024 in Thiruvananthapuram, Kerala.

The seven-day course covered both theory and small group practical sessions in the best practices of the preservation and restoration of celluloid and digital films and film-related material. In addition, there were daily screenings of restored classics from around the world.

The course was open to applicants all over the world. 65 participants were selected from a total of 145 applications, which is a testimony both to the excellence of the workshop as well as the need for more such training initiatives. Almost half the number of participants were from Kerala, besides many from the rest of India. International participants included 11 from Sri Lanka and others from Indonesia, the Philippines, Romania, and the UK.



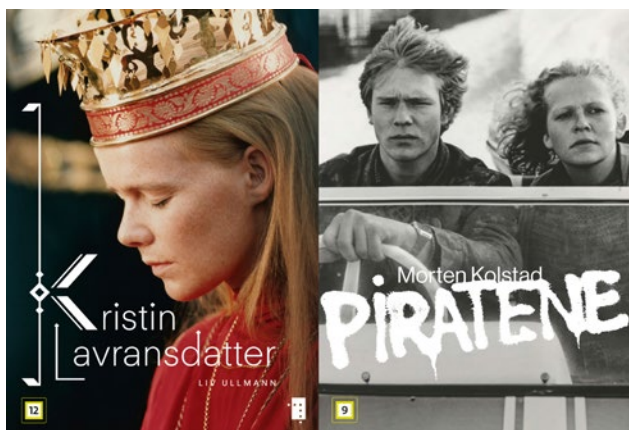
Stacy Keach as Death in *suppose* (dir. Paul Preuss, 1964)

## > NEW HAVEN YALE FILM ARCHIVE

### Digital Restoration of *suppose* (1964)

The Yale Film Archive has completed the digital restoration of *suppose* (1964), a student film made by Paul Preuss when he was an undergraduate drama major at Yale. On the first day of an acting class with instructor Stella Adler, Preuss met fellow student Stacy Keach, whom he then cast as Death in this adaptation of E. E. Cummings' poem "suppose." The performance is Keach's earliest known film credit. The film typically screened with live narration of Cummings' poem along with the composed score on the print. In order to complete the project, Preuss hired Keach, now 83, to record a reading of the poem, bringing the film full-circle, 60 years after it was made. The only existing element, a composite reversal positive donated by Preuss, was scanned and digitally cleaned by Colorlab, with audio restoration and mixing by Audio Mechanics.

Brian Meacham



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

### Two New Blu-ray Editions: *Kristin Lavransdatter* (Liv Ullmann, 1995) and *Piratene* (Morten Kolstad, 1983)

The National Library of Norway released two Blu-ray editions in 2024. The first is a new restoration of Liv Ullmann's 1995 feature film *Kristin Lavransdatter*, an adaptation of *The Wreath*, the first novel in Sigrid Undset's medieval trilogy about Kristin Lavransdatter. The film was the most watched motion picture in Norway in the 1990s. The disc also includes a behind-the-scenes film directed by Edvard Hambro in 1995, and English subtitles. A 48-page booklet includes an interview with film director Liv Ullmann and an essay by Ingrid Synneva Holtar, a film scholar at the National Library, in both Norwegian and English. <https://www.nb.no/nettbutikk/produkt/kristin-lavransdatter/>

The second is a new restoration of the feature film *Piratene* (The Pirates), directed by Morten Kolstad in 1983. The film follows a group of young people living in the north of Norway, who create a pirate radio station in response to their wretched situation and miserable employment prospects. The disc includes subtitles in English and a 48-page booklet with an essay in Norwegian and English by Gunnar Iversen, Professor of Film Studies at Carleton University in Ottawa, Canada. <https://www.nb.no/nettbutikk/produkt/piratene/>

Ida Marie Myrstad Dahl

## > PARIS CINEMATHEQUE ROBERT-LYNNEN

### New Film Digitisation Campaign

In September 2023, the second film digitisation campaign began at the Cinémathèque Robert-Lynen with the service provider Cité de mémoire. By the end of 2025, a total of almost 150 films will have been added to the 220 already digitised in the online database. The selection includes mostly single copies in 16mm or 35mm, with a view to preserving film prints.

The database can be consulted [on our website](#). Access to digitised films is restricted to researchers and professionals.

[fr]

### Nouvelle campagne de numérisation de films

Depuis septembre 2023, la deuxième campagne de numérisation de films a débuté à la Cinémathèque Robert-Lynen avec le prestataire Cité de mémoire. Au total, fin 2025, c'est près de 150 films qui viendront s'ajouter aux 220 premières numérisations sur la base de données en ligne. La sélection comprend majoritairement des copies uniques en 16mm ou 35mm dans un souci de préservation de la copie argentique.

La base de données est consultable sur [notre site Web](#). L'accès aux films numérisés est réservé aux chercheurs et aux professionnels.





## > PARIS FONDATION JEROME SEYDOUX-PATHE

### Carte Blanche to the Cinemateca Brasileira at the Fondation Jérôme Seydoux – Pathé

Every year, the Pathé Foundation offers the FIAF archives a *carte blanche*, highlighting the treasures in their collections as well as their restoration work, all presented as a cine-concert. These collaborations are invaluable opportunities to introduce foreign cinematography to the Parisian film-going public. In 2025, the Foundation is joining forces with the Cinemateca Brasileira to present a wide-ranging programme of Brazilian silent fiction films in June and July, including a tribute to the filmmaker Humberto Mauro, as well as a series of documentaries.

[fr]

### Carte blanche à la Cinemateca Brasileira à la Fondation Jérôme Seydoux – Pathé

La Fondation Pathé propose chaque année des cartes blanches aux archives de la FIAF, mettant en lumière les trésors de leurs collections tout autant que leurs travaux de restauration, le tout présenté en ciné-concert. Ces collaborations sont de précieuses occasions de faire connaître des cinématographies étrangères au public de cinéphiles parisiens. En 2025, la Fondation s'associe à la Cinemateca Brasileira pour présenter, au mois de juin et juillet, un large programme de films de fiction muets brésiliens, avec un hommage au cinéaste Humberto Mauro, et également une série de films documentaires.

Samantha Leroy



Rudolf Jan Suchý; Herní historie, z.s.

## > PRAGUE NARODNI FILMOVY ARCHIV

### International Conference: Cataloguing, Archiving, and Exhibiting Digital Games

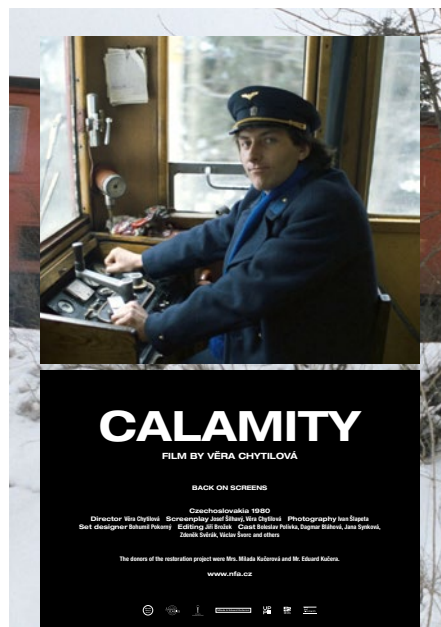
Organized by the Pixelarchiv.cz game preservation project, the conference introduced the experiences of leading European experts in the field of interactive digital cultural heritage. The keynote speakers included representatives of the European Federation of Game Archives, Museums and Preservation Projects; the Royal Danish Library in Copenhagen; the Embracer Game Archive in Karlstad, Sweden; and the Finnish Games Museum in Tampere. These lectures were accompanied by presentations by the representatives of private initiatives, research projects, museums, libraries, galleries, and archives from the Czech Republic, Estonia, Hungary, Poland, Austria, Romania, Slovakia, and Slovenia. They presented on the game archiving activities in each country.



Štefan Berec, IDFF Ji.hlava

## UNESCO World Day for Audiovisual Heritage

For a second year in a row we have celebrated the UNESCO World Day for Audiovisual Heritage in collaboration with the Ji.hlava International Documentary Film Festival. This year we presented the estate of Ivan Passer (1933-2020), renowned screenwriter and director, who established himself in Czechoslovakia before emigrating to the USA in 1969. The NFA was donated Passer's estate in 2021, and is now presenting the first results of its processing – [the archival inventory of the non-film documents](#) (Czech only) and also snippets from the audiovisual part of the estate, showcasing both private footage and unique dailies from some of Passer's projects.



## New Restoration: *Calamity* (1980) by Věra Chytilová

A new digitally restored version of *Calamity* (1980), Věra Chytilová's exploration of moral apathy in Czechoslovak society, is now available for screenings. The film focuses on a young university graduate who starts working for the railway. Unprepared for the rules of his new environment, his struggle highlights the conformism and stereotypes around him. Through his journey, the film reveals the dysfunctionality of the system and the lack of capable leadership. *Calamity* has been restored in 4K with English subtitles, and premiered at the Lumière Film Festival in Lyon as part of the Lumière Classics selection.



Photography Augusto San Miguel, *El Telégrafo*, 6 February 1925

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

### 100 Years of Ecuadorian Cinema

Since 2006, on every August 7th, Ecuadorian Cinema Day is celebrated, in commemoration of the premiere of *El tesoro de Atahualpa* (1924) by Augusto San Miguel, the first fiction film of our national cinema, and now a lost work. The Cinemateca Nacional prepared an exhibition that included the treasures of the archive. *Naturaleza muerta*, a short by Gustavo Valle, whose 16mm films were believed to be lost, was part of the selection. In this context, the Cinemateca Nacional developed a protocol for access to its archive and obtained funding from Ibermemoria to strengthen the management of its digital archive.

Mariuxi Alemán Dyer



### Several Preservation Projects in 2024

The Cinemateca Nacional del Ecuador has developed important projects in 2024 to preserve the country's audiovisual memory. In collaboration with the Secretariat of Culture of Quito, it is working on the preservation, digitisation, and cataloguing of 1,200 audiovisual materials on the city, one of the oldest capitals in South America. In addition, thanks to funds from the Ibermemoria Sonora y Audiovisual programme, a project is being implemented for the transfer, organisation, and storage of digital archives, managing around 40.42 TB as part of risk-reduction strategies. Non-film materials, such as posters, photographs, and paper documents collected since the 1980s, are also being organised and classified.

Natasha Sanmartín

[es]

### 100 años de cine ecuatoriano

Desde 2006, cada 7 de agosto se celebra el día del Cine Ecuatoriano, en conmemoración del estreno de *El tesoro de Atahualpa* (1924), de Augusto San Miguel, la primera ficción—obra desaparecida—del cine nacional. La Cinemateca Nacional preparó una muestra que incluyó los tesoros del archivo. *Naturaleza muerta*, un cortometraje de Gustavo Valle, cuyas cintas en 16 mm se creían perdidas, fue parte de la selección. En este contexto, la Cinemateca Nacional desarrolló un protocolo de acceso a su archivo y obtuvo un fondo de Ibermemoria para fortalecer la gestión de su archivo digital.

Mariuxi Alemán Dyer



## Varios proyectos de preservación en 2024

La Cinemateca Nacional del Ecuador ha desarrollado importantes proyectos en 2024 para preservar la memoria audiovisual del país. En colaboración con la Secretaría de Cultura de Quito, se trabaja en la preservación, digitalización y catalogación de 1.200 materiales audiovisuales sobre la ciudad, una de las capitales más antiguas de Sudamérica. Además, gracias a fondos del programa Ibero memoria Sonora y Audiovisual, se ejecuta un proyecto para la transferencia, organización y almacenamiento de archivos digitales, gestionando alrededor de 40,42 TB como parte de estrategias de reducción de riesgos. También se organizan y clasifican materiales no filmicos como carteles, fotografías y documentos en papel acopiados desde los años ochenta.

Natasha Sanmartín



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

### The Cinemateca During the G20 Summit at MAM Rio

Due to MAM Rio's preparations for hosting the G20 summit in November 2024, the Cinemateca do MAM auditorium was closed for 4 months. During this period the Cinemateca partnered with one of the main cultural venues in the city of Rio de Janeiro, the Cultural Centre

Bank of Brazil, for a special program. The Cinemateca do MAM and the CCBB-RJ have maintained collaborations since the 1990s, in the form of partnerships, film screenings, loaning copies, joint programming, and consultancy, in addition to the work of duplicating and restoring Brazilian films, which contributes to the preservation of the national audiovisual memory. A special program was designed by the Cinemateca team for this period, and is expected to continue throughout 2025.

[fr]

## La Cinemateca pendant le Sommet du G20 au MAM Rio

En raison des préparatifs du MAM Rio pour accueillir le sommet du G20 qui a eu lieu en novembre 2024, l'auditorium de la Cinemateca do MAM a été fermé pendant 4 mois. Durant cette période, la Cinemateca a noué un partenariat avec l'un des principaux espaces culturels de la ville de Rio de Janeiro pour une programmation spéciale, le Centre Culturel Banque du Brésil. La Cinemateca MAM do MAM et le CCBB-RJ entretiennent des liens de collaboration depuis les années 1990, sous forme de partenariats, de projections de films, de prêts de copies, de programmation conjointe et de conseils techniques, en plus du travail de duplication et de restauration de films brésiliens, qui contribue à la permanence de la mémoire audiovisuelle nationale. Une programmation spéciale a été conçue par l'équipe de la Cinemateca pour cette période et devrait se poursuivre tout au long de l'année 2025.

José Quental



Frame from *In the Shadow of the Sun* (Pablo Perelman and Silvio Caiozzi, 1974, 70 min.)

## > SANTIAGO CINETECA NACIONAL DE CHILE

### Restoration of *In the Shadow of the Sun* (Pablo Perelman and Silvio Caiozzi, 1974, 70 min.)

During 2024 the Cineteca Nacional de Chile made a digital restoration in 4K of the film *In the Shadow of the Sun*. The original film premiered on 28 November 1974, a year after the coup d'état. The day after its release, scriptwriter Carmen Bueno and cameraman Jorge Müller were arrested by the security services of the dictatorship and disappeared. This event led to the commemoration of 29 November as Chilean Cinema Day. The restored version was shown 50 years after its premiere, at the Cineteca Nacional de Chile theater.

Additionally, a new book was presented, *Cineteca Nacional: Memories and Stories (2006-2023)*, a compilation of achievements and milestones in the history of our institution.

[es]

### Restauración *A la sombra del sol* (Pablo Perelman y Silvio Caiozzi, 1974, 70 min.)

Durante 2024 la Cineteca Nacional de Chile realizó la restauración digital en 4K de la película *A la sombra del sol*. El film original se estrenó el 28 de noviembre de 1974, un año después del golpe de Estado. Al día siguiente de su estreno la continuista Carmen Bueno y el camarógrafo Jorge Müller fueron detenidos y desaparecidos por los servicios de seguridad de la dictadura

militar. Este hecho da origen a la conmemoración del 29 de noviembre como el Día del Cine Chileno. La versión restaurada se estrenó a justos 50 años de su estreno, en las salas de la Cineteca Nacional de Chile.

Además, ese mismo día, se presentó el libro *Cineteca Nacional: Memorias e historias (2006-2023)*, una recopilación de los logros e hitos de la historia de esta institución.

Marcelo Morales Cortés  
Director Cineteca Nacional de Chile



## > SEOUL KOREAN FILM ARCHIVE

### Release of the Lee Myung-se Collection Blu-ray: *My Love, My Bride* and *First Love*. Experience Two Early Works of Lee Myung-se, renowned for his unique style, on Blu-ray

The Korean Film Archive (KOFA) is proud to release the *Lee Myung-se Collection*, which features two of the director's iconic early works, *My Love, My Bride* (1990) and *First Love* (1993). Renowned for his unparalleled style and individuality in Korean cinema history, Lee Myung-se's early masterpieces are now available on Blu-ray.

This is the 36th Blu-ray title released by KOFA and produced in collaboration with Blue Kino. The Blu-ray master utilizes digitally restored 4K versions of the films, completed by KOFA in 2023.



**> SKOPJE**  
**KINOTEKA NA REPUBLIKA SEVERNA MAKEDONIJA**  
**/ CINEMATHEQUE OF REPUBLIC OF NORTH**  
**MACEDONIA**

**Collaboration with our Colleagues**  
**from Amsterdam and Prague**

The Cinematheque of North Macedonia has been working for several years on research, finding and collecting films and film documentation that in some way relate to Macedonia or were filmed in Macedonia in the first half of the 20th century, until the end of 1945.

As a result of several years of communication and co-operation with colleagues from the Eye Filmmuseum in Amsterdam, in 2023 we received 4 titles that were completely or partially filmed in Macedonia.

And this past year, 2024, with the help of colleagues from the Národní filmový archiv in Prague, we found and collected 3 titles of interest for our archive. In our film library we have documentation about the entry of Soviet troops into Prague in 1968; this material was sent to our colleagues as a kind of exchange.

We hope that in the future, with the help of our colleagues, the Cinematheque of North Macedonia will continue to enrich its film collection.



**> SOFIA**  
**BULGARIAN NATIONAL FILM ARCHIVE**

**Current Film Restoration Project and Key Event:**

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 *Sun and Shadow* (1962, dir. Rangel Vulchanov). The film was digitally restored in the digitization center of the Jugoslovenska kinoteka in Belgrade, and will be screened on 12 December 2024 in the archival cinema "Odeon" in Sofia, Bulgaria.

Rosen Spasov

**> STOCKHOLM**  
**SWEDISH FILM INSTITUTE**

**Staff Reductions and Managerial Changes**

Due to lack of compensation for accumulated increased costs over the past years, the Swedish Film Institute had to reduce the number of staff by 20 positions during the fall of 2024. This also affected the department of Film Heritage, where four positions at the library, one position at the in-house digital lab, and a curator position at Cinemateket were cut.



Head of Archival Film Collections Lotte Edsbrand left the Institute in September, and has been replaced by acting head Paula Davila Alvarez, formerly vault manager and responsible for the external archives. Head of Digital Restoration and Preservation Lars Karlsson moved to a new special projects position at the Institute's IT department in October, and has been replaced by acting head Per Legelius, formerly digital preservation officer and systems manager.

Jon Wengström, Senior Curator



Screening of *Waves of Passion* (1930, Vladimir Gaidarov) with live musical accompaniment by Stephen Horne and Frank Bockius at the BNFF. Photo by Saara Mildeberg.

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

### New Collaboration with the Black Nights Film Festival (BNFF)

Beginning with its 2024 edition in November, the Film Archive partnered with the BNFF to launch a new retrospective program, *Old Gold: Classic Films Come to Life*. In its inaugural year, the program featured three iconic Estonian films alongside cinematic heritage from Germany, Italy, Georgia, Sweden, Finland, Latvia, and Lithuania.

### Moving to New Premises in 2025

In 2025, the Film Archive will move to its new home in the reconstructed National Library building. The collections will be stored in climate-controlled vaults (-5°C to +18°C, depending on the medium) and supported

by labs for inspection, digitization, and servicing. The facility will also include two grading theatres, a photo studio, and an 87-seat cinema for analog and digital projection. Access to our collections will be limited during the latter half of 2025 due to the move.



## > TOULOUSE LA CINEMATHEQUE DE TOULOUSE

### Restoration of Serge Roulet Films

In 2020, Serge Roulet entrusted the Cinémathèque de Toulouse with his entire archive – films, photos, scripts, correspondence, objects – as well as the rights to his films, which are representative of a radical and uncompromising cinematographic career. Following the restoration of his first feature, *Le Mur*, thanks to "A Season of Classic Films", the Cinémathèque de Toulouse wanted to continue restoring the work of this demanding director, who had been Robert Bresson's assistant. *Benito Cereno*, adapted from a short story by Herman Melville, was one of the films closest to the heart of Serge Roulet, who passed away in 2023. Once again, the Cinémathèque de Toulouse was able to complete the restoration of this film thanks to the support of the ACE.

[fr]

### Restauration de l'œuvre de Serge Roulet

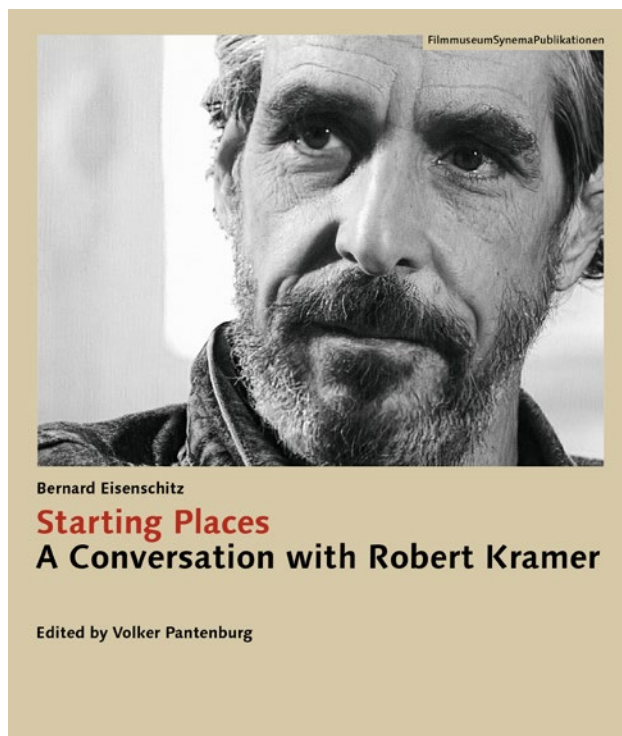
En 2020, Serge Roulet a confié à la Cinémathèque de Toulouse l'ensemble de ses archives – films, photos, scénarios, correspondance, objets – ainsi que les droits de ses films, représentatifs d'une carrière cinématographique radicale et sans concession. Après

avoir restauré son premier long métrage, *Le Mur*, grâce à «A Season of Classic Films», la Cinémathèque de Toulouse a voulu poursuivre le travail de restauration de l'œuvre de ce réalisateur exigeant, qui avait été l'assistant de Robert Bresson. *Benito Cereno*, adaptation d'une nouvelle d'Herman Melville, était l'un des films qui tenaient le plus à cœur à Serge Roullet, qui nous a quittés en 2023. C'est à nouveau grâce au soutien de l'ACE que la Cinémathèque de Toulouse a pu mener à bien la restauration du film.

[es]

## Restauración de la obra de Serge Roullet

En 2020, Serge Roullet confió a la Cinémathèque de Toulouse todo su archivo -películas, fotos, guiones, correspondencia, objetos-, así como los derechos de sus películas, representativas de una carrera cinematográfica radical y sin concesiones. Tras restaurar su primer largometraje, *Le Mur*, gracias a "A Season of Classic Films", la Cinémathèque de Toulouse quiso continuar restaurando la obra de este exigente director, quien fue ayudante de Robert Bresson. *Benito Cereno*, una adaptación de un cuento de Herman Melville, era una de las películas más significativas para Serge Roullet, fallecido en 2023. Gracias una vez más al apoyo de la ACE, la Cinémathèque de Toulouse ha podido finalizar la restauración de la película.



## > VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

### New Publication

Our newest book is dedicated to American film director, screenwriter, and actor Robert Kramer: *Starting Places: A Conversation with Robert Kramer*, edited by Volker Pantenburg. In Summer 1997, French film critic and historian Bernard Eisenschitz met with Robert Kramer to speak in detail about Kramer's life and work, covering 30 years of filmmaking. The conversation was published in French in 2001. More than 20 years later, this book makes this illuminating account of a "mid-Atlantic" filmmaker available in its original language for the first time, complemented by three of Kramer's essays and an updated bibliography and filmography.

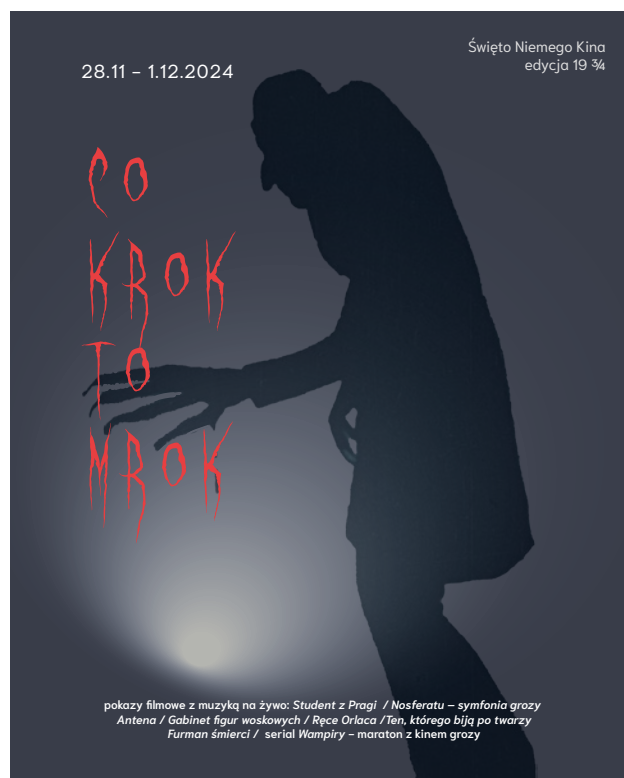
Eszter Kondor

### Digital Cultural Heritage

The Federal Ministry for Art, Culture, Civil Service and Sport's "[Digital Cultural Heritage](#)" (Kulturerbe digital) program helps cultural institutions in Austria make bet-

ter use of the potential of digital technologies and make parts of their collections accessible to a wider national and international public. The program has made possible the digitization of rare and previously unpreserved Super-8 and 16mm works by Gustav Deutsch, Mara Mattuschka, and Ashley Hans Scheirl. These works are now digitally discoverable, and a large number of the films can be streamed in excerpts or in full.

Michael Loebenstein



Kino Iluzjon ul. Narbutta 50 a, Warszawa  
szczegóły:  
fina.gov.pl, iluzjon.fn.org.pl i swietoniemegokina.pl

Bilety: w kasach kina Iluzjon i online: iluzjon.fn.org.pl  
#swietoniemegokina



## > WARSAW FILMOTEKA NARODOWA – INSTYTUT AUDIOWIZUALNY (FINA)

### Silent Movie Festival

From 28 November 28 to 1 December, the Iluzjon Cinema in Warsaw hosted the newest edition of the Silent Movie Festival. Organized by the National Film Archive – Audiovisual Institute, this year's theme, "Step into the Shadows", showcased classic horror cinema enhanced with live music performances. The festival opened with Murnau's *Nosferatu* (1922), featuring a live score by composer Stefan Wesołowski. The line-up also included German classics such as *The Student of Prague* (1913), *The Hands of Orlac* (1924), and *Waxworks* (1924), along with Sjöström's *He Who Gets Slapped* (1924). A special all-night screening of Feuillade's *Les Vampires* (1915) featured live DJ sets.





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

**The Library of Congress has Three Recent  
Appointments to Announce**

Rachael Stoeltje has been appointed the new Chief of the Library's National Audio-Visual Conservation Center (NAVCC), which includes management of three laboratories (film, video, and audio) and two custodial units (the Moving Image and Recorded Sound Sections) at the Library's Packard Campus in Culpeper, Virginia. Rachael begins this role in January 2025.

In July, Heather Linville was appointed head of the Moving Image Section at the NAVCC, after serving as the interim head since January 2024.

Regina Longo has recently taken on the role of Special Assistant to the Chief, NAVCC.



## 03 News from the Executive Committee



### > November 2024 meeting of the Executive Committee

The FIAF Executive Committee held its end-of-year meeting at BFI Southbank in London, where it was generously hosted by our colleagues of the BFI National Archive on 21 and 22 November.

The Secretary-General opened the meeting by acknowledging the recent resignation of Ellen Harrington as an Executive Committee member, following her departure from the Deutsches Film Institute & Filmmuseum on 1 October. He reminded the EC that her position would remain vacant until the next EC election in April 2025.

After carefully examining the applications for FIAF affiliation received before the meeting, the EC decided to admit as FIAF Associates Image'Est (Epinal, France), The University of Chicago Film Studies Center (Chicago, USA), and the M Plus Museum Limited, also known as M+ (Hong Kong, China). The number of active FIAF affiliates now stands at a record 179 (96 Members and 83 Associates).

The EC once again 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. It also decided to continue to actively seek out and encourage current FIAF Associates that could be eligible to apply for an upgrade of their FIAF status to Member.

The Executive Committee also thoroughly discussed FIAF's official response to the sudden dismissal on 30 October 2024 of several employees of the Academy Film Archive.

The EC then acknowledged the recent change of name and structure of the National Cinema Center of Armenia, a FIAF Associate since 2022, which has become the Cinema Foundation of Armenia. The EC considered that this development did not call into question the institution's FIAF Associate membership.

The EC then discussed the draft of the Statistical Report written by Tiago Baptista from the data of FIAF's 2022 Statistical Survey. It was decided that the Report would be made available to the FIAF community by the 2025 Congress.



The EC heard about the progress of the *FIAF Code of Ethics* revision project and discussed the timeframe of its completion and submission to the vote of the FIAF General Assembly in Montreal.

FIAF's Treasurer and Senior Administrator then presented their final estimates for FIAF's financial results in 2024 and a balanced revised 2025 budget, thanks to the reasonable increase in annual fees unanimously approved by the General Assembly in Bangkok. At the end of the two-day meeting, the EC unanimously approved this revised 2025 budget.

The Senior Administrator then reported to the EC on the FIAF Secretariat, and in particular on the expected staff changes in 2025, with the departure of Archival Assistant Barbara Robbrecht in the spring, the current recruitment of a new full-time Editorial Assistant for FIAF and the P.I.P., and the retirement of Administrative Assistant Christine Maes next September.

The EC also discussed the reports received about the work of the three FIAF Commissions, the P.I.P., and the *Treasures from the Film Archives* database. It then welcomed David Walsh, FIAF's Training and Outreach Coordinator since the creation of the Programme in 2016, who had announced recently his intention of retiring from this position at the end of 2024. The EC ex-

pressed its huge gratitude to David for his impressive achievements over the last eight years, and the strategy for his succession was discussed.

The EC heard a report on the successful presentation of the 2024 FIAF Award to Wim Wenders in Budapest on 19 September 2024, and thoroughly examined the three nominations received from FIAF affiliates for the presentation of the 2025 FIAF Award to a major film personality, and selected one of the proposed nominees as a result. A formal announcement will be made to the FIAF community in due course.

Drika de Oliveira and Caroline Fournier then introduced their plans for the newly formed FIAF Gender Observatory, and in particular an online survey to be submitted to FIAF affiliates in early 2025. The EC unanimously supported this new initiative.

The EC then discussed Oliver Hanley's successful first steps of as the new Editor of the *Journal of Film Preservation* and fully supported his plans for the *Journal*. The EC then heard reports on, and discussed, the FIAF Historical Archive and History Project, the *Film Atlas* Project, and the *Home Movies Handbook* project.





FIAF Executive Committee meeting at the Cinémathèque québécoise in November 2003.

FIAF's participation in the work of the CCAAA was then discussed, and activity reports from the ACE, CLAIM, and SEAPAVAA were shared with the EC.

Finally, the EC heard progress reports about the 2025 Congress in Montreal and 2027 Congress in Berlin. It was also acknowledged that there would not be an in-person FIAF Congress in 2026. Alternative plans were discussed, including holding several key sessions of the Congress online (General Assembly, Second Century Forum, Commissions' Workshops). An informal expression of interest in hosting the 2028 Congress was received and discussed.

## > Next EC meeting

The next Executive Committee meeting will take place in Montreal on 26 and 27 April 2025, just before the start of the 2025 FIAF Congress hosted by the Cinémathèque québécoise. The last time an Executive Committee meeting took place in Montreal was November 2003.

## > 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; 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 and Office

For those of you still not familiar with the team of the FIAF Secretariat, it currently consists of the Senior Administrator Christophe Dupin (full time), HR and Accounting Coordinator Elsa Degerman (3 days a week), Administrative Assistant Christine Maes (2.5 days a week), and FIAF Historical Archive Assistant Barbara Robbrecht (3 days a week). The P.I.P.'s employed staff is composed of the Editor Rutger Penne (full time) and Associate Editor Nicola Mantzaris, who works on a freelance basis and is based in the US. The P.I.P. also collaborates with a team of 11 freelance indexers.

Our other current or regular freelance collaborators, without whom many of our projects could not be developed, are Jean-Pascal Cauchon (FIAF and *Film Atlas* web developer), Oliver Hanley (*JFP* Editor), David Walsh (Training & Outreach Coordinator), Lara Denil (graphic designer), Aymeric Leroy and Itziar Gomez-Carrasco (translators), Cathy Surowiec (copyeditor), Julia Welter (*Treasures* Data Editor), Paul Duchesne (*Treasures* Database Developer), James Layton, Crystal Kui, Margaux Chalançon, and Tom Cabot (*Film Atlas*), Camille Blot-Wellens (Revision of the *FIAF Code of Ethics*), and Anna Briggs (*Home Movies Handbook* project).

There will be significant staff changes at the FIAF Secretariat in 2025.

As Barbara Robbrecht's mission as our Archival Assistant is nearing completion, she will be leaving us in March 2025. Barbara has done a fantastic job or-

ganizing our rich historical archive (over 600 boxes of archival documents dating back to the 1930s), and cataloguing it at item level. We wish her well in her next endeavours.

Meanwhile, we are currently recruiting for a new full-time Editorial Assistant position. This new colleague, who will be working for both the Secretariat and the P.I.P. (initially for a period of one year, with the possibility of leading to a permanent contract), will bring essential support to our many editorial activities (*JFP*, *FBO*, occasional publications, reports and minutes, website and social media content, etc.) The appointment should be announced in early January.

After almost a decade of dedicated service to FIAF as its first Training & Outreach Coordinator, David Walsh announced a few weeks ago that he intended to retire at the end of 2024. He has been working with the Senior Administrator and the Executive Committee to organize the transition to a new Coordinator. The job posting is being finalized and the recruitment process should take place in January 2025.

### > FIAF Website

The [FIAF website](#) continues to be an essential platform to share information about FIAF and its projects, give access to a wealth of resources about all aspects of moving image archiving, promote future FIAF events and other [important events of the film heritage sector](#), and share important news.

The website is also used regularly as an online registration platform (for most of our training events, FIAF Congress, etc), and as a platform for our various online surveys.

Our web programmer is currently working on adding several new functionalities to the website, including an in-house search engine that will allow web users to carry comprehensive searches on our website, and the possibility for all members of the FIAF community to create a printable PDF file of the up-to-date FIAF Online Directory at any time, following the end of the published version of the *FIAF Directory* in 2023. Expect news on these two new resources in January.

## > FIAF Affiliates' Annual Reports

We are glad to let you know that we have received [Annual Reports for the year 2023](#) from *all* our Members (95 out of 95), but only 53 of our 81 Associates, even though it is a statutory obligation for all affiliates (and it gives them the right to vote at the FIAF General Assembly). If you are a representative of one of the 26 Associates which failed to submit their 2023 Annual Report, please consider sending one next year as this essential resource provides a unique picture of the state of our global network and its affiliates in any given year. All editions since 2010 are available in the [restricted-access area](#) of the FIAF website.

Remember that you can also access "historical" Annual Reports of FIAF affiliates (from the mid-1940s to 2010) in the [historical section](#) of the FIAF website. This is another incredibly useful source of information about our affiliates and their history, as well as the history of our global network. These are accessible to all.



## > Film Atlas Project

*Film Atlas*, 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, has been making great progress since the last issue of the *FBO*, thanks to our excellent collaborators on the project (James Layton, Crystal Kui, Jean-Pascal Cauchon, Margaux Chalançon, and Tom Cabot), as well as the many authors contributing to the online encyclopedia. The project is co-managed by FIAF and the George Eastman Museum, with funding from the Louis B. Mayer Foundation, FIAF (via the Eileen Bowser Fund), and the George Eastman Museum.

We are still on schedule to officially launch the [web interface](#) (currently only available to the FIAF community and the contributing authors) next June as planned, even if this very ambitious project will not be completed for several more years.

## > Home Movies Handbook project

Co-led by Brian Meacham and Haden Guest, this other worthy collective project, which receives some funding from FIAF (via the Eileen Bowser Fund) and will result in the publication of a handbook (both in electronic form and with a limited print run, like our recent [Share That Knowledge!](#) guide and the [FIAF Disaster Handbook](#)), has been making good progress since April. Project coordinator Anna Briggs' contract has been extended until the end of March 2025, after which it is expected that most of the texts will be ready to be copyedited. Completion of the project via the publication and launch of the resulting handbook is expected in the spring of 2026.



## > FIAF Historical Archive and FIAF History Project

Barbara Robbrecht has continued to catalogue the content of the 600+ boxes of our Historical Archive. Thanks to her great work, most of the collection is now described at item level, and can be searched via a [search engine](#) accessible to all on the FIAF website. We are also currently completing work on a new online exhibition on our late President Wolfgang Klaue's amazing achievements for FIAF, as well as a new webpage providing access to many archival documents related to the history of the close but sometimes conflictual relationship between FIAF and UNESCO between the post-war period



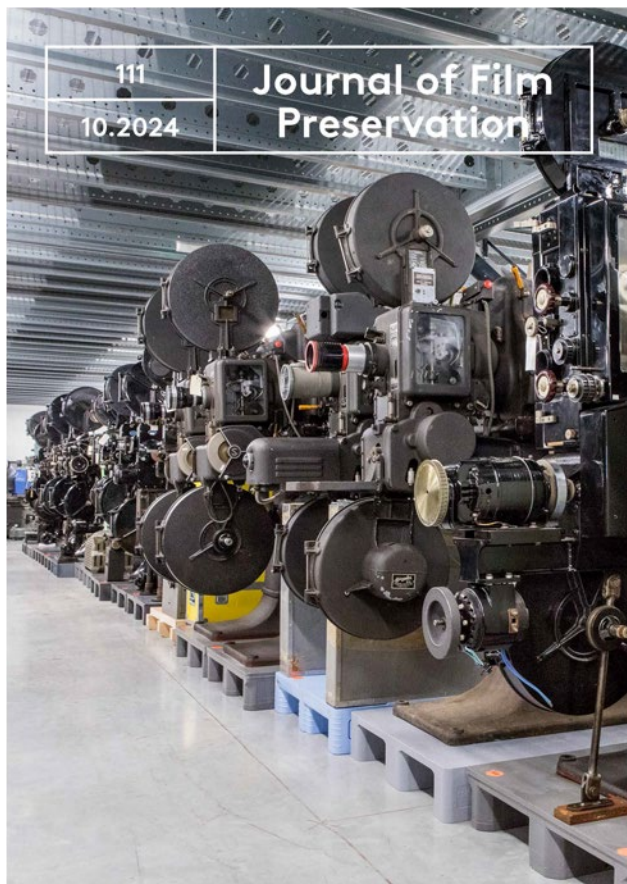
and the adoption of the *UNESCO Recommendation for the Safeguarding and Preservation of Moving Images* in 1980. The latter was conceived by Alexandre Claes, a student of the Université libre de Bruxelles, whom we hosted in November.



As for the FIAF History Book Project, which has not made a lot of progress in the last couple of years partly because of the lack of availability of FIAF's Senior Administrator for this important project, is being "re-booted" and a precise timeframe has been agreed to ensure its completion within a reasonable period.

Tineke de Vaal, who is funding the project, and André Stufkens, who will be co-editing the book, visited the FIAF office on 16 July and were impressed by the new organization of the FIAF Historical Archive.

## 05 *Journal of Film Preservation*



Since assuming the mantle of the *JFP*'s new editor at the start of September, top priority was given initially to the urgent matter of finalizing and publishing issue no. 111. During this period I paid my first visit to FIAF's offices in Brussels and had two very intense and productive (but also extremely pleasant) in-person working sessions with *JFP* Executive Publisher Christophe Dupin and graphic designer Lara Tamil. A few weeks later, and following several back-to-back late-night proofreading sessions, issue no. 111 was ready, and appeared in digital form on the Cameo platform on 22 October. For those who still haven't had the chance to take a look at it, an overview of the contents of this transition issue, mainly still edited by Elaine Burrows with additional editorial input from Christophe Dupin and myself, can be found on FIAF's website [HERE](#).

Since the publication of issue no. 111, preparations for the next two *JFP* issues are in full swing. The next issue, no. 112, set to be published in conjunction with the upcoming FIAF Congress in Montréal, will feature, alongside the regular three sections (Open Forum, Archives at Work, History), part one of a two-part thematic dossier on women and film archives drawn from the contributions to the symposium of the 2023 FIAF Congress in Mexico City.

In addition to the preparation of the next two issues, there are a number of broader *JFP*-related matters that will need to be addressed in close collaboration with the FIAF Secretariat in the coming months. A key task for 2025 will be to investigate possible avenues for making the *JFP* more economically viable amidst soaring production and shipping costs, without sacrificing the high standard of quality readers have come to expect from the *Journal*.

As a final note, a word of thanks, combined with a(n ongoing) plea to Affiliates. The *JFP* would not be the essential resource and esteemed publication it is today if it weren't for the active involvement of specialized and motivated individuals from within the FIAF community and the wider audiovisual preservation community supplying articles on fascinating topics and/or reviews of thematically relevant publications. We at the *JFP* are extremely grateful for all these contributions over the years, and we can only repeat our ongoing invitation to Affiliates to submit proposals for articles and to notify us of recent publications from your institution that you'd like to see reviewed in the *JFP* to [jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org).

Oliver Hanley  
Editor, Journal of Film Preservation

## 06 News from the P.I.P.

### > Hiring a FIAF/P.I.P. Editorial Assistant

We are in the process of recruiting an additional Assistant Editor based in Brussels to take care of the French-language journals we are indexing. Besides working for the P.I.P., this new person will also work partially for the FIAF Secretariat. Such a "shared" staff member, being perfectly bilingual in English and French, will be ideal to assist both the FIAF Secretariat and the P.I.P. in their specific needs.

### > Revision of the TV Thesaurus

We are currently undertaking a complete revision of the subject headings used in the television thesaurus because we are planning to merge the film and tv thesauri in the near future.



### > Visit to the FIAF/P.I.P. Office

P.I.P. collaborator Rolando Díaz Jaimes (from the Cineteca Nacional in Mexico) visited the FIAF/P.I.P. office in Brussels on 11 June 2024.

Rolando Díaz Jaimes and Rutger Penne posing in front of a poster designed by renowned Mexican artist Rafael López Castro and featuring the logos of Filmoteca UNAM and the Cineteca Nacional.



### > Karen Jones Tribute

A tribute to Karen Jones, FIAF Honorary Member and the first Editor of FIAF's Periodicals Indexing Project, was published in the October 2024 issue of the *Journal of Film Preservation*.

The first two pages of Rutger Penne's tribute to Karen Jones published in the *Journal of Film Preservation*, no. 111, October 2024.

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



## 07 News from the Commissions



### > Cataloguing and Documentation Commission (CDC)

#### Workshops and Teaching

The CDC would like to highlight two workshop/training events where two of our members, Circe Sánchez (Mexico) and Murchana Borah (India), presented.

On 25 November 2024, at an event in Guatemala City, Guatemala, organized by the Central American and Caribbean Film and Audiovisual Heritage Network (Red-CCAPFA) and the Ícaro International Film Festival, Circe presented an approach to some of the challenges and opportunities that cataloguers face in the organization of moving image resources, and also mentioned the Linked Data resources that FIAF and the CDC create. The image shows an example from the Film Center of Costa Rica, applied to film-related material. The event was part of a series of conferences, which strive to position film and audiovisual archives as community members of LAM (Libraries, Archives & Museums) environments, which fight to keep the memory of the cultural heritage of the world for future generations.

November 7-14 2024, in Thiruvananthapuram, Kerala, at the Film Preservation & Restoration Workshop India, organized by Film Heritage Foundation in collaboration with FIAF, Murchana taught a course titled "Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing", where she explored how cataloguing helps us understand collections, ensuring that items are not only preserved but also recorded, thus making accessibility possible. The class explored professional challenges in the context of India and similar regions, adopting a problem-solution approach through discussions and practical insights.

Adelheid Heftberger

#### 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)

The FIAF TC remains busy on many fronts: The launch of the Fundamental Archiving Resources project is planned for the Montreal conference; this will be followed up with an online presentation in May as part of the Thursday Workshops hosted by the CDC. The Digital Statement has a sound section in development. TC members were teachers at the 9th Film Preservation & Restoration Workshop India in Kerala. In addition, the TC has reviewed the Code of Ethics, and is discussing the further development of training opportunities related to lab skills, which remains a knowledge gap in the field. The TC is looking forward to the opening of the BFI National Archive's Moving Image Conservation Research Laboratory (MICRL), which hopefully will be able to support some of the technical questions coming from FIAF archives.

Anne Gant

### Members of the TC:

Full members:

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

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

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

### Changes in membership

Following his appointment as the Editor of the *Journal of Film Preservation*, long-time PACC member Oliver Hanley resigned from the commission due to the expected workload of his new post. While very happy for Oliver and also for the *JFP*, PACC will greatly miss his hard-working mentality, experience, and dedication to the cause of FIAF and the whole community. The PACC Head would like to hereby thank Oliver for his work and his continuous support – he was instrumental in setting up and maintaining some of the most successful projects of PACC in the past years, especially the e-resources, including the [Collections](#) and [Collections Catalogues](#) online. Oliver's responsibilities for the editorial work on PACC e-resources will be taken over by Stefan Ramstedt, who left the Swedish Film Institute in the summer to pursue a PhD in film museology.

### Rule 96 Implementation: A Report

In October 2023, PACC carried out a Rule 96 implementation survey, which intended to map out the different institutional practices concerning inter-FIAF film loans, access fees, and quotas between affiliates. Responses were received from 48 FIAF-affiliated institutions. A comprehensive report on the survey, including a list of recommendations, has been drafted by PACC member Otto Kymälä. The idea is to publish the report in 2025, after the FIAF Executive Committee's feedback is received.

### Rights-holders/Distributors Project – Preliminary Report Ready

In January 2024, PACC also sent all FIAF affiliates a Screening Fee Survey questionnaire. It then commissioned a statistical analysis of the results, and a detailed preliminary report has been prepared. Current discussions of the report within PACC and with the EC will hopefully result in the publication of a version of it in the FIAF network.

## Online Workshop on Restorations and Copyright

PACC has been discussing the question of Public Domain in film archives for some time already, with the most recent impetus being the current draft of the new *FIAF Code of Ethics*. Based on these discussions and using the ad-hoc network of consultants and public domain experts, PACC will hold an [online workshop dedicated to copyright and restorations](#) on 16 January, featuring experts Claudy Op Den Kamp and Annabelle Shaw. Registrations are now closed; the event was oversubscribed.

## 10th FIAF Programming Winter School

PACC will once again contribute a practical session of the 10th FIAF Programming Winter School, which will take place at the Fondation Jérôme Seydoux-Pathé and the Cinémathèque française in Paris on 3 and 4 March 2025. The session, the theme of which is "How to program classic cinema today, in the light of changing societal paradigms, in response to new audiences, avoiding the trap of self-censorship", will be led by PACC members Chicca Bergonzi and Samantha Leroy.

Matěj Strnad

### Members of PACC:

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



## 08 Training & Outreach



### > Recents projects and events

#### *The FIAF Disaster Handbook*

The long-awaited *FIAF Disaster Handbook: Disaster Preparedness and Recovery for Audio-Visual Archives*, edited and partly written by FIAF's Training & Outreach coordinator David Walsh, was launched on 29 June during a special session of Il Cinema Ritrovato in Bologna and released the same day [as a free PDF file](#) as well as in print. Copies were sold at the Cinema Ritrovato bookfair.

The print version of the *Handbook* is available for purchase [via the FIAF website](#) at a price of 25.00€. We are also selling it via [Indiana University Press](#). We're glad to say that we have received some very positive feedback from colleagues around the world.



#### FIAF Film Restoration Summer School, 22 June-12 July, Bologna

The Cineteca di Bologna, L'Immagine Ritrovata, FIAF, and the Association des cinémathèques européennes (ACE) once again joined forces to organize the [2024 FIAF Film Restoration Summer School](#) – the 10th one held in Bologna – during and after the Cinema Ritrovato festival. Almost 130 applications were received, and 46 candidates were selected. Five of those received a 1,000€ scholarship from FIAF.



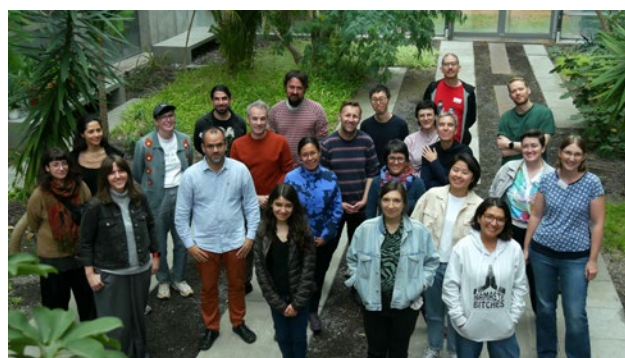
**Programa de Formación “Preservación Digital Audiovisual”, 17–21 June 2024, Bogotá and 29–30 July & 31 August 2024, online**

After a first successful partnership with INA and the French diplomatic network in South America in March 2021, the FIAF Training & Outreach programme once again partnered with INA and the network of French embassies on that continent to offer a new workshop for (mainly) colleagues of FIAF-affiliated archives in Latin America. This on-site workshop on “Best Practices in Digital Audiovisual Archive Management and Preservation” was hosted by the Cinemateca de Bogotá and took place from 17 to 21 June 2024. It was attended by 16 participants and 11 FIAF-affiliate archives were represented. The course was taught by Luisa Fernanda Ordóñez Ortigón, historian of the moving image, audiovisual archivist, and currently Director of the audiovisual archive of Caracol Televisión. FIAF’s role was limited to promoting the event in our community and managing the registration and evaluations processes via the FIAF website.



**Practical Film Restoration Course, São Paulo, 22 to 26 July 2024**

FIAF provided a few scholarships to colleagues in FIAF-affiliated archives for this course hosted by the Cinemateca Brasileira for Latin American film archivists, and taught by Paolo Tosini, director of the course in conservation and management of the audio-visual heritage at the Centro Sperimentale (first via online modules, then on-site in São Paulo).



**Digital Archives Summer School, 23–27 September 2024, Potsdam/Berlin**

The third edition of the Summer School “Digital Archives. Data Literacy and Presentation Strategies in Audiovisual Archives” – a 5-day, practice-oriented course aimed at people working in audiovisual archives as well as at everyone else who is interested in enhancing their knowledge about digital environments and processes related to digital archives – took place from 23 to 27 September 2024 in Potsdam and Berlin.

It was organized by the Filmuniversität Babelsberg KONRAD WOLF (Filmuni Summer School) in cooperation with the Bundesarchiv and with the support of the FIAF Cataloguing & Documentation Commission (CDC Head Adelheid Heftberger was one of the leaders of that course). The FIAF Training & Outreach Programme offered five scholarships for this training event.



## 2024 Film Restoration & Preservation Workshop India

FIAF and Film Heritage Foundation in Mumbai joined forces once again to organize the 9th edition of the Film Preservation & Restoration Indian workshop, this time in Thiruvananthapuram, Kerala, from 7 to 14 November 2024.

Some 66 participants primarily from India, many of them from the local region, a centre of Malayalam film production in India, but also including 11 from Sri Lanka thanks to the sponsorship of the French government, plus representatives from Britain, Indonesia, Romania, and South Korea, ranging from students to film production professionals, took part in this seven-day intensive training course. The teaching faculty of 15 experts was drawn from around the world, and the curriculum devised by David Walsh covered topics from most aspects of film archiving including film and digital technology, cataloguing, access and programming, advocacy and funding, restoration, disaster preparedness, and paper and photograph conservation.

Once again Film Heritage Foundation's unsurpassed proficiency in organizing these events ensured that everything was smoothly run and trouble-free. There was considerable press interest in the event, and there

were several prominent articles on the front-page of the Indian Times media supplement during the course of the workshop. As there is no formal film archive for Kerala's film production, it is to be hoped that this might lead to a better appreciation of the value of the film heritage in the region.



Projectionists' workshop in Brussels.

## Film Projectionists' Workshops across Europe

FIAF partnered with the ACE on a new initiative to facilitate [knowledge-exchange workshops for projectionists](#) in different regions of Europe, from an original idea by Camille Blot-Wellens of the FIAF Technical Commission and Chicca Bergonzi of the FIAF Programming and Access to Collections Commission. The FIAF Training & Outreach Programme provided some funding to enable four film archives affiliated to both the ACE and FIAF to organize and host these workshops in the latter half of 2024. Applications for funding were launched in the spring on FIAF's and the ACE's websites. Four FIAF Members (in Brussels, Lisbon, Budapest, and Frankfurt) were selected for funding for a first pilot phase, and the announcement of their selection was made during the FIAF/ACE drinks in Bologna at the end of June.

The first two workshops have now taken place (in Lisbon in October and Brussels in November) and initial feedback from participants has been positive. The other two will take place in early 2025. All hosts are expected to send a written report to FIAF and the ACE, in order to allow us to assess them before deciding if this series should be continued and expanded to other regions.



## FIAF Commissions' Thursday Workshops

Although the Training & Outreach programme is not directly connected to this initiative, the FIAF Secretariat is providing significant administrative support for the single-topic Thursday Online Workshops initiated by Adelheid Heftberger and the FIAF Cataloguing and Documentation Commission, which can be seen as complementary to the training events organized by the T&O Programme. There have been 5 workshops in 2024, and [more are planned](#) next year.



Anastasiia Voznesenskaia during her internship in Belgrade.

## FIAF Internship Fund

Rosen Spasov (Bulgarian Film Archive), whose internship was funded in October 2023, carried out his internship at Eye Filmmuseum in June 2024. He sent us a report as required.

A new round of funding took place in April 2024. Four internships were selected for funding by a selection committee consisting of Christophe Dupin, Drika de Oliveira, and Sanchai Chotirosseranee: Andrés Levinson (Museo del Cine de Buenos Aires) at the Cinemateca Brasileira; Marady Huon (Bophana Audiovisual Resource Center) at the Thai Film Archive; Anastasiia Voznesenskaia (Gosfilmofond of Russia) at the

Jugoslovenska Kinoteka; and Ashley Viviana Camargo Barreiro (Fundación Patrimonio Filmico Colombiano) at the Filmoteca UNAM. Anastasiia Voznesenskaia carried out her internship in August, while Marady Huon and Ashley Viviana Camargo completed theirs recently. As for Andres Levinson he will carry out his internship in São Paulo in February.

This year's second round of funding took place in October. Three colleagues from the FIAF network were selected for funded internships: Siyanda Dubazana (National Film Video and Sound Archives, Pretoria) at the NFI -Film Archive in Budapest; Alejandro Jaime Monsell Hernandez (IVC, Valencia) at the Filmoteca de Catalunya; Bogdan Movileanu (Arhiva Nationala de Filme - Romania) at the Cinémathèque de Toulouse. All of them have accepted our proposed grant and they are expected to carry out their internships within the next six months as required.

Since it was introduced in October 2018, the FIAF Internship Fund has provided financial assistance to 28 internships hosted by 20 different FIAF affiliates, for a total budget of just over 40,000€. The average length of the internships is 19 days and the average grant is 1,455€.

## > FIAF Training & Outreach Programme in 2025



## David Walsh's retirement

David Walsh, who initiated the Training & Outreach programme in 2016 with Rachael Stoeltje and Christophe Dupin, and was subsequently hired as FIAF's first Training & Outreach Coordinator, has announced his

intention to retire at the end of December, although he is still happy not only to help whoever will succeed him next year, but also to join the training teams of FIAF training events in the future if needed.

David's departure is going to leave a big gap to fill, as his huge technical knowledge, human skills, and life-long experience in the field will be difficult to replace. David Walsh and Christophe Dupin, with the support of FIAF's Executive Committee, have discussed the required profile of David's successor as Training and Outreach Coordinator and drafted a job ad, which should be advertised by January.

## **An Action Plan for a Neglected Film Collection**

Spurred by a number of requests over the years for assistance in dealing with collections of film and videotape that have either never been formally archived or where their archival management has faltered, David Walsh is currently putting together a document outlining the necessary actions to save such material from loss. The intention is that this, together with some existing key documents on the FIAF website, plus the outcome of the Technical Commission's forthcoming FAR project, will give potential rescuers the essential information needed to plan and initiate the salvage of collections in this state – and also promote FIAF as the go-to organization for assistance in such matters.

## **10th Programming FIAF Winter School, 3–4 March 2025, Paris**

In early March 2025, FIAF will join forces with the Cinémathèque française and the Fondation Jérôme Seydoux-Pathé once again to organize the 10<sup>th</sup> edition of this short training course (in English and French) aimed at professionals in FIAF archives and beyond. It will take place at the Fondation Jérôme Seydoux-Pathé and the Cinémathèque, on 3 and 4 March 2025, just before the Festival de la Cinémathèque française (5-9 March 2025). Registrations will open in January 2025. Christophe Dupin, Samantha Leroy, and Elise Girard have already held several meetings to conceive the programme and prepare the event. As usual, PACC has been invited to lead one of the thematic sessions. Registrations will be open in mid-January, when the detailed programme will also be published.

## **FIAF Autumn School (or "Lab") for Education 2025, October 2025, Berlin**

The FIAF Training & Outreach Programme will support a new event on the theme of film education proposed by the Deutsche Kinemathek in Berlin. Approaches to, and perspectives on film education will be discussed, exemplary programmes will be presented and best-practice examples will be tested. The aim is to offer archives, cinémathèques, and film museums a recurring platform for exchange and knowledge transfer on questions of film education. It is expected to last 1½ days and should take place in Berlin before the "Film Restored" festival.

## **Biennial Audio-Visual Archival Summer School (BAVASS) 2025**

Discussions with potential hosts and initial planning is already in progress for this 4th edition of FIAF's Biennial Audio-Visual Archival Summer School, with a view to setting a date and commencing arrangements by January 2025.

## **Joint FIAF-AMIA online training events**

Initial discussions took place in October 2024 with AMIA's Rachael Stoeltje and Laura Rooney about a series of short one- or two-day online training events on a range of topics to be held in partnership with AMIA throughout 2025.

Christophe Dupin  
[training@fiafnet.org](mailto:training@fiafnet.org)

## 09 FIAF Award



### > 2024 FIAF Award

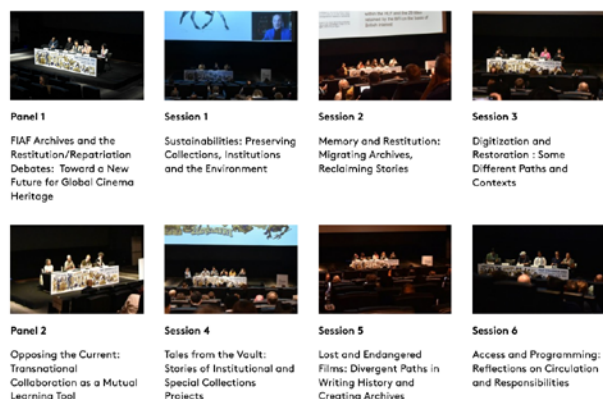
FIAF presented its 2024 FIAF Award to acclaimed German filmmaker Wim Wenders during a special ceremony in Budapest, Hungary, on 19 September 2024 as part of the 7th Budapest Classics Film Marathon. The presentation ceremony took place at the Uránia National Film Theatre, where we had our Congress in 2022, and was beautifully hosted by the National Film Institute Hungary – Film Archive. Note that you can now watch the video of the ceremony [on the FIAF web-site](#) and read Mr. Wenders' acceptance speech in the [latest issue](#) of the *Journal of Film Preservation*.

### > 2025 FIAF Award

At its meeting in London on 21-22 November, the FIAF Executive Committee examined several nominations received from FIAF affiliates and selected one of the candidates. A formal announcement will be made about it in the New Year.



## 10 FIAF Congresses



### > 2024 Bangkok Congress

The video recordings of the symposium of the 2024 FIAF Congress in Bangkok, on the theme “Film Archives in the Global South”, are now [accessible on the FIAF website](#).



### > 2025 Montreal Congress

The 2025 FIAF Congress, hosted by the Cinémathèque québécoise, will take place in Montreal from 27 April to 2 May 2025. Registrations to attend the Congress in person are now open. Please use [this online form](#) to submit your registration. You will then receive an automatic confirmation email. Remember that FIAF Members are entitled to register four complementary delegates and Associates two complementary delegates. Additional delegates will have to pay a fee.

Note that information on how to register for online participation in the various Congress sessions will be provided at a later date. The registration form should not be filled in if you are planning to attend Congress sessions remotely.

The website of the 2025 FIAF Congress is accessible [HERE](#). You can also find the first Congress Newsletter [HERE](#).

Remember that the Christian Dimitriu Fund provides some funding assistance to a few delegates of FIAF affiliates. This Fund is intended to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints. Applications for funding are now open, and the form can be accessed [HERE](#) (you must be connected).

Finally, the [Call for Papers](#) for the 2025 Symposium on the theme “Film Archives Beget Films” is now closed. Over 70 proposals were received by the deadline and the Scientific Committee is now assessing them. Their selection will be announced by the end of January.

### > 2025 and Beyond

Having recognized that no valid proposals to host the Congress had been received, the FIAF Executive Committee acknowledged at its meeting in London in November 2025 that there would be no on-site FIAF Congress in 2026. Alternative plans are being discussed, and will be announced during the 2025 General Assembly.

The 2027 Congress will be hosted by the Deutsche Kinemathek and will take place in Berlin in the spring of 2027 (exact dates to be determined).

The host of the 2028 Congress will be decided at the General Assembly in April 2025. FIAF affiliates are invited to send their expressions of interest to host the 2028 Congress and later ones to the Executive Committee via the FIAF Secretariat.

## 11 CCAAA & Partner Associations



### > CCAAA

The Board of the CCAAA – Co-ordinating Council of Audiovisual Archives Associations – held its third and final meeting of the year at the end of October at the UNESCO headquarters in Paris. The meeting was hybrid, with representatives of FIAF, ARSC, and SEAPAVAA attending in person. The meeting followed the International Conference of the Memory of the World Programme and the 4th Global Policy Forum Documentary Heritage, during which both the CCAAA Chair, Karen Chan, and the Secretary General, Lou Burkart, presented the work of the CCAAA and the challenges that a/v archives are currently facing.

During the General Meeting, the Board members discussed in particular the 20th anniversary of the World Day for Audiovisual Heritage in 2025 and developed ideas to commemorate this date. The poster for the Word Day for Audiovisual Heritage has since 2024 been designed on a rotating basis by one of the eight members of the CCAAA. After the ARSC, AMIA is will be in charge. The CCAAA is also working on the next Joint Technical Symposium which is planned to be held in the spring of 2026. A strong partner has been found in Australia: the National Film and Sound Archive in Canberra. Finally, the CCAAA Board continued to discuss the possible registration of the CCAAA as an association. One of the options currently being investigated is that of a Belgian association.

The CCAAA regrets to announce that FOCAL International has decided to terminate its membership after 13 years.

Lou Burkart  
CCAAA Secretary General



### > IASA

In September, the 55th IASA Annual Conference was held in La Nau at the University of Valencia. Over 300 delegates from 53 countries attended in person and online! It was announced at the end of the conference that the 2025 56th IASA Conference will be held in Honolulu in Hawaii. In other news, IASA is excited to announce this year's release of Arabic translations of all four highly acclaimed and widely used IASA Technical Committee publications. Thanks to the Qatar National Library for its exceptional work in preparing these new translations, which are a testament to its commitment to preserving audiovisual heritage.

Andrew Martin  
IASA Vice President – Communications  
[www.iasa-web.org/](http://www.iasa-web.org/)



## > AMIA

AMIA (the Association of Moving Image Archivists) held our annual conference in Milwaukee December 3-6, with 582 registrants, 201 speakers, 52 programmed hours, screenings, roundtables, and posters. Highlights were an AI stream beginning with a keynote focused on the ethics of AI in archives, a keynote from Chris Lacinak from AVP, as a preview to our upcoming DAS (Digital Asset Symposium) which will be held in New York at MoMA on May 7th, and presentations from our Pathways Fellows and Pathways alumni.

Gregory Lukow, recently retired as the Library of Congress Chief of the National Audio-Visual Conservation Center was presented with AMIA's Keystone Award. AMIA's Keystone Award honors organizations or individuals who have had a foundational role in the Association or in the field and has been given only twice – to the Academy and to the Film Foundation.

Rachael Stoeltje

## > ARSC

ARSC's 59th Annual Conference was held May 14-17, 2024 in Tulsa, Oklahoma, at the Hyatt Regency Tulsa Downtown.

The Association for Recorded Sound Collections welcomes all who are interested in any aspect of sound recording to attend or present at the conference.

The program included individual presentations, posters, and panel discussions with sound recording scholars, collectors, preservationists, and creators engaged in a broad range of topics that crossed geographic, cultural, and collection boundaries. There was also a silent auction and social events (screenings, Ask the Technical Committee, a Collector's Roundtable) were offered each evening.

<https://www.arsc-audio.org/conference.html>



## > FIAT / IFTA

### FIAT/IFTA World Conference 2024

The FIAT/IFTA World Conference 2024, which was hosted by Romanian Television (TVR) in Bucharest from 15 to 18 October 2024, brought together 200+ experts under the theme "Don't Believe Me Just Watch!", for an inspiring program of keynotes, panels, and workshops on the future of archives.

Highlights of the Conference and the programme details with 50+ sessions featuring thought leaders in archiving are available on the Website: <https://fiatifta.org/world-conference-2024-recap/>

Following the General Assembly on 17 October 2024, Virginia Bazán-Gil, Head of Archives at RTVE (Spain), was elected as the new FIAT/IFTA President, and six Executive Council members were newly elected or renewed their terms of office: Laurent Boch (RAI, Italy), Brecht Declercq (RSI, Switzerland), Brid Dooley (RTÉ, Ireland), Patrick McIntyre (NFSA, Australia), Patrick Monette, M. Sc, CRHA (CBC-Radio Canada, Canada), and Paolo Pagliero (RAI, Italy). Karin Van Arkel from the Netherlands Institute for Sound and Vision was nominated as General Secretary and Delphine Wibaux from



INA as Vice-President & Membership Secretary. This diverse team highlights FIAT/IFTA's commitment to expand global reach.

The 2025 conference will head to Rome next October and will be hosted by Cine Luce – Cinecittà.



## > SEAPAVAA

The Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) held its 28th Conference 9-14 June 2024 in Surakarta, Indonesia, hosted by the National Archives of the Republic of Indonesia. The conference theme was "Navigating New Horizons in Audiovisual Archiving".

Keynote addresses were delivered by Hilmar Farid, Director General of Culture at the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia, and Eppo van Nispen tot Sevenaer, Executive Director of the Netherlands Institute for Sound and Vision. The conference drew over 300 participants, making it the most-attended SEAPAVAA conference to date.

The conference programme included two workshops on Disaster Recovery and Nomination of AV archives on the International MOW Register, symposium and poster sessions, archival gems screenings, and a cultural visit.

During the event, the 2024 SEAPAVAA Fellowship Award was presented to Joie Springer, Irene Lim, and the late Dhani Sugiharto. This award recognizes the individual for their lifetime achievement in audiovisual archiving or for their exceptional service to SEAPAVAA, which has significantly contributed to the development of audiovisual archiving in the Southeast Asia-Pacific region.

## 12 Supporters

### > NEWS FROM FIAF SUPPORTERS

#### **dancan.com**

**Dancan** – the leading provider of materials for film handling and storage with 50 years of experience. Its late founder Morten Jacobsen has now passed the baton to the next generation.

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#### **In Memoriam Morten Jacobsen**

It is with great sadness that we must say goodbye to Morten Jacobsen, founder of Dancan, a company that for over 50 years has been a benchmark in the conservation of audiovisual and film archives. His passion for cinema and his tireless dedication to preserving audiovisual heritage have been the very essence of our company.

Morten Jacobsen was not only a visionary, but a true defender of the art of cinema. His commitment to the protection of film memory has left an indelible mark on all of us who had the privilege of working alongside him. His tireless efforts and his fight to ensure that the cinematic past lives on for future generations are the most valuable legacy he has left us. Thanks to his leadership and vision, Dancan has grown to become one of the most respected institutions in audiovisual conservation. Without his guidance and unwavering determination, we would not be where we are today.

Jordi Solé  
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## IMAGICA ENTERTAINMENT MEDIA

Established in 1935, Imagica Entertainment Media Services provides creative and post-production services including film processing, scanning, recording and digital restoration. With our knowledge and experience built over the years, we have succeeded in creating new methods for film restoration, especially in color, by conducting extensive research into different film materials.

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Bernhard Wanko



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JON GARTENBERG

## Adrienne Mancia Streaming Room

Gartenberg Media Enterprises is honored to launch the [Adrienne Mancia Streaming Room](#), where you can stream films, clips, and other audiovisual ephemera related to the professional career of legendary film programmer and curator Adrienne Mancia. Mancia, who passed away in 2022 at the age of 95, was a friend and colleague of GME's. She worked closely with Jon Gartenberg in the Film Department at The Museum of Modern Art during the 1970s and 80s, where she redefined the field of film programming.

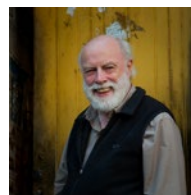


As the holiday season approaches, GME's launch of the Adrienne Mancia Streaming Room comprises an international array of short films, a format that Adrienne championed throughout her career. The movies streamed here are primarily experimental, and lesser-known in the canon of holiday films. Mancia person-

ally knew many of these filmmakers and programmed their works at MoMA in their original celluloid formats. To view this inaugural program, click [here](#).

Jon Gartenberg

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RAY EDMONDSON

To mark the 40th anniversary of the National Film and Sound Archive, I have written an article for the e-zine *Inside Story*: [Barry Cohen's "mistake" turns forty](#) reflecting on the politics of the NFSA's creation. Several embedded hotlinks give access to key documents, including video and audio files, which are part of its foundation story.

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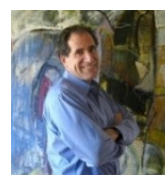
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Season's Greetings  
Meilleurs vœux  
Felicidades  
**2025**

*La vie heureuse de Léopold Z* (dir. Gilles Carle, 1965). Source : Cinémathèque québécoise

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