



A session of the Film Heritage Foundation's photograph and film conservation workshop at the National Film Corporation in Colombo, Sri Lanka, in April 2025.

Editorial

by Christophe Dupin



CONTENTS

Editorial

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

Quite a lot has happened at FIAF since the last issue of the *Bulletin*, not least during the recent Montreal Congress, hosted impeccably by our colleagues of the Cinémathèque québécoise. Our annual gathering opened with a great array of Symposium presentations on the reuse of archival footage and the key role played by film archives in this creative context. As for the Second Century Forum, it was the first real occasion for the FIAF community to hear about, and start discussing, the fast-growing impact (both positive and potentially negative) of artificial intelligence on the moving image archiving field – surely only the first of many discussions to come on this essential topic.

The Montreal General Assembly adopted the revised [FIAF Code of Ethics](#), in what marked the end of a rigorous collaborative process. Its principles will now guide the work of the professionals of our global community for the next few years. FIAF Honorary Member Roger Smither, who wrote the initial version of our *Code of Ethics* (1998), said of the revised text: "I found it very interesting to see how the spirit of the original survives although the priorities and emphases expressed have (necessarily) changed, and I think the revision team have done an excellent job. I strongly approve of the addition of points 3.5 - 3.9 to the Code. With hindsight, these were serious omissions from the original, and I applaud their inclusion."

The Montreal Congress was also the occasion for the FIAF community to witness the public launch of [Film Atlas](#), this wonderful new online encyclopaedia documenting the history of film as a physical medium from the dawn of cinema to the present. We also celebrated another essential collaborative FIAF project, the *Treasures from the Film Archives* database, at a time when its new, much improved interface was finally made accessible to all employees of FIAF affiliates.

During the Congress, no fewer than five new moving image heritage institutions were admitted to FIAF, taking the Federation to a new all-time record of [184 affiliates in 80 countries](#) across all continents. In the uncertain times and unstable world we're living in, the relevance of our solidarity network has never seemed so evident.

The Montreal Congress also saw the election of a [new Executive Committee](#) – once again a gender-balanced one (seven women and six men), as well as the most geographically diverse in FIAF's 87-year history. Tribute must be paid Shivendra Singh Dungarpur and Paula Félix Didier, who stepped down after eight years of dedicated service to the EC – it has been a great pleasure working with them all these years. I wish to add another personal tribute to Camille Blot-Wellens for her great leadership of the *Code of Ethics* revision project, her long-time commitment to the FIAF Technical Commission, and her expert contribution to many other FIAF initiatives over the years.

Finally, I would like to extend a warm welcome to Lisabona Rahman, our new Training & Outreach Coordinator, and Clare Healy, our new Editorial Assistant, who joined us only a few weeks ago and have already made a big difference to our training and editorial projects.

01 New Affiliates

At its meeting in Montreal April 2025, the FIAF Executive Committee unanimously decided to admit five institutions as FIAF Associates: Cimatheque, Cairo; Film Preservation Society, Los Angeles; Archives nationales de France – Mission archives audiovisuelles, Paris / Pierrefitte-sur-Seine; San Francisco Film Preserve; and CTAv – Centro Tecnico Audiovisual, Rio de Janeiro.

We include also M Plus Museum Limited (M+), admitted as an Associate in November 2024, as they had no introduction in the previous issue of the *FBO*.



> HONG KONG M PLUS MUSEUM LIMITED (M+)

Opened in November 2021, M+ is Asia's global museum of contemporary visual culture. Located in Hong Kong's West Kowloon Cultural District, it is dedicated to collecting, exhibiting, and interpreting visual art, design and architecture, moving image, and Hong Kong visual culture of the twentieth and twenty-first centuries.

M+'s Moving Image Centre consists of the M+ Cinema, Grand Stair, and Mediatheque. The M+ Cinema has three houses equipped to present films in DCP, 35mm, 16mm, Super 8, and 8mm. It runs a cross-disciplinary programme of feature films, documentaries, experimental cinema, video art, restored classics, and rarely seen films. Across the hallway is the Mediatheque, a video library with viewing booths offering visitors free access to more than 200 single-channel videos in the M+ Collections. The Interactive Media Room inside the Mediatheque is a space designed for immersive and playable artworks, from virtual reality and video games to other digital art experiences. The Grand Stair is an auditorium-style venue with a cinema-grade LED screen.

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> CAIRO CIMATHEQUE

Since its founding in 2012, Cimatheque – Alternative Film Centre, located in Downtown Cairo, has celebrated the artistic diversity of cinema by offering a multi-disciplinary space for dialogue, exchange, and collaboration among audiences, filmmakers, critics, archive practitioners, and scholars. Cimatheque emerged in response to a long-standing need for sustainable infrastructure and a resilient ecosystem for cinema beyond commercial and mainstream models.

Cimatheque offers a wide range of programmes and services, including a Film & Film-Related Archive, a Film Restoration Unit, a High-End Film Digitization Facility, an Analogue Film Lab, a Post-Production Unit, a state-of-the-art Screening Hall, and a Capacity Building Programme focused on film production and archival practices.

Through heritage preservation, knowledge democratization, capacity building, and community empowerment, Cimatheque champions alternative narratives, counter-archives, and innovative forms of audiovisual storytelling. It redefines cinema and archival practice as spaces for creative exploration, critical discourse, knowledge production, and cultural resistance.

Over the years, Cimatheque has cultivated a unique audiovisual archive, generously enriched by contributions from independent filmmakers, collectors, cinephiles, and community members. Today, the archive houses over 30,000 rare and diverse items, including found footage, home movies, rushes, amateur films, posters, manuscripts, scripts, photographs, film magazines, official reports, diaries, film drawings, personal correspondence, maps, illustrations, animation frames, and more.

Among its treasures are the personal collections of iconic figures in Egyptian cinema, such as pioneering documentarian **Atteyat Al Abnoudy**, acclaimed animator **Ihab Shaker**, groundbreaking filmmaker and artist **Nagy Shaker**, and devoted cinephile and critic **Abdelhamid Saeed**, among others. By preserving these collections, Cimatheque aims to recover silenced voices and revive marginalized histories.

Guided by a counter-archival ethos, Cimatheque aligns itself with a global movement to reimagine the film archive as a living space for both learning and unlearning—where colonial legacies are critically confronted, and the right to narrate and preserve is reclaimed from the ground up.

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Mary Pickford in *The Mender of Nets* (1912), directed by D.W. Griffith for Biograph. Restoration by Film Preservation Society in cooperation with the Museum of Modern Art and the Library of Congress.

> LOS ANGELES FILM PRESERVATION SOCIETY

Founded in 2014 in Los Angeles, Film Preservation Society (FPS) is dedicated to the preservation and restoration of American silent films.

In 2016 FPS launched a major multi-year project (in cooperation with the Library of Congress and the Museum of Modern Art) to digitally restore the 450 short films directed by D.W. Griffith for the Biograph Company between 1908 and 1913. These new editions incorporate the original camera negatives held by the Museum of Modern Art and the paper prints held by the Library of Congress. To date 75 titles have been completed and in October 2024, the first 28 titles premiered at Le Giornate del Cinema Muto festival in Pordenone, Italy.

Film Preservation Society (FPS) began with founder Dr. Tracey Goessel's research into the survival of the films of Douglas Fairbanks, Sr. for her book *The First King of Hollywood: The Life of Douglas Fairbanks* (2015, Chicago Review Press). Recognizing that several of his films survived in differing incomplete copies, FPS funded the restoration of a number of early Fairbanks features. Two of these were joint restoration projects between the San Francisco Silent Film Festival, La Cinémathèque française and Film Preservation Society. FPS funded the 2017 restoration of Douglas Fairbanks in *The Three Musketeers* (1921), a collaboration between the San Francisco Silent Film Festival, the Museum of

Modern Art and Film Preservation Society. In addition to the Biograph films, we have completed work on two features starring Clara Bow, *Kid Boots* (1926) and *Get Your Man* (1927), with the cooperation of Paramount Archives. These titles were released on Blu-ray in June 2025 and are available on DCP for screenings.

Historian/archivist David Pierce joined FPS as Head of Special Projects in 2025, having previously worked at the Library of Congress and the British Film Institute.

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> PARIS / PIERREFITTE-SUR-SEINE ARCHIVES NATIONALES DE FRANCE – MISSION ARCHIVES AUDIOVISUELLES

[en]

As part of its commitment to safeguarding, transmitting and promoting our audiovisual and cinematographic heritage, the Archives nationales de France is delighted to be joining FIAF.

The collection of the archive's first audiovisual holdings, most of which are public, began in the 1980s, although

the oldest films date back to the beginning of the 20th century. These include documentary films; oral history archives; films on preventative healthcare, hygiene and raising awareness of ecological risks; institutional communication films; newsreels; animated films; audiovisual records of the judiciary; records relating to the activities of government services; and researchers' records. The formats are extremely varied, ranging from film reels to all video cassette formats, as well as edited versions, rushes, editing elements, versions in different languages and scraps in all audio formats.

Within the Archives nationales de France, the Audiovisual Archive Mission provides its expertise and recommendations on the collection, cataloguing, description, management, conservation and promotion of audiovisual media and born-digital archives. Numerous methodological documents and training courses are provided to share these skills. The Archives nationales de France also places great importance on the intellectual coherence of an archive collection. Archive entries from a single source may not be only audiovisual, but may be accompanied by many other types of records: audiovisual records, photographs, textual records, electronic messaging, etc. Our strategy for the long-term preservation of born-digital media and records is regularly updated.

By joining FIAF, the Archives nationales de France hopes to strengthen and diversify its collaborations and become fully involved in the Federation's community by participating in various programmes and offering training in the specificities of processing film records.

[fr]

Engagées dans la sauvegarde, la transmission et la valorisation du patrimoine audiovisuel et cinématographique, les Archives nationales de France sont heureuses d'intégrer la FIAF.

La collecte des premiers fonds audiovisuels, publics en majorité, a débuté dès les années 1980, bien que les films les plus anciens datent du début du XXe siècle. Il s'agit de films documentaires ; d'archives orales ; de films de prévention sanitaire, d'hygiène, sensibilisation aux risques écologiques ; de films de communication institutionnelle ; de films d'actualité ; de films d'animation ; d'archives audiovisuelles de la Justice ; d'archives constitutives de l'activité de services administratifs ;

d'archives de chercheurs. Les supports sont d'une très grande variété allant de la bobine de film, à tous les formats de cassettes vidéo en passant par tous les formats audio représentant des versions montées, rushs, éléments de montage, versions dans différentes langues, chutes.

Au sein des Archives nationales de France, la Mission archives audiovisuelles apporte son expertise et ses préconisations sur les fonds d'archives audiovisuelles sur supports et numériques natives depuis la collecte, le récolement, la description, la gestion, la conservation et la valorisation. De nombreux documents méthodologiques et formations sont apportées pour partager les compétences acquises. Les Archives nationales de France accordent aussi une grande importance à la cohérence intellectuelle d'un fonds d'archives une entrée d'archives de même provenance n'étant pas qu'audiovisuelle, mais pouvant s'accompagner de nombreuses autres typologies d'archives : archives audiovisuelles, photographies, archives textuelles, messageries électroniques, etc. La stratégie de conservation pérenne des supports et des archives nativement numériques fait l'objet d'une actualisation régulière.

En intégrant la FIAF, les Archives nationales de France souhaitent renforcer et diversifier leurs collaborations, s'investir pleinement dans la communauté formée au sein de la Fédération en participant à différents programmes et en proposant des formations aux spécificités du traitement des archives cinématographiques.

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> RIO DE JANEIRO CTAV – CENTRO TÉCNICO AUDIOVISUAL

Centro Técnico Audiovisual (CTAv)

The Centro Técnico Audiovisual (CTAv) is a federal institution based in Rio de Janeiro, operating under Brazil's Ministry of Culture. Since 1985, it has supported national cinema and audiovisual production through technical services, training programmes, and preservation initiatives.

CTAv houses one of the most significant audiovisual archives in the country, with over 24,000 audiovisual items and 8,600 titles. The collection is primarily composed of short films, independent and low-budget productions, university films, documentaries, animations, and experimental works. A substantial portion consists of educational and governmental films produced between the 1930s and 1990s by public institutions, often preserved as original masters or intermediate elements. The archive also includes numerous distribution copies from former state agencies such as Embrafilme.

In addition to its audiovisual holdings, CTAv preserves a wide array of iconographic, bibliographic, and archival materials: more than 160,000 photographs, approximately 5,000 books, and thousands of documents such as censorship certificates, posters, and periodicals.

Access and dissemination are central to CTAv's mission. Its collections are consulted daily by researchers, students, curators, and filmmakers, both onsite and remotely. The institution regularly lends materials for screenings, digitization, and restoration projects led by partner organizations, and also licenses film excerpts for use in derivative productions.

Although its in-house cinema is currently undergoing renovation, public screenings continue in the outdoor courtyard and through institutional partnerships. CTAv's social media presence (@ctavcinema) has become a consistent platform for weekly online exhibitions, expanding access to its collection both nationally and internationally.

With the reopening of its headquarters scheduled for the next semester, CTAv will inaugurate its first dedicated exhibition spaces and classrooms for training in audiovisual preservation and production. These efforts reaffirm the institution's enduring role in promoting the preservation, accessibility, and knowledge of Brazilian cinema.

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> SAN FRANCISCO SAN FRANCISCO FILM PRESERVE

San Francisco Film Preserve (SFFP) is honoured to join the FIAF community as an Associate member. Our mission is to restore, preserve, and provide access to the world's cinematic heritage, ensuring that works of cinema remain accessible for future generations. Through education, advocacy, and collaboration, we aim to inspire a deeper appreciation for the art of film while safeguarding its cultural significance for years to come.

SFFP's four core areas of focus are restoration, preservation, access and advocacy. With access always foremost in our mind, and FIAF's *Code of Ethics* as a guiding principle, we aim to provide access to the world's cinematic heritage, while raising awareness of the crucial work of film archives worldwide.

All full SFFP restorations result in new 35mm negatives, which are stored with our 35mm prints in the San Francisco Film Preserve collection at the Library of Congress. All digital assets are archived on LTO tapes.

SFFP has a growing collection of titles available for viewing and loan. While the majority of the collection is from the silent era, 2025 sees our first forays into the world of sound, with numerous sound film restorations slated to begin before the end of the year.

Our advocacy efforts include programming and hosting a series of monthly live online presentations on topics surrounding film history and preservation, live events in the Bay Area focused on the same, and highlighting works on our website. We also provide two travel grants for young professionals to attend the Association of

Moving Image Archivists conference in Milwaukee, and we are sponsoring an essay prize with Women and Film History International.

We are delighted to be a part of FIAF, and greatly look forward to working with fellow FIAF members in the future!

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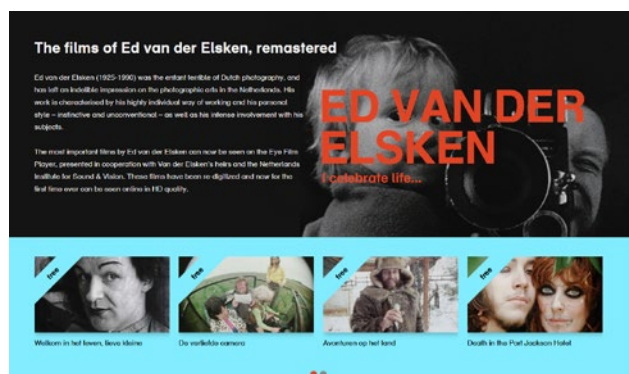
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02 News from the Affiliates



> AMSTERDAM EYE FILM MUSEUM

Ed van der Elsken 100 | Celebrated on the Eye Film Player

As March 10, 2025 was the 100th birthday of Ed van der Elsken (1925–1990), we would like to take this opportunity to once again highlight his remarkable cinematic legacy that we have readily available on our streaming service, Eye Film Player, worldwide for free. While Van der Elsken is internationally renowned as a photographer, his work as a filmmaker was equally groundbreaking—raw, intimate, and deeply engaged with the world around him.

To mark this milestone, we are bringing renewed attention to his fully remastered film collection. These films, which have been beautifully restored, allow audiences everywhere to experience Van der Elsken's extraordinary storytelling. We would love for you to explore and share this collection with your networks as we celebrate 100 years of Ed van der Elsken.

You can access the collection here ([English](#)) or here ([Dutch](#)), but a landing page for his 100th birthday will soon also be launched.

Mariam Jessajan



Fantastic Flowers, Winner of the ACE's Joint Film Restoration Grant

On 24 May, Eye Filmmuseum hosted the first public screening of *Fantastic Flowers*, winner of ACE's Joint Film Restoration Grant 2024. This project brought together Eye, CINEMATEK, and FAA to restore stencil-coloured films, using state-of-the-art digital techniques. The restoration successfully enhanced the colour intensity and preserved the original black-and-white contrasts, overcoming limitations of earlier analogue efforts.

The compilation of 15 films (61') combines various genres of shorts, centred around flowers. The project also enabled deeper historical research; for example, *Le Chrysanthème, Roi de l'Automne*, was identified through archival documents as an Eclair Scientia film from 1914.

Following the international première at Il Cinema Ritrovato, *Fantastic Flowers* will travel to other restoration festivals.

Elif Rongen-Kaynakçi



> BEIJING CHINA FILM ARCHIVE

The Goddess 4K Restoration: Global and Asian Premieres

On February 20, 2025, the 4K restored version of the silent classic *The Goddess* (1934) premiered in the "Berlinale Classics" section of the 75th Berlin International Film Festival. The restoration, based on the original 35mm nitrate negative, took 11 years—from 2014 to 2025—upgrading the film from 2K to 4K resolution and enhancing the audio from stereo to 5.1 surround sound. To commemorate the 120th anniversary of Chinese cinema and the 90th anniversary of Ruan Lingyu's passing, our institution curated a special exhibition in March, launched two exclusive posters, and released related merchandise. On April 24, during the Beijing International Film Festival, the China Film Archive hosted the film's Asian premiere, where over a hundred fans signed commemorative posters.



Buster Keaton Honoured at the CFA Art Cinema

In March 2025, as the opening program of our series celebrating the 130th anniversary of world cinema, the China Film Archive Art Cinema presented a Buster Keaton retrospective. The selection featured ten representative works from 1920 to 1928, including four two-reel shorts, six feature films, and one bonus documentary—all in 4K restored editions with newly composed scores. A comedic master of stage, screen, and television, Keaton remains a global icon of silent cinema. The retrospective ran for two full cycles at the Xiaoxitian Art Cinema before travelling to our Jiangnan Center, bringing Keaton's timeless genius to a wider audience.

Gusu Opera Cinema Theater Unveiled at CFA's Jiangnan Center

On January 16, 2025, the Jiangnan Center of CFA in Suzhou hosted a "New Year Open Day". The event also saw the unveiling of the Gusu Opera Cinema Theater. Since August 2024, the Jiangnan Center has hosted nearly 30 screenings of opera films, featuring a diverse selection that includes Peking Opera *The Unicorn Purse*, Kunqu and Yue Opera *Dream of the Red Mansion*, Pingju Opera *Flower Is a Matchmaker*, and Huangmei Opera *Emperor's Female Son-in-Law*.

CFA Participates in Hong Kong FILMART for Four Consecutive Years

From March 17 to 20, the 29th Hong Kong International Film & TV Market (FILMART) was held at the Hong Kong Convention and Exhibition Centre. As a key exhibitor at the China Film Pavilion, the China Film Archive participated for the fourth consecutive year, showcasing achievements in film restoration, the National Alliance of Arthouse Cinemas, and the Gifts from China Film Archive cultural brand. Creative products inspired by classic films such as *Spiders* (1927) and *Princess Iron Fan* (1941) made their debut. These efforts further promoted the global reach and cultural exchange of Chinese cinema.

Highlights from the Beijing International Film Festival

The 15th Beijing International Film Festival was held from April 18 to 27, 2025. Our institution organized over 300 Chinese and international films at 34 cinemas, with nearly 1,000 showings and 50+ related events. We also launched “Gifts from China Film Archive · BJIFF Edition,” featuring creative products based on classic Chinese films. At the 15th BJIFF on April 22, 2025, Wong Kar Wai’s large woodblock print *Rising Clouds, Blooming Flowers in Azure Skies* was officially added to our collection, along with five of his classic film prints. Special bookmarks were distributed to highlight the fusion of cinema and traditional craftsmanship.



“Gifts from CFA” Blossoms in Gardens and on Campuses

From February 27 to 28, 2025, the CFA’s Jiangnan Center participated in the “Travel China Through Film” event at the Humble Administrator’s Garden. The archive’s

official brand, “Gifts from China Film Archive”, debuted with film-themed cultural products, including a pigment painting experience inspired by *Spiders*, which was warmly received by domestic and foreign visitors. From April 25 to 26, the brand visited Ocean University of China and Shandong University (Qingdao), where students enthusiastically embraced its innovative products that blend classic films, archive IPs, and intangible cultural heritage—sparking young people’s interest in vintage cinema and promoting Chinese culture on campus.



Spiders 4K Debut with Avant-Garde Score

On April 27, the world premiere of the 4K restored version of *Spiders* was held at the China Film Archive’s Art Cinema. The film features a distinctive score that fuses synthesizers with traditional Chinese drums and a variety of other instruments, pioneering a bold synthesis of experimental electronic music and elements of Chinese folk traditions. This innovative reinterpretation of the classic work was presented as part of the special tribute to 120 years of Chinese cinema at the 15th Beijing International Film Festival. The screening offered an audiovisual feast, seamlessly blending cinematic heritage with artistic innovation through its imaginative soundtrack.



China Film Festival Held in 13 Countries in Early 2025

In the first half of 2025, the China Film Festival was held in 13 countries, including Nepal, Bangladesh, Indonesia, Malta, the Solomon Islands, Bolivia, Cambodia, Pakistan, Russia, the UK, Hungary, France, and Germany. The festival featured recent Chinese cinematic highlights such as *Creation of the Gods II: Demon Force* (2025), *Detective Chinatown 1900* (2025), and *Big World* (2024). Aimed at deepening film exchange and cultural cooperation, the event provided international audiences with a window into contemporary China, encouraging mutual understanding and appreciation through the shared language of cinema.

For more curatorial proposals from the CFA, please [visit our website](#).



> BERLIN ARSENAL – INSTITUT FÜR FILM UND VIDEOKUNST

Arsenal Summer School & Analog Workshop

As every year, Arsenal will hold its Summer School this August. Over three days (August 20-22), 30 participants, Arsenal staff and guest speakers will explore topics at the intersection of theory and practice, history and the present. On the occasion of the recent relocation of the institution and the opening of its new cinema in 2026, the 16th edition will explore the topic "Cinema in the Neighborhood" from a variety of perspectives.

From September 27 to October 1, as part of the annual Analog Workshop, Arsenal staff and partners will accompany the participants to produce, process, digitize and project a 16mm film. Insights are also offered into print checking and archiving, scanning and projection technologies.

Decasia #2 in Lagos

After six years, the 2nd edition of the Decasia Archive Film Festival is taking place as part of Arsenal on Location. Initiated by filmmaker and curator Didi Cheeka (Lagos Film Society), it took place for the first time in 2019 in cooperation with the Nigerian Film Corporation (NFC), the National Film, Video and Sound Archive (Jos), the Goethe University Frankfurt, the DFF – Deutsches Filminstitut & Filmmuseum, and Arsenal.

"Film archives and film archival practices are undergoing dynamic renewal across Africa – affording the possibility of engaging with the existing, established mode of historiography. The African audiovisual present is in-

creasingly replete with images and sounds from the archive – testifying to a veritable ‘archive fever’ infecting a new generation of (African) filmmakers, artists, and curators.” (Didi Cheeka)

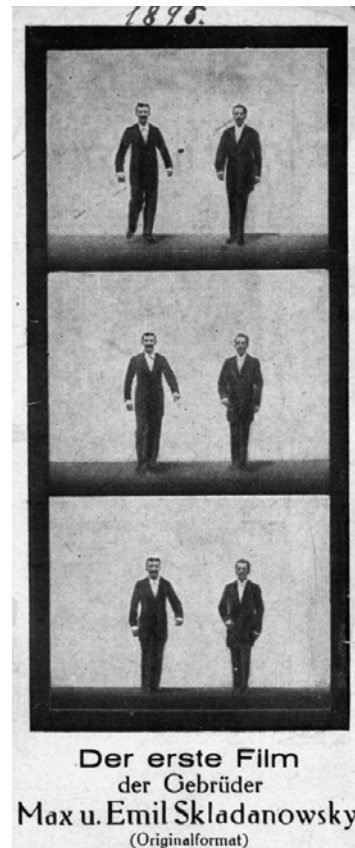
The next edition will take place from July 27 to 30, and is supported by Goethe University Frankfurt and the Goethe-Institut.



> BERLIN DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN

Queer Cinema Archive

The Stiftung Deutsche Kinemathek and the Queere Kulturstiftung, both Berlin, aim to establish a lively queer cinema archive that is constantly being expanded. The basis for this is the current and future film stock of Salzgeber, which the Queere Kulturstiftung has at its disposal, and of which the analogue materials are now already preserved at Deutsche Kinemathek. The Board of the Queere Kulturstiftung actively supports the development of this international queer cinema archive and serves as an advisor to the Stiftung Deutsche Kinemathek.



Brothers Max (right) and Emil (left) Skladanowsky in one of the first films from 1895.

> BERLIN BUNDESARCHIV

Lights! Camera! Legacy? – Celebrating 130 Years of the Skladanowsky Brothers First Film Screening

November 1, 2025 marks the 130th anniversary of the legendary first public screening of “moving photographs” at Berlin’s *Wintergarten* variety theatre by film pioneers and brothers Max and Emil Skladanowsky. To honour this milestone, the Bundesarchiv is preparing an exhibition on the life and work of Max Skladanowsky, which will open by the end of October 2025 at its visitor centre in Berlin-Lichterfelde.

Highlights of the exhibition will include film-technical artefacts, never-before-seen sketches and photographs, as well as correspondences from Skladanowsky’s estate. For the opening event, the newly reconstructed musical accompaniment to the original *Wintergarten* program will be performed for the first time in 130 years by the Metropolis Orchestra Berlin.

What Was to Remain of the GDR – A Look at the Films of the State Film Documentation

From May 23 to June 29, 2025, the Bundesarchiv, in close cooperation with the Zeughauskino Berlin, the Research Network on Dictatorship Experience and Transformation, and the Hannah Arendt Institute for Research on Totalitarianism, presented the film series *"What Was to Remain of the GDR."*

The occasion for the series was the completion of the digitization of the entire film collection of the State Film Documentation (SFD) of the German Democratic Republic (GDR) by the Bundesarchiv. Since the summer of 2024, all SFD films have been made available in the [Digital Reading Room](#).

More than 300 SFD film documents were digitized—works that, today, fulfill the very function for which they were originally conceived: to offer a perspective on the GDR that may not be radically different, but is nonetheless strikingly open and unusual.



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

54 Years of the Cinemateca de Bogotá

The Cinemateca de Bogotá invited the citizens of Bogotá to participate in its 54th anniversary celebrations with free screenings of 14 Colombian films on April 11 and 16. Films from the Caribbean coast, the Aburrá Valley, the Altiplano Cundiboyacense, Santander, La Guajira and Bogotá showed the richness and diversity of stories that have proliferated in the country in recent years. Since its founding in 1971, the Cinemateca de Bogotá, in addition to carrying out the typical work of a cinematheque, has been the space of the Mayor's Office of Bogotá for the development of public policies that promote the audiovisual arts, and has been the epicentre of various strategies for preservation, development of publications and research, training, creation, local outreach, new media and calls for proposals, among others.

Ricardo Cantor Bossa Elected to the FIAF Executive Committee

On May 2 in Montreal, Canada, during the 2025 FIAF General Assembly, Ricardo Cantor Bossa, director of the Cinemateca de Bogotá, was elected to the Executive Committee as one of three representatives of Associates. In the interest of strengthening dialogue from a decolonial perspective on memory practices and management, and with the aim of fostering collaboration for training, qualification and exchange of good practices for audiovisual archivists from countries with resourceful work dynamics and less privileged conditions, the Cinemateca de Bogotá and its director will be represented on FIAF's Executive Committee for the next two years.



The Exhibition "Los Grupos de Cine en Cali: Archivos revelados" Concludes

The exhibition "Los Grupos de Cine en Cali: Archivos revelados" was held at the gallery of the Cinemateca de Bogotá until 25 May. It ran for eight months and welcomed 6,198 visitors. Curated by Katia González, who conducted research on the emergence of artistic and cultural movements in the city of Cali, the personal archives of Luis Ospina, Carlos Mayolo and Andrés Caicedo, available in the Cinemateca's archive, allowed for the construction of a curatorial narrative around the history of the so-called Cali Group, its genealogy, its branches and its multiplicity. The exhibition culminated in discussions and screenings of: *Cali, ciudad de América* (Diego León Giraldo, 1972); *Oiga vea!* (Luis Ospina, Carlos Mayolo, 1972); *La mansión de Araucaima* (Carlos Mayolo, 1986); *Carne de tu carne*

(Carlos Mayolo, 1983); *Pura sangre* (Luis Ospina, 1982); and *Con su música a otra parte* (Camila Loboguerrero, 1984), the latter being a tribute to renowned scriptwriter, writer and puppeteer Beatriz Caballero Holguín (1948-2025).



"Horizontes", a Reflection on Latin American Cinema

Between March 6 and 16, the "Horizontes" cycle was held for the fifth consecutive year. This project by the Cinemateca de Bogotá gives insight into the perspectives of two guest film programmers based on a prompt (a film, an image or a topic) to inspire re-readings of audiovisual works, social phenomena or themes based on the exchange of curatorial approaches to Latin American audiovisual heritage. This fifth edition had as its prompt the Cuban film *Memorias del subdesarrollo* (Tomás Gutiérrez Alea, 1968). The guest curators were Cecilia Barrionuevo (Argentina) and Jorge Yglesias (Cuba), who proposed ten film programmes (26 audiovisual works).



Artificial Intelligence Season 2025

Between June 1 and September 30, the Cinemateca de Bogotá seeks to reflect on artificial intelligence as a tool, language and power structure, understanding that the Latin American context opens up creative and reflexive possibilities that challenge centralized models, where new aesthetics and forms of knowledge emerge. The activities of the season are organized into three axes that allow for a critical and practical exploration of the ways in which artificial intelligence crosses audiovisual arts and contemporary artistic practices: 1. Archaeologies of artificial intelligence: history, media, devices, infrastructures and power; 2. Ethics, technological poetics and power in creating with artificial intelligence; 3. Open source and technological sovereignty.

70th Special Edition of the Flaherty Film Seminar / Pod Cinemateca de Bogotá

The 70th special edition of the Flaherty Film Seminar, an internationally renowned space for its immersive approach to non-fiction film, will be held from June 26 to 29 2025. This year, Bogotá will be one of the official

venues through Idartes' Cinemateca de Bogotá, joining a global network of exhibitions in cities such as New York, Toronto, Los Angeles, Lisbon, Porto, Warsaw, New Delhi and Salaya. Offering an immersive programme of screenings and carefully moderated conversations, the seminar is an internationally recognized forum dedicated to the collective construction of knowledge of the form and function of non-fiction film, encouraging the exchange of cinematic ideas across generations and cultures.

[es]

54 años con el cine colombiano

Con una programación de entrada gratuita a 14 películas colombianas, el 11 y 16 de abril, la Cinemateca de Bogotá invitó a la ciudadanía bogotana a ser parte de su aniversario número 54. Cine desde la costa Caribe, el valle de Aburrá, el altiplano cundiboyacense, Santander, La Guajira y Bogotá, mostraron la riqueza y diversidad de historias que han proliferado en los últimos años en el país. Desde su fundación en 1971, la Cinemateca de Bogotá, además de desarrollar las labores propias de toda cinemateca, ha sido el espacio de la Alcaldía Mayor de Bogotá para el desarrollo de políticas públicas que impulsen las artes audiovisuales, siendo epicentro de diversas estrategias de preservación, desarrollo de publicaciones e investigaciones, formación, creación, alcance local, nuevos medios y convocatorias, entre otros.

Ricardo Cantor Bossa elegido en el Comité Ejecutivo de la FIAF

El pasado 2 de mayo en la ciudad de Montreal, Canadá, donde tuvo lugar la Asamblea General de la FIAF de 2025, Ricardo Cantor Bossa, director de la Cinemateca de Bogotá, fue elegido como uno de los tres representantes de Asociados en el Comité Ejecutivo. Con el interés de fortalecer el diálogo desde una perspectiva decolonial de la gestión y las prácticas de la memoria, y con el objetivo de propiciar la colaboración para la formación, cualificación e intercambio de buenas prácticas para archivistas audiovisuales de países con dinámicas de trabajo recursivas y condiciones menos privilegiadas, la Cinemateca de Bogotá y su director conforman el Comité Ejecutivo de la FIAF por los siguientes dos años.

Culmina la exposición “Los Grupos de Cine en Cali: Archivos revelados”

Hasta el 25 de mayo, tuvo lugar la exposición «Los Grupos de cine en Cali: Archivos revelados» en la galería de la Cinemateca de Bogotá, exhibida durante ocho meses, 6.198 personas la visitaron. Con la curaduría de Katia González, quien realizó una investigación sobre el surgimiento del movimiento artístico y cultural en la ciudad de Cali, los archivos personales de Luis Ospina, Carlos Mayolo y de Andrés Caicedo disponibles en el archivo de la Cinemateca, permitieron construir un relato curatorial alrededor de la historia del llamado Grupo de Cali, su genealogía, sus ramificaciones y su multiplicidad. Para culminar esta exposición se realizaron conversatorios y proyecciones de: Cali, ciudad de América (Dir. Diego León Giraldo, 1972); Oiga vea! (Dir. Luis Ospina, Carlos Mayolo, 1972); La mansión de Araucaima (Dir. Carlos Mayolo, 1986); Carne de tu carne (Dir. Carlos Mayolo, 1983); Pura sangre (Dir. Luis Ospina, 1982); y Con su música a otra parte (Dir. Camila Loboguerrero, 1984), esta última proyección en homenaje a Beatriz Caballero Holguín (1948-2025) reconocida guionista, escritora y titiritera.

“Horizontes”, una reflexión sobre el cine latinoamericano

Entre el 6 y 16 de marzo, por quinto año consecutivo el ciclo «Horizontes» continúa consolidándose como el proyecto de la Cinemateca de Bogotá que plantea revisar las miradas entre dos programadores de cine invitados a partir de una provocación: una película, una imagen o un tema, para generar relecturas de obras audiovisuales, fenómenos sociales o temáticas a partir del intercambio de aproximaciones curatoriales del audiovisual latinoamericano. Esta quinta edición tuvo como provocación la película cubana Memorias del subdesarrollo (Dir. Tomás Gutiérrez Alea, 1968). Los curadores invitados fueron Cecilia Barrionuevo (Argentina) y Jorge Yglesias (Cuba), quienes propusieron diez programas de películas (26 obras audiovisuales).

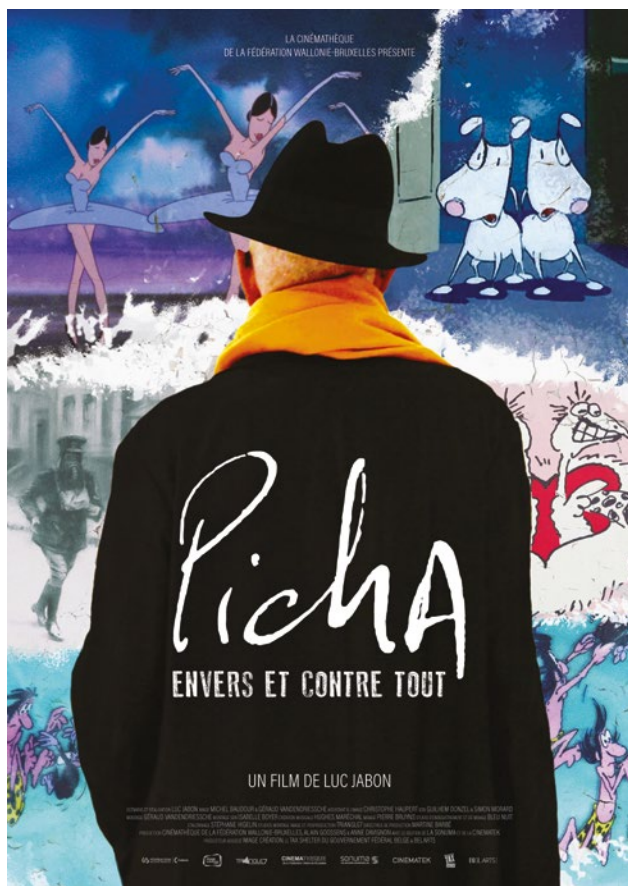
Temporada Inteligencia Artificial 2025

Entre el 1 de junio y el 30 de septiembre, la Cinemateca de Bogotá busca reflexionar sobre la inteligencia artificial como herramienta, lenguaje y estructura de poder, entendiendo que desde el contexto latinoamericano, se abren posibilidades creativas y reflexivas que desafían

los modelos centralizados, donde surgen nuevas estéticas y formas de conocimiento. Las actividades de la Temporada se configuran en tres ejes que articulan una exploración crítica y práctica en torno a las formas en que la inteligencia artificial atraviesa las artes audiovisuales y las prácticas artísticas contemporáneas: 1. Arqueologías de la inteligencia artificial: historia, medios, dispositivos, infraestructuras y poder; 2. Ética, poéticas tecnológicas y poder en la creación con inteligencia artificial; 3. Open source y soberanía tecnológica.

70.ª edición especial del Seminario de Cine Flaherty / Pod Cinemateca de Bogotá

Del 26 al 29 de junio de 2025 se realizará la 70.ª edición especial del Seminario de Cine Flaherty, un espacio internacionalmente reconocido por su enfoque inmersivo en torno al cine de no ficción. Este año, Bogotá será una de las sedes oficiales a través de la Cinemateca de Bogotá, del Idartes, sumándose a una red global de exhibiciones en ciudades como Nueva York, Toronto, Los Ángeles, Lisboa, Oporto, Varsovia, Nueva Delhi y Salaya. Ofreciendo un programa inmersivo de proyecciones y conversaciones cuidadosamente moderadas, el seminario es un foro de reconocimiento internacional dedicado a la construcción colectiva de conocimiento en torno a la forma y función del cine no ficcional, fomentando el intercambio de ideas cinematográficas entre generaciones y culturas.



> BRUSSELS CINEMATHEQUE DE LA FEDERATION WALLONIE-BRUXELLES

Documentary on Picha

At the Cinémathèque de la Fédération Wallonie-Bruxelles, we don't just preserve our heritage, we also help to create it by producing films!

Our latest production highlights the work of Picha, an artist who left his mark on animated films in the '70s and '80s with his irreverent style. But who among the younger generation still knows him? Here is an artist who has led a quadruple artistic life: cartoonist, animated film-maker, director of animated TV series and, today, painter. At a time when we are witnessing a return to norms, what contemporary view can we take of this iconoclastic creator who has represented so much impertinence and transgression?

This documentary will be screened as part of the official Annecy Classics selection at the Annecy Festival on Wednesday 11 June at 7.30pm and Thursday 12 June at 2.30pm.

This film, along with Picha's four feature-length animated films (restored by CINEMATEK), can be offered to your audiences.

[fr]

Documentaire sur Picha

À la Cinémathèque de la Fédération Wallonie-Bruxelles, nous ne nous contentons pas de préserver notre patrimoine, nous participons aussi à la création de celui de demain en produisant des films !

Notre dernière production met en lumière le travail de Picha, un artiste qui a marqué le cinéma d'animation des années 70 et 80 avec son style irrévérencieux. Mais aujourd'hui, qui le connaît encore dans les jeunes générations ? Voilà pourtant un artiste qui détient une quadruple vie artistique : cartooniste, cinéaste d'animation, réalisateur de séries télévisuelles animées, et, aujourd'hui, peintre. Alors que nous vivons un retour des normes, quel regard contemporain porter sur ce créateur iconoclaste qui a autant représenté l'impertinence, la transgression ?

Ce documentaire sera présenté dans le cadre de la sélection officielle Annecy Classics au Festival d'Annecy les mercredi 11 juin à 19h30 et jeudi 12 juin à 14h30.

Ce film, ainsi que les 4 longs métrages d'animation de Picha (restaurés par CINEMATEK) peuvent être proposés à vos publics.

> BUDAPEST NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE

Film Restoration – Károly Makk 100th Anniversary

As part of the National Film Institute's long-term film restoration and digitization programme, the outstanding works of Károly Makk were restored in 2024 and in the first months of 2025.

Károly Makk, one of the best-known filmmakers in Hungarian cinema history, would have turned 100 in 2025. To celebrate this occasion, 13 of his fully restored feature films are now available in 4K resolution.

As of the first quarter of 2025, Károly Makk's debut feature film, *Liliomfi*, and his best-known work, *Love*, which won the Jury Prize at Cannes, are available on analogue positive print.

Sunshine Film Restoration and Screening in Cannes

In the first quarter of the year, István Szabó's film *Sunshine* (1999) was restored at the National Film Institute Hungary with the help of cinematographer Lajos Koltai.

The 4K restoration premiered during Cannes Film Festival, as part of the Cannes Classics section, in the presence of director István Szabó, producer Robert Lantos, and György Ráduly, director of the film preservation and technology division at National Film Institute Hungary.

Thierry Frémaux introduced the screening and the International Federation of Film Critics (FIPRESCI) honoured István Szabó with a lifetime achievement award during the event.

A Season of Classic Films 2025 – *Light and Shadow*, the third Hungarian film officially directed by a female director

Winner of this year's ACE Season of Classics Films grant, Klára Tüdős's *Light and Shadow* (1943) is being restored in 4K at the National Film Institute Filmlab. The Budapest Classics Film Marathon festival will host the restoration premiere in September 2025.

Preparation of the 8th Budapest Classics Film Marathon

As every year since 2017, Central Europe's biggest film heritage festival will take place from September 16 to 21, organized by the team at NFI Hungary. More than 250 films were submitted by our international partners. The final screening programme will be accompanied by our professional symposium days, the Budapest Classics Lab.

The celebration of 130 years of cinema, as well as film noir, silent films, cine-concerts, rarities, and restored gems, will be among the highlights of this year's edition, as well as participation from international film professionals and renowned guests.



> BUENOS AIRES MUSEO DEL CINE PABLO C. DUCROS HICKEN

Call for Proposals: Second Week of Recovered Cinema "Beyond Oblivion" (MADO) in Buenos Aires

We are pleased to inform you that, from January 14 to 20, 2026, the Museo del Cine Pablo Ducrós Hicken and MALBA (Museum of Latin American Art) will present the Second Week of Recovered Cinema "Beyond Oblivion", or Segunda Semana del Cine Recuperado Más allá del olvido (MADO), a festival held in the city of Buenos Aires that will bring together films of very diverse genres and formats, from the silent era to the present day, and which are the result of recovery, rescue or restoration work carried out by public institutions, private groups or individuals.

We invite those interested in being part of the festival to propose materials of any length that are part of an audiovisual rescue or restoration action, so that they can be considered to be part of MADO's program. Proposals can be sent to the following e-mail address: museodelcinebuenosaires@gmail.com

[es]

Convocatoria: Segunda Semana del Cine Recuperado (MADO) en Buenos Aires

Nos complace informarles que, del 14 al 20 de enero de 2026, el Museo del Cine de Buenos Aires y el MALBA (Museo de Arte Latinoamericano de Buenos Aires) presentarán la Segunda Semana del Cine Recuperado Más allá del olvido (MADO), un festival que se celebrará en la ciudad de Buenos Aires y que reunirá películas de géneros y formatos muy diversos, desde la época muda hasta nuestros días, y que son fruto del trabajo de recuperación, rescate o restauración llevado a cabo por instituciones públicas, grupos privados o particulares. Convocamos a los interesados en formar parte del festival a que nos propongan materiales de cualquier duración que formen parte de una acción de rescate o restauración audiovisual, con el fin de que puedan ser considerados para formar parte de la programación de MADO. Las propuestas pueden enviarse a la siguiente dirección de mail: museodelcinebuenosaires@gmail.com



Bill Morrison (on the left) with film archivists and scholars from the University of South Carolina, New York University, and the University of Georgia.

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

A Celebration of Archival Film with Bill Morrison

From March 30 to 31, the University of South Carolina's Moving Image Research Collections (MIRC) co-organized a two-day screening event dedicated to filmmaker Bill Morrison. The event was held in partnership with Columbia's arthouse theatre, the Nickelodeon, as well as USC's School of Visual Arts and Design and the Film and Media Studies Program. Morrison participated in conversations with film archivists, scholars, and audience members about his use of archival sources, his connection to the Orphan Film Symposium – which originated at the University of South Carolina in 1999 – and how that connection has fostered his long-standing relationship with MIRC, whose footage he has drawn on extensively since *Decasia* (2002) and throughout his career.



> DHAKA BANGLADESH FILM ARCHIVE

New Director General at the Bangladesh Film Archive

It is our pleasure to inform the FIAF community that the Government of the People's Republic of Bangladesh has appointed a new Director General at the Bangladesh Film Archive (BFA), Ministry of Information and Broadcasting.

Mr. Md. Abdul Jalil assumed office on 29 January 2025. He has also been given the charge of Vice Chairman of the Bangladesh Film Certification Board (former Bangladesh Film Censor Board). Prior to his current appointment, he had been the Vice Chairman of the Bangladesh Film Certification Board since 6 June 2024.

Md. Abdul Jalil belongs to the 18th batch of Bangladesh Civil Service (Information – General) cadre. Earlier he served as Senior Deputy Principal Information Officer (Protocol) of the Press Information Department (PID). Mr. Jalil also served as Public Relations Officer (PRO) to different ministries as well as an executive of the Bangladesh Accreditation Board under the Ministry of Industries.

He has a strong academic background with sixth place in the combined merit list of HSC examination of 1991 under Comilla Education Board. He also secured the first position in first class in both BSS (Hons) and MSS

examinations in the Department of Social Welfare at the University of Dhaka. He was awarded the Professor Ayesha Noman Gold Medal for scoring the highest marks in the Institute of Social Welfare and Research of the University of Dhaka.



Bangladesh Film Archive Celebrates 47th Anniversary

The Bangladesh Film Archive (BFA) celebrated the 47th anniversary of its founding in a spirited and enthusiastic manner on the BFA premises in Dhaka on May 17, 2025. To mark the occasion, a views exchanging meeting was held at the BFA Projection Hall. The programme began with releasing colorful balloons and doves.

The Honorable Information and Broadcasting Secretary Ms. **Mahbuba Farzana** graced the occasion as the special guest, while the programme was presided over by the Director General of the Bangladesh Film Archive, Mr. Md. Abdul Jalil.

The celebration was attended by heads of departments under the Ministry, former and current BFA officials, members of the BFA Alumni Association, prominent filmmakers, actors, producers, media representatives, students, and film society members of the country.

In a significant move, the Bangladesh Film Archive has recently initiated collaboration with film societies and clubs across the country to promote the rich history and culture of Bangladesh cinema. As part of the programme, a documentary produced by the BFA on the July Student Mass Uprising 2024, widely known as the Monsoon Revolution, was also screened.

As part of its ongoing preservation efforts, the BFA has digitally restored the classic folk fantasy film *Bahadur (The Braver)*, originally released in 1976 and directed by the late Ibne Mizan. His contributions to Bangladesh cinema were proudly remembered.

The Honorable Information and Broadcasting Secretary Ms. **Mahbuba Farzana** on the occasion of 47th anniversary of the BFA (May 17, 2025);



Photo: Sophie Schüller

> FRANKFURT DFF – DEUTSCHES FILMINSTITUT & FILMmuseum

Christine Kopf New Artistic Director of the DFF

Christine Kopf, who has been acting Director of the DFF since July 2024, is now officially the new Artistic Director of the DFF – Deutsches Filminstitut & Filmmuseum e.V., as of the beginning of April. Until July last year, Kopf was head of the DFF's film distribution department.

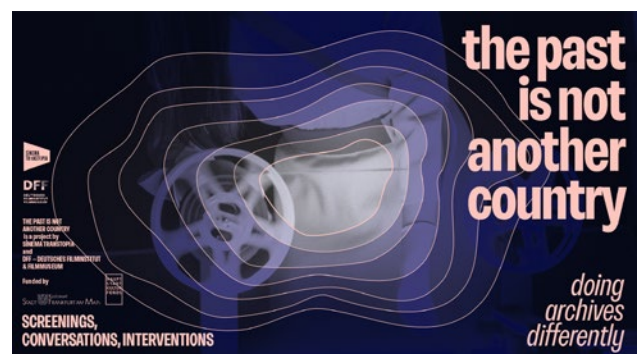
Together with Administrative Director Tobias Römer, who has been in office since July 2024 and is responsible for human resources and finance, Christine Kopf will form the dual leadership of the DFF. Both will also take on the role of the Management Board and have joint executive responsibility for the organization.



Still from *Saxophone-Suzi* (1928).

Digitized Films at Bonner Stummfilmtage

At the Bonn International Silent Film Festival 2025 (Internationale Stummfilmtage Bonn), the DFF – Deutsches Filminstitut & Filmmuseum will present three of its latest digitizations: *Saxophon-Suzi* (1928, Karl Lamac) on August 8, on the occasion of its nomination for the Hörfilmpreis, *Was ist los mit Nanette?* (1928, Holger-Madsen), on August 10 and – as the world premiere of the digitally restored version – *Sensation im Wintergarten* (1929, Gennaro Righelli) on August 16. At the screening of *Was ist los mit Nanette?*, film restorer Oliver Hanley (DFF) will give a short talk on the history of the film and its restoration.



The Past Is Not Another Country: Doing Archives Differently

In the new research project and screening series *The Past Is Not Another Country: Doing Archives Differently*, DFF – Deutsches Filminstitut & Filmmuseum and SINEMA TRANSTOPIA join forces with artists, filmmakers, ar-

chivists and activists to think and rethink the notion of a national film heritage, provide a platform for neglected and erased film histories, and create space for post-migrant and transnational voices. Through screenings, talks and lectures, the collaboration invites critical re-examination of existing film archival practices and perspectives. In addition, the project seeks to build a network of archives, initiatives and activists to give more visibility to transnational, migratory and exiled perspectives.

> HONG KONG M PLUS MUSEUM LIMITED (M+)

M+ Restored and the Asian Avant-Garde Film Circulation Library

In 2023, M+ launched M+ Restored, a new initiative that aims to increase the visibility of Hong Kong's rich cinematic heritage by leading the restoration of nine feature-length films. The museum is also developing the Asian Avant-Garde Film Circulation Library, a collection development project that digitizes and promotes pioneering films from the 1960s to the 1990s, bringing these works to institutions around the world.

> JERUSALEM STEVEN SPIELBERG JEWISH FILM ARCHIVE

New Director of the Steven Spielberg Jewish Film Archive

We would like to announce that Dr. Martina L. Weisz has replaced Deborah Steinmetz as Director of the Steven Spielberg Jewish Film Archive.

Martina studied Political Science and International Relations at the Universidad Nacional de Rosario in Argentina, holds an M.A. in International Relations from the Hebrew University of Jerusalem, and completed her Ph.D. there as well. Her publications focus on human rights, foreign policy, racism and religious difference. Her first book *Jews and Muslims in Contemporary Spain: Redefining National Borders* was published by De Gruyter Oldenbourg in 2019. She is also the editor, together with Miguel Rivas Venegas, of the collective volume *Marginality and Resistencia. Narratives of Alterity, Dissent, and Belonging in the Spanish-speaking World and beyond* (De Gruyter Oldenbourg,

2025). Her last book, edited with Stephan Ruderer, is titled *From Pillar of Colonialism to Beacon of Human Rights? The Catholic Church in Argentina, Chile, Uruguay and Brazil between 1964-1990*, and is scheduled to be published by De Gruyter in 2026.



> LISBON CINEMATECA PORTUGUESA – MUSEU DO CINEMA

FILMSCHOOL, a Film Literacy Project

Between January and April 2025, Cinemateca Júnior developed FILMSCHOOL, a film literacy project in the school community, promoted within the scope of a 2020-2024 bilateral cooperation with the European financial mechanism EEA Grants. FILMSCHOOL aimed to contribute to a deeper understanding of practices of knowledge production, mediation, programming, and training in film literacy. The project included training; classroom interventions with the school communities of IDS – Institute of Social Development and EPM – Metropolitana Professional School; public sessions, mediated by IDS students; the composition of a score for a silent film by EPM students; and the publication of two books.



Two New Editions by Cinemateca Portuguesa

In the first months of this year, Cinemateca Portuguesa released two new publications. The first, a compilation of Cinemateca's essays on films, is dedicated to Abbas Kiarostami and includes texts by João Bénard da Costa, Luís Miguel Oliveira, Manuel Cintra Ferreira, and Maria João Madeira (who also edited the volume). The second publication focuses on Bulgarian filmmaker Binka Zhelyazkova, following the complete retrospective held in her honour—the second ever outside her home country. Edited by Ricardo Vieira Lisboa, it includes essays by Neda Stanimirova, Yako Molhov, Savina Petkova, and others, as well as interviews with Zhelyazkova and her partner Hristo Ganev.



New DVD Box Set: Five Films by Philippe Costantini

Cinemateca Portuguesa presents a new DVD release of five films by French filmmaker Philippe Costantini, made in the Trás-os-Montes region between 1974 and 2024.

Supported by Calouste Gulbenkian Foundation and the Montalegre City Council, the 3-DVD box set includes *Terra de Abril* (1974, co-directed with Anna Glogowski), *O Sol, a Chuva e o Dinheiro* (1975), *Les Cousins d'Amérique* (1985), *L'Horloge du Village* (1989), and *A Aldeia Revisitada* (2024), a collection of portraits of locals from Vilar de Perdizes. The edition also features a 76-page illustrated booklet with texts by José Manuel Costa, Joana Ascensão, Maria João Madeira, and Luís Miguel Oliveira, and an interview with the director.



Latest DVD Release: the First Feature by Eduardo Gêada

Cinemateca Portuguesa and Academia Portuguesa de Cinema have released a new DVD edition of *Sofia e a Educação Sexual* (1974), the groundbreaking debut feature by Eduardo Gêada. A bold critique of conservative values and an early exploration of female sexual freedom in 1970s Portuguese cinema, the film regains visibility in this special edition. It includes an illustrated

booklet, a facsimile of the original poster, and a new interview with the director. Also featured is the short film *Mariana Alcoforado* (1979), a key work in Geada's filmography that reflects his enduring interest in literary adaptation and period films, central to his later work.



> LONDON BFI NATIONAL ARCHIVE

Rare 68mm Large Format Film Collection Inscribed on UNESCO's International Memory of the World Register

300 precious 68mm Mutoscope and Biograph films held in the collections of the Eye Filmmuseum, BFI National Archive, Museum of Modern Art and the Centre national du cinéma et de l'image animée have been added to UNESCO's International Memory of the World Register, assuring the future of this unique collection of large-format, high-quality films from the earliest days of the moving image, the IMAX films of their day.

This incredibly rare collection follows other exceptional BFI and Eye Filmmuseum collections that enjoy UNESCO protected status: Eye Filmmuseum's [Jean Desmet](#) collection (in 2011), and from the BFI National Archive [Peter Worden Mitchell & Kenyon Collection](#), [GPO Film Unit Collection](#) (both in 2011) and the [Silent Films of Alfred Hitchcock](#) (2012).

Read the full article on [the BFI's website](#).

Sarah Bemand, Press Officer

> MONTREAL CINEMATHEQUE QUEBECOISE

The Cinémathèque Québécoise Acquires an Exceptional Painting by Frédéric Back

The Cinémathèque québécoise recently acquired an exceptional work by painter, illustrator and director of animated films, Frédéric Back. Back completed the painting *The Battle of Marignan* in 1963, while still an employee of Radio-Canada's set design department. Painted in pastel and pencil, it depicts a famous battle in 16th-century France. It is an atypical work within the context of Back's pictorial and cinematographic creations. However, as a commissioned work (a lesser-known part of the artist's career), it is obvious that *The Battle of Marignan* is no accident, but rather a stage in the production of numerous historical reconstructions, including stained-glass windows and illustrations.

Conclusion of a Joint Project to Preserve Film Shot in Africa

The initiative *Valorisation d'archives cinématographiques : un exemple de coopération internationale* came to an end on 1 May 2025. The aim of this initiative was to safeguard and promote the original footage shot by filmmaker Danièle Lacourse and her team in Eritrea, Ethiopia and Rwanda between 1985 and 1996. To achieve this, three partners – the Cinémathèque québécoise, the Cinémathèque Africaine de Ouagadougou and the Institut Fondamental d'Afrique Noire – Cheikh Anta Diop have joined forces to digitize these archives and integrate them into the collections of the two African partners, in order to preserve this collective memory for future generations and ensure access for research. The digitized material was presented at the last FIAF annual congress in Montreal!

For more details, [click here](#).

Elisabeth Meunier



La bataille de Marignan, 1963. Frédéric Back. Collection Cinémathèque québécoise. Fonds Famille Gervais Robert, 2025.0005.OB

[fr]

Acquisition d'un tableau exceptionnelle de Frédéric Back par la Cinémathèque québécoise

La Cinémathèque québécoise a récemment acquis une œuvre exceptionnelle du peintre, illustrateur et réalisateur de films d'animation Frédéric Back. Ce dernier termine la toile *La bataille de Marignan* en 1963, alors qu'il est toujours un employé du service des décors de Radio-Canada. Réalisée au pastel et aux crayons, elle représente un combat célèbre de l'histoire de France survenu au 16^e siècle. Dans le contexte de la création picturale et cinématographique de Back, elle est atypique. En revanche, si on la place dans un axe moins connu de la carrière de l'artiste, soit celui des œuvres de commande, on constate immédiatement que *La bataille de Marignan* n'est pas un accident de parcours, mais bien une étape dans la production de nombreuses reconstitutions historiques, parfois sous la forme de verrières, parfois d'illustrations.



Cérémonie de remise des œuvres lors du Congrès FIAF à Montréal. Photo : Marysa Boyce.

Fin d'une initiative conjointe de préservation des originaux de tournage captés en Afrique

Le 1^{er} mai 2025 marquait la fin de l'initiative *Valorisation d'archives cinématographiques : un exemple de coopération internationale*. Ce dernier visait la sauvegarde et la valorisation des originaux de tournage captés par la cinéaste Danièle Lacourse et son équipe, en Érythrée, en Éthiopie et au Rwanda entre 1985 et 1996. Pour ce faire, trois partenaires : la Cinémathèque québécoise, la Cinémathèque Africaine de Ouagadougou et l'Institut Fondamental d'Afrique Noire – Cheikh Anta Diop, se sont unis dans l'intention de numériser ces archives pour les intégrer aux collections des deux partenaires africains afin de préserver cette mémoire collective pour les générations futures et d'en assurer l'accès pour la recherche. Le matériel numérisé a été remis lors du dernier congrès annuel de la FIAF tenu à Montréal!

Pour plus de détails, [voir ici](#).

Elisabeth Meunier



> MUMBAI FILM HERITAGE FOUNDATION

Wim Wenders – King of the Road – The India Tour

Film Heritage Foundation, in association with the Wim Wenders Stiftung and in collaboration with Goethe-Institut/Max Mueller Bhavan Mumbai, presented “Wim Wenders – King of the Road – The India Tour” – a first-of-its-kind epic 25-day travelling retrospective across India from Feb 5 to 23, 2025. The programme showcased 18 films by Wenders – features, short films and documentaries – from his earliest feature film, *The Goalie's Anxiety at the Penalty Kick*, to his latest documentary *Anselm* in 3D, in five cities – Mumbai, Pune, Thiruvananthapuram, Kolkata and Delhi. The screenings were free and open to the public and drew unprecedented crowds. As part of his first trip to India, the auteur presented screenings in each city, engaging with audiences in masterclasses and a special conversation with prominent members of the Indian film community.



FHF at the 10th FIAF Programming Winter School

The 10th [FIAF Programming Winter School](#) in Paris opened on March 3, 2025 with a panel discussion titled “Programming India’s Film Heritage”, during which Shivendra Singh Dungarpur, FHF Director; Eva Markovits, Programmer at the Cinemas Department of the [Centre Pompidou](#); and Jérôme Baron, Artistic Director of the [Festival des 3 Continents](#), Nantes, engaged in discussion and shared their insights on the topic with the participants.

Shivendra Singh Dungarpur presented a screening of our restoration of Shyam Benegal’s landmark 1976 film *Manthan* at [La Cinémathèque française](#) on March 5, 2025.



Emotion in Colour: A Kaleidoscope of Indian Cinema at the Academy Museum of Motion Pictures

FHF Director Shivendra Singh Dungarpur curated the first Indian film series at the Academy Museum of Motion Pictures in Los Angeles that ran from March 7

to April 19, 2025. The series, titled “Emotion in Colour: A Kaleidoscope of Indian Cinema”, represented an eclectic selection of films that celebrated the evolution of colour in Indian cinema and its profound impact on cinematic expression. It highlighted the extraordinary depth and diversity of Indian cinema, showcasing films across eras, regions, languages, and genres, from grand period epics to feminist narratives set in colonial times, from political dramas to romantic escapism and experimental storytelling. The carefully curated list included: *Mother India* (1957), *Manthan* (1976), *Amar Akbar Anthony* (1977), *Ishanou* (1990), *Kummatty* (1979), *Mirch Masala* (1987), *Devdas* (2002), *Dilwale Dulhania Le Jayenge* (1995), *Jodhaa Akbar* (2008), *Kanchenjunga* (1962), *Maya Darpan* (1972), and *Iruvar* (1997).



Archiving the Image – From Conservation to the Screen – Workshop in Sri Lanka

Film Heritage Foundation, in collaboration with the

Department of National Archives Sri Lanka and the National Film Corporation of Sri Lanka, conducted “Archiving the Image – From Conservation to the Screen – Workshop on Film Programming and Photograph & Film Conservation” in Colombo from April 7 to 9, 2025.

This workshop was conducted under the aegis of FISCH: France-India-Sri Lanka Cine Heritage – Saving Film Across Borders – a pioneering international collaboration between Film Heritage Foundation, the [French Embassy in India / Ambassade de France en Inde](#) and the [Ambassade de France à Sri Lanka et aux Maldives](#), with a focus on training, film restoration, preservation and outreach.

The workshop faculty included FHF archivists Murchana Borah (Senior Cataloguer), Priyanka Shetye (Acquisition In-Charge) and Pravin Singh Sisodia (Film Conservator), along with Jérôme Baron, Artistic Director of the Festival des 3 Continents.

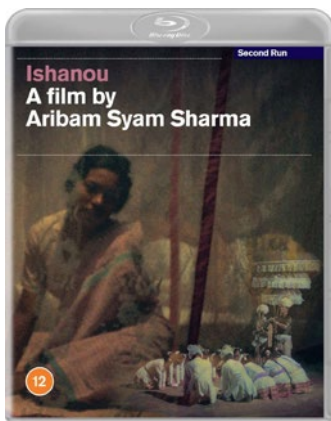
50 participants in the workshop included professional staff of the National Archives, National Film Corporation and other associated professionals.



**Film Heritage Foundation
at the Cannes Film Festival 2025**

FHF returned to the [Festival de Cannes](#) for the fourth year in a row for the world premieres of two restored films: Sumitra Peries’ lyrical Sri Lankan film *Gehenu Lamai* (*Girls*, 1978) restored by Film Heritage Foundation in association with the [Lester James Peries and Sumitra Peries Foundation](#) restored with the support of FISCH; and Satyajit Ray’s masterpiece *Aranyer Din Ratri* (*Days and Nights in the Forest*, 1970) restored by the Film

Foundation's World Cinema Project at L'Imagine Ritrovata in collaboration with Film Heritage Foundation, Janus Films, and The Criterion Collection.



Release of Special Edition Blu-Ray of the Restored Film *Ishanou*

Second Run's special edition Blu-ray of the Manipuri classic *Ishanou*, restored by Film Heritage Foundation in association with the director Aribam Syam Sharma and the Manipur State Film Development Society, was released on May 26, 2025. This is in keeping with our committed belief that public access is the ultimate aim of film preservation and restoration.

The Special Edition features a rare, newly filmed interview with the 89-year-old doyen of Manipuri cinema; an interview with the actor Kangabam Tomba and FHF Director Shivendra Singh Dungarpur conducted by Anupama Chopra alongside the restoration's world premiere at the Cannes Film Festival 2023; and a 20-page booklet including Shivendra Singh Dungarpur's notes on the restoration and an essay by film scholar Dr. Omar Ahmed.



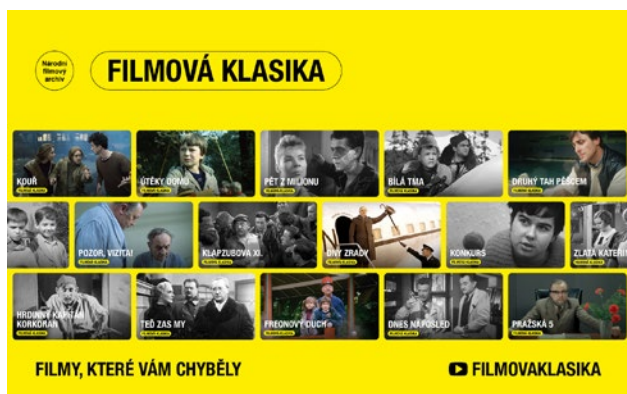
> PARIS CENTRE POMPIDOU – MUSEE NATIONAL D'ART MODERNE

New Publication: Read Frame Type Film

Read Frame Type Film analyzes twenty-four films from the Centre Pompidou collection that bring the written word, in its typographic or handwritten form, to the forefront. Drawing on extensive photographic documentation directly from the filmstrips, it casts a new look on experimental and artists' films from the 1920s to the 1980s. The book itself, co-written by specialists in the moving image, graphic design, and typography, has been designed as an experimental object in which text and images mirror each other.

Enrico Camporesi, Catherine de Smet, Philippe Millot, *Read Frame Type Film*, preface by Robin Kinross, with an essay by Pierre Alferi, designed by SpMillot. MUBI Editions/Éditions du Centre Pompidou, large format, 180 pp. (in English), available May 2025.

More info here: <https://mubieditions.com/products/read-frame-type-film>



Filmová klasika, credit: Národní filmový archiv, Prague

> PRAGUE NARODNI FILMOVÝ ARCHIV

**YouTube Channel Filmová klasika:
Czech Film Heritage Accessible to the Public
Across Generations and Borders**

In December 2024, the Národní filmový archiv launched a new YouTube channel Filmová klasika with the goal of making Czech film heritage easier to access for the public and engaging audiences across generations. The NFA systematically uploads two Czech fiction films per week, focusing on titles that are not commonly available on television or VOD platforms. Within the first month, the channel attracted nearly 14,000 subscribers, and in May 2025, it reached over 29,000 subscribers. The channel is not geo-blocked and English subtitles are provided when available. Through the Content ID system, the NFA can help safeguard the rights of the films available on this channel and many others.

> RIO DE JANEIRO ARQUIVO NACIONAL

In Memoriam: Fátima Taranto

Arquivo Nacional (Brazil) regrets the passing of Fátima Taranto and pays tribute to her career in preserving audiovisual content in Brazil.

Fátima was active in the film society movement during the 1970s and 1980s. She worked at institutions such as Embrafilme, CTAv and Estação Botafogo and played

a fundamental role in training new professionals. She was one of the founders of Brazilian Association for Audiovisual Preservation.

She began working in film conservation at Arquivo Nacional in 2006, and in 2019 she was honoured at the 5th Arquivo em Cartaz festival. Brazilian cinema has lost an essential professional in safeguarding audiovisual heritage.



Reopening of the Cosme Alves Netto auditorium, March 13 2025. Photo: Fábio Souza

> RIO DE JANEIRO CINEMATECA DO MUSEU DE ARTE MODERNA

Renovation of the Cinemateca do MAM Auditorium

Following a temporary closure for the G20 summit held in November 2024, Cinemateca do Museu de Arte Moderna do Rio de Janeiro underwent a renovation of its Cosme Alves Netto auditorium. In partnership with the production company DM Filmes, the projection room was modernized and improvements were made to the technical infrastructure for film exhibition, while maintaining the capability to project in 35mm, 16mm, and Super 8 formats. Among the updates were the installation of a new 4K projector with a KDM-compatible server, an analogue and digital (Atmos) sound processor with 7.1 output, and a new micro-perforated screen with a 1.0 gain. Renovations also included upgrades to the electrical, audio, and lighting systems. This renovation, made possible through public funding from the Paulo Gustavo Law, preserves Cinemateca's ability to exhibit analogue image and sound technologies while enhancing its infrastructure to meet the highest standards of current digital projection.



Renovated nitrate vaults, the George Eastman Museum.

> ROCHESTER GEORGE EASTMAN MUSEUM

Eastman Museum Completes Major Nitrate Facility Renovation

The George Eastman Museum has completed a major renovation of the Louis B. Mayer Conservation Center, the primary storage facility for its nitrate film collection. The multi-phase project upgraded climate control systems, replaced the roof and exterior of the building, improved insulation and energy efficiency, and added three new nitrate film storage vaults. Renovations also included improvements to the facility's shipping areas and film inspection workspaces. These changes provide long-term stability for the museum's extensive nitrate holdings. The project was made possible through generous support from the Packard Humanities Institute, New York State Council on the Arts, National Endowment for the Humanities, the Louis B. Mayer Foundation, and museum trustee H. C. Digby Clements.



Complete Works of Video Art Pioneer Bill Viola to Be Preserved at Eastman Museum

The George Eastman Museum has received a landmark donation of the complete set of master recordings for the moving image artworks of Bill Viola, who passed away in July 2024. A pioneering figure in video art, Viola helped establish the medium as a vital form of contemporary artistic expression, exploring themes of perception, consciousness, and the human experience. Donated by the Viola-Perov Trust, the collection includes over 200 works made between 1972 and 2016 and recorded on magnetic media and 35mm film. The museum will create definitive high-resolution digital masters of each work, preserving Viola's legacy and developing the museum's role in contemporary preservation of video art.



Eastman Museum Completes Restoration of Lost Soviet Masterwork *Moi syn (My Son)*

The George Eastman Museum has completed the preservation and restoration of *Moi syn* [My Son] (1928, Yevgenii Chervikov), a landmark of early Soviet cinema. Long thought to be lost during World War II, the film resurfaced in 2008 when two 16mm reels were discovered at Museo del Cine Pablo Ducrós Hicken in Argentina. A psychologically rich drama that broke from the ideological and aesthetic conventions of its time, *Moi syn* is a rare example of impressionist or even existential cinema of the Soviet 1920s. Restored in collaboration with Museo del Cine Pablo Ducrós Hicken and funded by the Packard Humanities Institute, the project revives a foundational yet nearly forgotten rediscovered work.



> ROME FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA – CINETECA NAZIONALE

Festival: Guardians of Dreams – The Treasures of the Cineteca Nazionale

From March 31st to April 6th in Rome, the Centro Sperimentale di Cinematografia held its first festival, *Guardians of Dreams – The Treasures of the Cineteca Nazionale*. The event featured restored masterpieces, experimental films, and rare archival re-discoveries, including tributes to Elvira Notari, the first female director in Italian cinema history, Leopoldo Fregoli, and Claudio Caligari. Highlights included screenings of newly restored films, among which *Ecce Bombo* by Nanni Moretti and *Sei donne per l'assassino* by Mario Bava. The festival welcomed prominent guests such as Liliana Cavani, Dacia Maraini, Vittorio Cecchi Gori, and Arturo Brachetti, and celebrated the work of CSC alumni. Screenings took place at CSC headquarters, Casa del Cinema, and Spazio SCENA, and were met with an enthusiastic public response.



> SAN FRANCISCO SAN FRANCISCO FILM PRESERVE

Latest Restorations and Premiere

[San Francisco Film Preserve](#) (SFFP) will premiere their restoration of Lewis Milestone's *The Garden of Eden* at Il Cinema Ritrovato, with a newly commissioned score written and performed by Stephen Horne and Frank Bockius. The first restoration completed by SFFP, Maurice Tourneur's *The White Heather*, made its debut at the Museum of Modern Art in January. Sidney Olcott's *You Remember Ellen*, Victor Fleming's *Hula*, and James P. Hogan's *Black Lightning* are [currently being restored](#) by SFFP.

Online Presentations

In January 2025 SFFP began a monthly series of online presentations on topics surrounding film preservation and film history. Attendance is free and open to everyone, but advance registration is required. The most recent edition of Online with SFFP took place on Thursday, June 5, and featured Il Cinema Ritrovato curator Ehsan Khoshbakht discussing the works of Lewis Milestone. Recordings of all previous editions of Online with SFFP can be accessed [here](#).

Kathy Rose O'Regan



Still from footage of Brazil-Belgium football match, 1965.

> SAO PAULO CINEMATECA BRASILEIRA

Canal 100 Project

Through the Audiovisual Collection Preservation and Technological Update project, the Cinemateca Brasileira has resumed the treatment of one of the biggest and longest-running newsreels in the country: *Canal 100* (1957–1986), encompassing almost three decades of weekly records on Brazilian political and cultural life, marked by its memorable football coverage shown in movie theatres across Brazil. Since November 2024, researchers and technicians hired for the project have been exclusively reconstructing the original content of the newsreel's editions, cataloguing all film and non-film documentation to preserve historically contextualized images and sounds from a collection originally composed of approximately 22,000 reels in 35mm and 16mm.

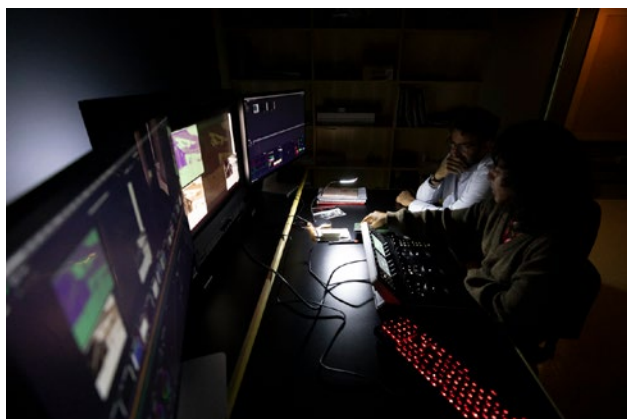
FAPESP Thematic Project

The Cinemateca Brasileira, through a partnership with the School of Communication and Arts of the University of São Paulo, is presenting the first results of the project *Audiovisual, History and Preservation: The Role of Brazilian Cinema and Television Newsreels in the Construction of Memory (1946–1974)*, coordinated by Prof. Dr. Eduardo V. Morettin and sponsored by FAPESP. The project combines historical research and audiovisual preservation of the TV Tupi collection, Brazil's first broadcaster. With unquestionable value in

the 75-year history of Brazilian television, 2,020 television newsreels in 16mm have already been processed, recovering early methods of news production and circulation, and contributing in an unprecedented way to the reinterpretation of the social memory of the 1950s and 1960s shaped by television journalism.

Vaults Modernization

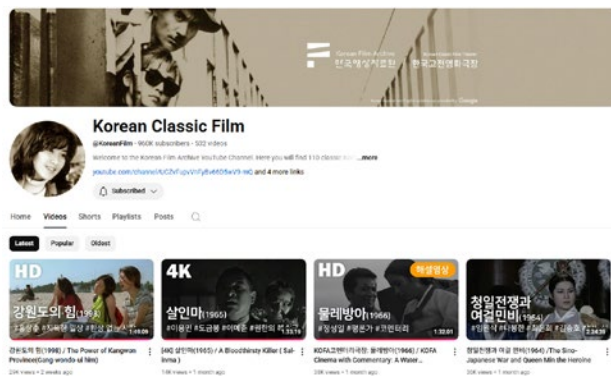
With financial support from some of its private benefactors, the Cinemateca Brasileira undertook a comprehensive modernization of the climate control systems in its main vaults throughout 2024. More than two decades had passed since the completion of its main building, and maintaining the previously installed water-based chiller system had required significant effort. This system was replaced with a more efficient and environmentally sustainable Variable Refrigerant Flow (VRF) system, capable of attaining optimal temperature and relative humidity levels (5°C and 35%, respectively).



Andrés Levinson working as part of his internship at the Cinemateca Brasileira.

FIAF Internship Fund – Reconstruction of *Silêncio Branco*

In May 2025, the Cinemateca Brasileira welcomed Mr. Andrés Levinson from the Museo del Cine Pablo Ducros Hicken for a short-term internship. Thanks to a grant from the FIAF Internship Fund, Mr. Levinson was able to undertake, on an intensive basis, the initial stages of a reconstruction project for the documentary feature *Silêncio Branco* (1964, Geraldo Junqueira), produced by the Brazilian company Vera Cruz with the support of the Argentine Antarctic base. Mr. Levinson's activities at the Cinemateca Brasileira involved film inspection, comparison, and scanning, which led to valuable insights and prospects for the next phases of the project.



> SEOUL KOREAN FILM ARCHIVE

KOFA's YouTube Channel

Korean Film Archive (KOFA)'s official YouTube channel, Korean Classic Film, has surpassed 550 million cumulative views.

To lower the barrier to accessing classic Korean cinema and to highlight its historical and cultural value, KOFA launched this channel to offer free streaming of Korean classic films that are often difficult to find on OTT platforms.

Since the upload of *Bloodline* (1963), directed by Kim Soo-yeong, in 2012, the channel has made around 200 films available to the public and currently has over 960,000 subscribers.

All content is freely accessible, with English subtitles available for international audiences. Selected titles also offer multilingual subtitles, including Indonesian, Malay, Vietnamese, Thai, Arabic, Japanese, French, and Italian.

Watch now on KOFA's official YouTube channel, [@KoreanFilm](#).



Oldham Theatre, Asian Film Archive.

> SINGAPORE ASIAN FILM ARCHIVE

20th Anniversary Celebrations of the Asian Film Archive

Celebrating its 20th anniversary, the Asian Film Archive (AFA) stands as a vital guardian of Asia's rich cinematic heritage. Since its founding in 2005, AFA has preserved and championed the region's diverse voices, from classic masterpieces to bold contemporary works. Through restorations, screenings, exhibitions, education, and global collaborations, it has brought Asian stories to international audiences, fostering cross-cultural dialogue and appreciation. This milestone marks not only two decades of dedication to film preservation but also a renewed commitment to safeguarding Asia's dynamic and evolving screen cultures for future generations. Visit us at asianfilmarchive.org



The renovated headquarters of the BNFA.

> SOFIA BULGARIAN NATIONAL FILM ARCHIVE

New Digitization Centre Launched in Renovated Headquarters

In December 2024, under the Bulgarian Recovery and Resilience Plan (RRP) ref. C11.I7 "Digitization of museum collections, libraries and archives", the Bulgarian National Film Archive launched a fully equipped Digitisation and Data Centre on its premises, renovated with financial support from the Ministry of Culture.

The RRP investment of €4,044,029, supported by NextGenerationEU, is the result of our long-term strategy for internal digitization and restoration of Bulgarian film heritage.

A newly appointed staff of 10 employees work with a new MMT ultrasound film cleaner, three film scanners (MWA Spinner 2, DFT Polar and Blackmagic Cintel), five workstations for digital restoration and colour corrections, Supermicro servers and a Spectra Logic LTO Library.



Eva Bergquist (the author of the inquiry) presents her findings to Parisa Liljestrand, Minister of Culture. Photo: Ninni Andersson, Government Offices.

> STOCKHOLM SVENSKA FILMINSTITUTET

Proposals from the Government Inquiry of Sweden's National Film Policy

In January last year, the government initiated an independent inquiry on Sweden's national film policy (see news item in FBO #28), and in March 2025 the inquiry presented its findings to the government. The inquiry emphatically states that public money should support national film production and ensure the safeguarding of film heritage. Some changes to raise more money for film production is promoted, and the inquiry also advocates for a national preservation centre which would include not only the collections of the Swedish Film Institute but also of other major players like the National Library and the public broadcasting corporation, Sveriges Television. Finally, the inquiry suggests that the Swedish Film Institute should be the repository of legal deposit of new born-digital cinematographic works.

The results of the inquiry were well received by the government, the Swedish Film Institute and the industry, but when and if its suggestions of revising the national film policy will come into effect remains to be seen.

Jon Wengström, Senior Curator



The marathon screening of all ten films from the Walker series promises an audacious experiment: a 10-hour overnight odyssey with Tsai himself present. Photo: TFAI

> TAIPEI TAIWAN FILM AND AUDIOVISUAL INSTITUTE (TFAI)

Footprints of the Walker: Marathon Screening Event

On May 3rd, TFAI collaborated with Tsai Ming-liang on Footprints of the Walker, a marathon screening of 10 films lasting 10 hours — TFAI's first-ever overnight event. Lee Kang-sheng appeared and walked slowly under the gaze of the audience. Anong Hounghueangsy sang with deep emotion, while Tsai improvised a song during *Sleepwalk*, turning the screening into a live performance. Tsai also shared how discovering classic films at the Taipei Film Archive (now TFAI) shaped his artistic journey.

Searching and Repatriating Pre-1960s Film Footage of Taiwanese Indigenous Peoples

Taiwan Film and Audiovisual Institute calls on global film archives to help locate and return early footage of Taiwan's Indigenous peoples, especially pre-1960s films. Often shot by colonial powers including colonial governments, researchers, missionaries, and visiting filmmakers. These films reflect external perspectives and lack Indigenous consent or context. Repatriating these materials is key to empowering Indigenous communities to reclaim their histories, tell their own stories, and preserve cultural memory through respectful and collaborative film practices.

TFAI Open Museum Continues to Expand its Content

To celebrate International Museum Day 2025, the TFAI has released a wealth of new content on its [TFAI Open Museum](#) platform. This includes nearly 2,000 newsreels produced by the Taiwan Film Culture Company (TFCC) between 1970 and 1973, along with a series of oral history interviews commemorating the 40th anniversary of the Taiwan New Cinema movement, featuring career reflections from industry veterans. Through digital preservation, audiovisual documentation, and open access, this release showcases the museum's role in safeguarding cultural memory and promoting public knowledge, advancing the core values of sustainable cultural preservation and public accessibility.

New Restorations

TFAI returned to the Far East Film Festival (FEFF) in April with a showcase of restored works, featuring the international premiere of *The Story of a Small Town* by director Lee Hsing, which was one of the most technically demanding projects the team has ever undertaken. In addition, a special Tribute to Pai Ching-ji, premiering three of the iconic director's newly restored classics: *Lonely Seventeen* (1968), *Accidental Trio* (1969), and *Good Bye! Darling* (1970).



The Woman of Wrath 40th Anniversary Restored Edition (Blu-ray), directed by Tseng Chuang-hsiang

New Release: *The Woman of Wrath* 40th Anniversary Restored Edition (Blu-ray)

The film explores class issues and gender dynamics in traditional rural Taiwan. This adaptation sparked both controversy and eager anticipation, attracting prominent filmmakers from the Taiwan New Cinema movement to join the project.



Film storage room at the Conservation and Research Centre of the Toulouse Cinémathèque © Jean-Jacques Ader

> TOULOUSE LA CINEMATHEQUE DE TOULOUSE

Renovation of the Conservation and Research Centre in Balma

La Cinémathèque de Toulouse, under the supervision of the Haute-Garonne Departmental Council, will soon undertake major extension and adaptation work on its Conservation and Research Centre in Balma. This significant project is set to begin in February 2026, with completion scheduled for the first half of 2028.

The changes will involve relocating items, which will require repackaging, re-labelling and updating the database. All items must be stored in their original location by 15 December 2025 at the latest.

Consequently, access to silver film copies at La Cinémathèque de Toulouse will close on 1 November 2025 and remain closed for the duration of the works.

[fr]

Travaux d'extension et d'adaptation du Centre de conservation et de recherche à Balma

La Cinémathèque de Toulouse entreprendra bientôt, sous la maîtrise d'ouvrage du Conseil départemental de la Haute-Garonne, d'importants travaux d'extension et d'adaptation de son Centre de conservation et de recherche, situé à Balma. Ce vaste chantier débutera en février 2026, avec une livraison prévue pour le premier semestre 2028.

Ces aménagements comporteront des déplacements de copies et entraîneront donc du reconditionnement, de l'étiquetage et la mise à jour de la base de données. Tous les éléments devront être rangés dans leur emplacement au plus tard le 15 décembre 2025.

Par conséquent, la Cinémathèque de Toulouse fermera l'accès aux copies film sur support argentique à partir du 1^{er} novembre 2025 et cela pour toute la durée des travaux.

[es]

La Cinémathèque de Toulouse, bajo la dirección del Consejo Departamental de la Haute-Garonne, emprenderá próximamente importantes obras de ampliación y adaptación en su Centro de Conservación e Investigación, ubicado en Balma. Este ambicioso proyecto comenzará en febrero de 2026, con una entrega prevista el primer semestre de 2028.

Estas obras implicarán el traslado de copias y, así como el reacondicionamiento, etiquetado y la actualización de la base de datos. Todos los elementos deberán ser debidamente almacenados en sus áreas correspondientes a más tardar el 15 de diciembre de 2025.

En consecuencia, el acceso a las copias analógicas de la Cinémathèque de Toulouse se suspenderá desde el 1 de noviembre de 2025 hasta el fin de las obras.



> VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

New Publication on VALIE EXPORT

How to Do Things with VALIE EXPORT, edited by Katharina Müller, Eszter Kondor and Michael Loebenstein, is dedicated to one of the most radical and significant audiovisual artists of the twentieth and twenty-first centuries and focuses on her cinematic work as a universe of options for action, and as a visionary springboard for perceiving and reshaping a society riddled with patriarchal structures. The authors of the book have taken up the editors' invitation to look back at individual works by VALIE EXPORT and reflect on ways to transpose them into the present and on their political potential. This Spector Books publication is available in German and English.

Filmmuseum LAB: A New Location for the Collections

In spring 2025, the Austrian Film Museum entered a new era when it moved to a new purpose-built conservation centre in the third district of Vienna. The Filmmuseum LAB offers 1,500m² of climate-controlled storage for film and film-related materials, plus a robotic system and fibre network for our digital collections. A “living archive” and “artistic laboratory”, the building will also serve artists and creators, researchers, curators, and other public and non-profit organizations as a centre of expertise for studying, conserving, and digitizing film in Vienna. For the first time, the site will also provide the appropriate conditions for some of the training and continuing education programmes offered by the Film Museum in collaboration with national and international partners.

[Read more here](#)

Michael Loebenstein

03 News from the Executive Committee



The EC at work at the Cinémathèque québécoise. Photo: Mikko Kuutti.

> April 2025 Meeting of the Executive Committee

The outgoing FIAF Executive Committee held its last meeting at the Cinémathèque québécoise in Montreal on 26 and 27 April 2025, just before the start of the FIAF Congress.

After assessing the applications for FIAF affiliation received before the meeting, the EC decided to admit five new FIAF Associates: San Francisco Film Preserve, Film Preservation Society (Los Angeles), Archives nationales de France – Mission archives audiovisuelles (Paris/Pierrefitte-sur-Seine), Cimatheque (Cairo), and CTAvis – Centro Técnico Audiovisual (Rio de Janeiro). This brings the number of active FIAF affiliates to a new all-time record of 184 (97 Members and 87 Associates). The EC also unanimously voted to endorse the application of Arsenal – Institut für Film und Videokunst e.V. (Berlin) for an upgrade to Member status, and the nominations of Elaine Burrows, Gregory Lukow and Paolo Cherchi Usai to become FIAF Honorary Members. These decisions were ratified by the General Assembly a few days later.

The EC thoroughly discussed the effect of the ongoing political situation in the U.S. on American affiliates, and how FIAF might be able to support them.

The EC heard an update on the results of the 2022 Statistical Survey, which are soon to be finalized and made available to the FIAF community, and voted to make the survey mandatory every five years – the next survey being due in 2027. An update on the FIAF Code of Ethics revision project was also shared; as the revised

version had now been finalized, the EC agreed to pass it to a vote via a secret ballot at the General Assembly.

FIAF's Treasurer Cecilia Cenciarelli then presented FIAF's financial results for 2024, the revised budget for 2025, and the initial 2026 budget. She noted a lower deficit in 2024 than projected, highlighting with great satisfaction that there had been very few unpaid fees from affiliates in 2024. She also showed the positive impact that the increase in the fees' amount would have on FIAF finances from 2025 onwards. At the end of the meeting, the EC voted to approve the revised 2025 budget and the initial 2026 budget.

The Senior Administrator reported on recent personnel changes at the FIAF Secretariat, namely the departure of Archival Assistant Barbara Robbrecht and the recruitment of Editorial Assistant Clare Healy. He also reminded the EC of Administrative Assistant Christine Maes's upcoming retirement in August.

Reports on the work of the three FIAF Commissions were then presented by the interlocutors for the Technical Commission and Programming and Access to Collections Commission, as well as by Adelheid Heftberger, Head of the Cataloguing and Documentation Commission. Rutger Penne discussed recent changes within and activities of the Periodicals Indexing Project and the upcoming launch of the new version of the *Treasures from the Film Archives* database.

The EC discussed the upcoming presentation of the 2025 FIAF Award to philanthropist David Woodley Packard. The Senior Administrator then reported on the Training & Outreach Programme, highlighting the recent appointment of Lisabona Rahman as Programme Coordinator. Drika de Oliveira and Caroline Fournier, coordinators of the FIAF Gender Observatory, announced that they would soon launch a survey on gender policies within FIAF-affiliated institutions. The EC then turned its attention to FIAF's many publications, including the *Journal of Film Preservation*, whose new editor Oliver Hanley had recently produced his first issue as sole editor. The Senior Administrator was pleased to share that all FIAF Members had submitted their Annual Reports for 2024, although the situation was, as always, not the same for Associates. The EC also discussed the recently

launched *Film Atlas* and the *Home Movies Handbook*, whose publication is forecast for 2026.

The Senior Administrator briefly reported on the work of the CCAAA, including its plans to incorporate as an association in Belgium, and the upcoming 20th anniversary of World Day for Audiovisual Heritage. The EC also heard updates from representatives of the regional groups ACE, SEAPAVAA and CLAIM.

The final topic for discussion was upcoming FIAF Congresses. After hearing an update on the final preparations for the 2025 Congress in Montreal, the EC discussed a proposal received from the Cinémathèque marocaine in Rabat to host the 2026 Congress. Recognizing the strength of the proposal, the EC decided to endorse it for ratification at the General Assembly. A report on ongoing preparations for the 2027 Congress in Berlin was then presented, followed by a proposal from the Euskadiko Filmatagia / Filмотека Vasca in San Sebastián to host the 2028 Congress, which the EC unanimously supported.



All members of the new FIAF EC (except Cecilia Cenciarelli) after their election.

> Election of a new Executive Committee

On May 2, the second day of the 2025 FIAF General Assembly in Montreal, a new Executive Committee was elected. The three existing EC officers – Peter Bagrov (President), Tiago Baptista (Secretary-General) and Cecilia Cenciarelli (Treasurer) – ran uncontested for their roles and were each re-elected for another two years. Following the retirement of Paula Félix Didier (Museo del Cine Pablo Ducros Hicken, Buenos Aires) and Shivendra Singh Dungarpur (Film Heritage Foundation, Mumbai) as EC members representing Associates, and

the resignation of Ellen Harrington as EC member representing Members in 2024, there was room for some fresh faces in the EC.

The General Assembly voted to elect the following colleagues to represent Members on the EC: Sanchai Chotirosseeranee (Film Archive – Public Organization, Bangkok); Caroline Fournier (Cinémathèque suisse, Lausanne); Arike Oke (BFI National Archive, London); Elisa Jochum (Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin); Heather Linville (Library of Congress – National Audio-Visual Conservation Centre, Culpeper); György Raduly (National Film Institute Hungary – Film Archive, Budapest); and Stefanie Schulte Strathaus (Arsenal – Institut für Film und Videokunst, Berlin). The following colleagues were also chosen to represent Associates: Ricardo Cantor Bossa (Cinemateca de Bogotá, Bogotá); Drika de Oliveira (Cinemateca do Museu de Arte Moderna, Rio de Janeiro); and Léonce Tira (Cinémathèque Africaine de Ouagadougou – FESPACO, Ouagadougou). With all continents except Australasia represented, this is FIAF's most geographically diverse committee to date, and is the second ever EC in which women outnumber men, continuing a trend from the previous mandate.

> First Meeting of the new Executive Committee

The new Executive Committee held its first meeting via videoconferencing on 23 May. As is the rule during the first meeting of a newly elected EC, the meeting appointed the EC's Vice Officers. Sanchai Chotirosseeranee was appointed FIAF's Vice President, Caroline Fournier as Vice Secretary-General, and Arike Oke as Vice Treasurer. The EC also appointed interlocutors for each of the three FIAF Commissions: Caroline Fournier retained her role as interlocutor for the Technical Commission, while the other two Commissions were each appointed new interlocutors: Cecilia Cenciarelli for the Cataloguing & Documentation Commission, and György Raduly for the Programming and Access Collections Commission.

> Next Meeting of the new Executive Committee

The next EC meeting will take place at the Cineteca di Bologna in Bologna on 1 & 2 December 2025.

04 News from the Secretariat



FIAF's team in Brussels on Barbara's last day in the office.

> FIAF Staff and Office

There were significant changes in the FIAF Secretariat earlier this year. **Barbara Robbrecht** left us on 10 March, following the end of her contract as our Archival Assistant. Over the last three years, she had done a great job organizing and cataloguing at item level almost 600+ boxes of our Historical Archive. We were glad to learn that she almost immediately found a new job as archivist at the Université libre de Bruxelles.

Our new full-time Editorial Assistant **Clare Healy** started in March too, initially on a one-year, renewable contract. Originally from Dublin but currently based in Brussels, Clare holds a bachelor's in English Literature and French from Trinity College Dublin and a master's in English Linguistics and Literature from KU Leuven. She has previously worked as a production editor for the travel publisher *Lonely Planet* and as an internal communications officer for the humanitarian organisation Médecins sans Frontières. She founded and co-edits the literary and visual arts magazine *Profiles*, partially funded by UNESCO and Dublin City Council.

Over the last three months, she has already made a huge difference to the work of the FIAF Secretariat and of the Periodicals Indexing Project. She was immediately involved in the editorial work for the April 2025 issue of the *Journal of Film Preservation* (see also our *JFP* Editor's report elsewhere in this issue) and has actively contributed to this issue of the *FBO*, she helped prepare the Montreal EC meeting and General Assembly, and



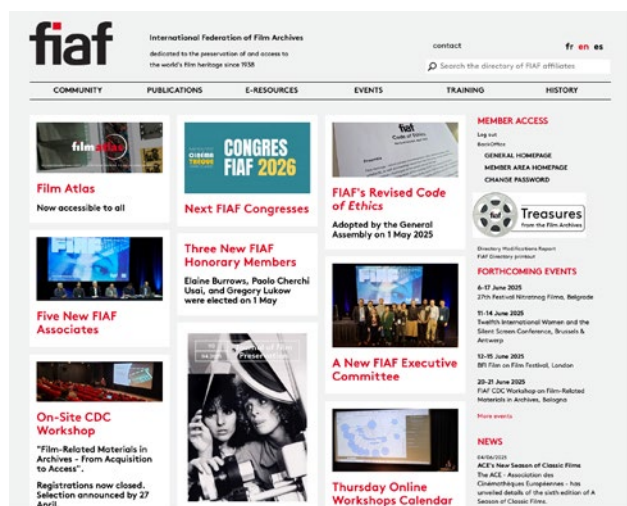
Rutger Penne with FIAF's new Editorial Assistant Clare Healy at the FIAF Secrétariat.

she is fast becoming an excellent indexer for the P.I.P. She attended the Montreal Congress, where she could be introduced to the FIAF community.

In addition to these changes, our part-time Administrative Assistant Christine Maes, who has been working for FIAF in 2014, will retire at the end of August. We will not decide until the end of the year whether to look for a replacement for her post.

FIAF still works with an amazing team of freelance, project-based collaborators: Nicola Mantzaris (P.I.P. Associate Editor), Jean-Pascal Cauchon (FIAF, Film Atlas, and CCAAA websites developer); Lisabona Rahman (our new Training & Outreach Coordinator); Oliver Hanley (*JFP* Editor); Lara Denil (graphic designer); Aymeric Leroy and Itziar Gomez-Carrasco (translators); Catherine A. Surowiec (copyeditor); Julia Welter (*Treasures* Data Editor); Paul Duchesne (*Treasures* Database Developer); Margaux Chalançon and Tom Cabot (Film Atlas).

Our thanks go to Camille Blot-Wellens (Revision of the *FIAF Code of Ethics*) and Anna Briggs (*Home Movies Handbook* project) who recently ended their freelance contracts with us on these projects.



> 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 FIAF initiatives and other important forthcoming events of the film heritage sector, and share important news. The website has also become an essential tool to manage online registrations for all FIAF events, as well as our regular online surveys and our General Assembly's electronic voting.

The 2023 General Assembly in Mexico City decided that the publication of a print version of the *FIAF Directory* every other year should be discontinued, for economic and environmental reasons. The *FIAF Directory* has of course remained available via a search engine on the FIAF website. However, some members of the FIAF community expressed a wish to have the full listing of FIAF affiliates' contacts made available at regular intervals as a PDF file. What we have now introduced, with the help of our web programmer, is even better. Logged-in members of the FIAF community can now download a PDF file of the full *FIAF Directory* (with the same layout as the old printed version) based on the up-to-date Directory. The PDF file can be downloaded on the online [FIAF Directory webpage](#).

A recent statistical analysis of the FIAF website usage enabled us to determine what pages of our website are the most popular. After the homepage, the most visited webpages are the online [FIAF Directory](#), the *Treasures from the Film Archives* search engine (which is current-

ly moving to the new *Treasures* website, making the search engine on the FIAF website soon redundant), information about the [next Congresses](#), the [forthcoming events](#) listing, and perhaps more surprisingly, the page listing the main [academic courses](#) on audiovisual archiving, curating, and programming worldwide. Other popular features on the FIAF website include the annual FIAF Programming Winter School, the scanners list, the glossaries of [technical](#) and [filmographic](#) terms, the list of [Film/AV Collections of FIAF Affiliates Online](#), and the FIAF [Programming Game](#), introduced during the COVID pandemic (over 300 contributions so far and still going).

> FIAF Affiliates' Annual Reports

Affiliates' Annual Reports for the year 2024 were received from all Members (96 out of 96), but from only just over half of our Associates, even though it is a statutory obligation for all affiliates. Remember that all [Annual Reports of the last 14 years](#) are available in the member area of the FIAF website, while [historical Annual Reports](#) are available to all in the historical section of the website.



James Layton and Crystal Kui presented *Film Atlas* to the FIAF General Assembly in Montreal on 1 May 2025.

> Film Atlas

We are happy to announce the official release of *Film Atlas* (www.filmatlas.com) – a new publication documenting the history of film as a physical medium. The site is now freely accessible to everyone without password protection.

After being introduced to the FIAF community during the Montreal General Assembly on 1 May, *Film Atlas* was launched at the [Nitrate Picture Show](#) in Rochester

on 29 May with a presentation by James Layton and Crystal Kui of the *Film Atlas* team, and project authors Kirk McDowell and Amanda McQueen. This will be followed by a [European launch at Il Cinema Ritrovato in Bologna](#), Italy on 24 June with Margaux Chalançon (*Film Atlas*) and Christophe Dupin (FIAF), joined by project authors Ariel Rogers and Louisa Trott.

Film Atlas is a collaboration between FIAF and the George Eastman Museum, with generous funding provided by the Louis B. Mayer Foundation. This encyclopaedic online resource pairs high-resolution imagery with scholarly essays to document the history of film as a physical medium from the dawn of cinema to the present. Facilitated by collaboration between international archives, this dynamic reference, research and teaching tool will offer a comprehensive visual guide to every motion picture film format, soundtrack, 3-D, and colour process ever invented.

At this time, the website features 129 newly-commissioned essays – about a quarter of all planned essays – as well as over 1,000 illustrations, and will continue to grow as more essays are delivered. We plan to document at least 650 formats and processes over the project's multi-year duration, with around 200 different authors from over 25 countries. The anticipated completion date for the project is currently 2032.

> Home Movies Handbook

This other collective editorial project, co-led by Brian Meacham and Haden Guest, receives funding from FIAF, via the Eileen Bowser Memorial Fund. It will result in the publication of a guide to the acquisition, cataloguing, access and preservation of home movies, accessible both in electronic form and via a limited print run, like the recent [Share That Knowledge](#) and [Disaster Handbook](#). The project has made good progress in the last year, thanks in particular to Anna Briggs' coordinating work and the hard work of our many international contributors. All texts are due to be ready for design phase and printing by the end of the year. It is expected that the book will be finalized and launched next spring.

> FIAF Historical Archive and History Book Project

Before she left FIAF in March, our Archival Assistant Barbara Robbrecht prepared detailed instructions for our web programmer to improve the search functionalities of the FIAF Historical Archive's [catalogue search engine](#). These improvements will be implemented in the next few weeks.

Christophe Dupin will deliver a keynote presentation entitled "The FIAF Historical Archive: Documenting the First 90 Years of the Film Archive Movement" as part of the FIAF Cataloguing and Documentation Commission Workshop on "Film-Related Materials in Archives – From Acquisition to Access" in Bologna on 20-21 June.

As for the long-awaited FIAF History Book Project, the appointment of our new Editorial Assistant Clare Healy should help us speed things up in the next few months. We hope that the majority of the thematic chapters of the planned book will be finalized by the beginning of 2026.

The International Federation of Film Archives
and the George Eastman Museum
are pleased to announce

film atlas

www.filmatlas.com

An interactive visual guide to every motion
picture film format, soundtrack, 3-D and color
process ever invented

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05 Journal of Film Preservation



On 16 April 2025, *JFP* issue no. 112 was published electronically on the [Calameo platform](#), with copies of the print edition being sent out to FIAF affiliates, Supporters, and subscribers shortly thereafter.

This issue was the first to be realized from start to finish under my stewardship as editor and contains 15 articles, nine book reviews (including reviews of two FIAF publications, *The FIAF Disaster Handbook* and *Share That Knowledge!*), three DVD/Blu-ray reviews, as well as obituaries of two recently departed FIAF colleagues (Robert Rosen, former director of the UCLA Film & Television Archive, and René Beauclair, former head of the Documentation Center at the Cinémathèque québécoise and a long-time member of FIAF's Cataloguing and Documentation Commission).

In addition to the contributions to the regular sections, *Open Forum*, *Archives at Work* and *History*, issue no. 112 includes the first in a two-part special dossier series drawing on selected contributions to the Symposium of the 2023 FIAF Congress in Mexico City, "Women, Cinema, and Film Archives". The first dossier collects eight case studies focusing on the work being done to preserve, study, and promote the heritage of women filmmakers and filmmaking collectives in Mexico, Lebanon, Argentina, the Netherlands, Taiwan, Uruguay, Switzerland, and Venezuela.

As I write this, preparations for the next *JFP* issue no. 113, due to be published in October/November 2025, are in full swing. This issue will include the second in our two-part special dossier series based on the "Women, Cinema, and Film Archives" Symposium, which consists of seven articles that collectively highlight the work of women film archivists past and present with case studies from Germany, Ireland, Colombia, France, Italy, Brazil, and the Republic of Korea.

Since my appointment last summer, another fresh face has joined our motley *JFP* crew in the form of the FIAF Secretariat's new editorial assistant Clare Healy. Clare's arrival in March came just in time to help us see issue no. 112 through to completion in the final, intense weeks of preparation and production, and she immediately proved herself an invaluable asset thanks to her linguistic skills and experience in the world of publishing.

My thanks go, once again, to all those colleagues from within FIAF and the wider AV preservation community whose contributions as authors and reviewers have made – and continue to make – the *JFP* what it is.

Mes remerciements vont, une fois de plus, à tous les collègues de la FIAF ou de la communauté de la préservation audiovisuelle au sens large, dont les contributions en tant qu'auteurs et réviseurs ont fait – et continuent de faire – du *JFP* ce qu'il est.

Mi agradecimiento, una vez más, a todos los colegas de la FIAF o de la comunidad de preservación audiovisual en general, cuyas contribuciones como autores y revisores han hecho y siguen haciendo del *JFP* lo que es.

Oliver Hanley, Editor, *Journal of Film Preservation*

06 News from the P.I.P.



Clare Healy and Nicola Mantzaris at the closing reception of the 2025 FIAF Congress in Montreal, 2 May 2025.

Staff Changes

FIAF hired a new full-time **Editorial Assistant** following a rigorous recruitment process carried out in December 2024. Clare Healy started officially on 10 March 2025 and she will partially work for the FIAF Secretariat (80%) and the P.I.P. (20%). Clare is taking over the indexing of several French-language journals and also takes care of handling incoming print journals in the Brussels office.

We also decided to increase the working hours of **Associate Editor** Nicola Mantzaris. She is now working 30 hours per week (instead of 20 hours per week in 2024). This is no problem taking into account the healthy financial situation of the P.I.P. and is also necessary due to an increasing workload.

Development of a New Indexing Database

An important challenge for the near future is the development of a new database system for the P.I.P. Our current web-based indexing system was developed in 2006 and obviously needs some updating in line with recent software developments. The new system will be developed and customized to our needs by our publication partner IVS, who also designed the current system. Initially development work was supposed to start in August 2024 but because of unexpected problems the schedule was pushed forward to May 2025.

Since we are planning to merge several terms in the new database, Nicola and I are currently revising the television corporate name headings after finishing a complete revision of the television subject thesaurus. We are also cleaning up a lot of duplicates in the database.

Inclusion New Journals

We regularly add new journals to our list of indexed titles. This is an overview of the new journals which we added over the last two years:

- Arts (Turkey)
- Avventura, L' (Italy)
- Comparative Cinema (Spain)
- Décadrages (France)
- Dicine (Mexico)
- Eastern European Screen Studies (UK)
- International Journal of Disney Studies (UK)
- Metropolis (Hungary)
- Northern Lights: Film & Media Studies Yearbook (UK)
- Notebook (USA)
- Septième Obsession, La (France)
- Valle dell'Eden, La (Italy)

Rutger Penne
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07 News from the Commissions



Launch of the new version of *Treasures* at the 2025 FIAF Congress in Montreal.

> Cataloguing and Documentation Commission (CDC)

Treasures from the Film Archives Database

A small group of testers provided initial feedback on the new Treasures platform, focusing primarily on improvements to the user interface and title formatting. Over 10,000 new matches each with IMDb and Wikidata, and 6,000 with EIDR, have been established. These external identifiers are available to download for contributing archives to support local system integration and future disambiguation efforts.

A major focus has been the automation of data donation processing. Database Developer Paul Duchesne created a dedicated ETL pipeline to replace VOID's manual upload tool, enabling the efficient integration of large-scale donations by transforming and validating incoming data against a JSON schema. This infrastructure supports both comprehensive imports and future incremental updates.

Five initial data exports have been uploaded to the production platform. Work continues on integrating further donations and resolving duplicate work and agent records.

In February 2025, the FIAF Treasures team presented recent developments and the new upload workflow during a FIAF Thursdays Workshop attended by representatives from 15 member archives. Additional outreach and training activities are planned later in 2025.

The new version of the *Treasures from the Film Archives* database was officially launched at the 2025 FIAF Congress in Montreal. Following the congress, all FIAF affiliates with access to the member-area of the FIAF website received an invitation email to access the new Treasures site, available at fiافتreasures.org.

Data Editor and Archives Support Agent Julia Welter has continued to expand outreach to 35 archives, offering support for data contributions. Several archives are actively preparing new exports. Outreach will continue throughout 2025, focusing on both existing and new contributors to enhance regional representation and improve the database's coverage and reliability.



Workshop in Mexico City: "From Cataloguing to Comprehensive Meta- Description of Moving Image Resources", 8 to 11 September 2025

In June, as part of a new training and updating strategy that has been prepared for the Latin American region, the FIAF Cataloguing and Documentation Commission, the Cineteca Nacional de México and the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM) will launch the call to attend the Course-Workshop "From Cataloguing to Comprehensive Meta-Description of Moving Image Resources". This training is aimed at cataloguers and interested personnel who collaborate in the processes related to the documentary and descriptive organization of moving image resources in the different film and audiovisual archives of the region. This workshop will be held at the Cineteca Nacional de México, from 8 to 11 September 2025. The training will be given by

Circe Sánchez González (CDC member), with the special participation of Natasha Fairbairn (British Film Institute, CDC member, and main author of the *FIAF Manual on Cataloguing Moving Images*) and Adelheid Heftberger (Bundesarchiv, Berlin, Head of the CDC). In addition, three other members of the CDC will be participating in keynote lectures that will be broadcast via livestream with simultaneous translation into Spanish. This training (the first of a series of courses on different topics) seeks to open forums for meeting, analysis and debate to improve and strengthen the essential processes within the life cycle of moving image resources, as a fundamental part of the world's cultural heritage.

[es]

**Curso-taller en Ciudad de México:
"De la catalogación a la metadescripción integral
de recursos de imágenes en movimiento",
8-11 de septiembre de 2025**

Como parte de una nueva estrategia de capacitación y actualización que se ha preparando para la región hispanoamericana, la Comisión de Catalogación y Documentación de la FIAF, la Cineteca Nacional de México y la Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM), lanzaremos en junio la convocatoria para asistir al Curso-Taller "De la catalogación a la metadescripción integral de recursos de imágenes en movimiento". Esta capacitación está dirigida a los catalogadores y personal interesado que colaboran en los procesos relativos a la organización documental y descriptiva de los recursos de imágenes en movimiento en los distintos archivos fílmicos y audiovisuales de la región. Este curso-taller será presencial con sede en la Cineteca Nacional de México, del 8 al 11 de septiembre de 2025. La capacitación será impartida por Circe Sánchez González (miembro de la CDC), con la participación especial de Natasha Fairbairn (British Film Institute, miembro de la CDC, y autora principal del Manual FIAF de Catalogación de Imágenes en Movimiento) y Adelheid Heftberger (Bundesarchiv, Berlin, directora de la CDC). Además, se tendrá la participación de tres integrantes más de la FIAF-CDC, quienes impartirán conferencias magistrales que serán transmitidas vía *livestream* con traducción simultánea al español. Con esta capacitación (primera de una serie de cursos que versarán sobre distintas temáticas), se busca abrir foros de encuentro, análisis y debate para mejorar y fortalecer los procesos

sustantivos dentro del ciclo de vida de los recursos de imágenes en movimiento, como parte fundamental del patrimonio cultural del mundo.

The FIAF Treasures team can be contacted at treasures@fiafnet.org.

Adelheid Heftberger
cdc@fiafnet.org

Members of the CDC:

Adelheid (Heidi) Heftberger, Bundesarchiv, Berlin (Head); Anna Fiaccharini, Fondazione Cineteca di Bologna (Deputy Head); Natasha Fairbairn, BFI National Archive, London; Rutger Penne, P.I.P., Brussels (Ex-officio); Circe Itzel Sánchez González, UNAM, Mexico City; Mats Skärstrand, Swedish Film Institute, Stockholm; Elżbieta (Ela) Wysocka, Filмотека Narodowa – Instytut Audiowizualny, Warsaw; Murchana Borah, Film Heritage Foundation, Mumbai; and Paul Duchesne, National Film and Sound Archive of Australia, Canberra.



> Technical Commission (TC)

Fundamental Archiving Resources Toolkit

The FIAF TC unveiled the Fundamental Archiving Resources toolkit at the Montreal Congress, which was followed by a Thursday workshop with 33 participants, covering cataloguing fundamentals with Murchana Borah, and the FAR project with Caroline Fournier and Camille Blot-Wellens.

Photochemical Film Labs List

Tiago Ganhão is looking into the [photochemical film labs list](#) which is currently on the FIAF website, and will work on an updated version with Julia Mettenleiter of the AMIA Preservation Committee.

Membership Changes

The commission welcomed new members Elena Nepoti and Sreya Chatterjee, after their approval by the EC, and we thanked departing members Kieron Webb, Ulrich Ruedel and Camille Blot-Wellens for their many years of service to the TC. We are speaking with Lisabona Rahman about ways to connect the work of the TC to the Training and Outreach Programme more closely, as there is a desire in the community for more training around lab processes in particular. Many of the TC members will be in Bologna, so look for us there.

Anne Gant
tc@fiafnet.org

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; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Sreya Chatterjee, HTW- University of Applied Sciences, Berlin; and Elena Nepoti, BFI National Archive, London/Berkhamsted.



> Programming and Access to Collections Commission (PACC)

Workshops on Programming Today

PACC has recently used multiple opportunities to publicly discuss the issues surrounding programming today.

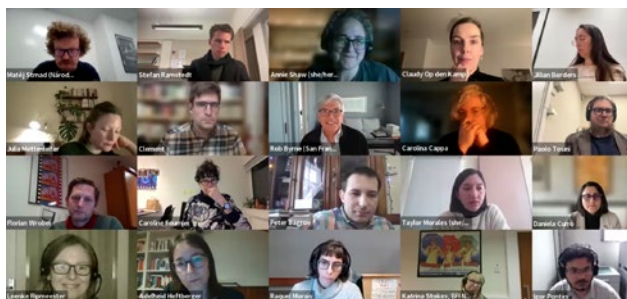
The first was at [this year's FIAF Winter School](#), where the traditional PACC practical session was prepared by PACC Deputy Head Chicca Bergonzi and PACC member Samantha Leroy, and focused on programming difficult or contested film heritage. Its full title was "How to programme classic cinema today, in the light of changing societal paradigms, in response to new audiences, avoiding the trap of self-censorship".

The session sought to provide an opportunity for participants to tackle this thorny issue. It addressed several key issues, including the evolution of programming practices, programming context, contextualization, and new audiences' dynamics, as well as the need for adequate financial resources for appropriate mediation actions. It also focused on the challenge of presenting controversial films, balancing historical context with contemporary relevance, and navigating different audiences' sensitivities in a considerate and inclusive manner, promoting open dialogue, while avoiding self-censorship.

The second occasion was within this past FIAF Congress, where this topic was raised again and debated within the commission's workshop. Along with Bergonzi and Leroy, PACC corresponding member Nicholas Andueza

also contributed to the debate first on the stage and then with colleagues from across FIAF.

The third occasion is the planned ACE workshop in Bologna, which is being developed in partnership with PACC. At this workshop, strategies for presenting and engaging with 'controversial' films will be debated throughout the afternoon of 24 June.



Online Workshop on Restorations and Copyright

On 16 January 2025, PACC organized an online workshop on the subject of restoration, copyright and the public domain. Claudy Op den Kamp (Bournemouth University) and Annabelle Shaw (British Film Institute) were invited as guest speakers and delivered two position statements to the workshop attendees consisting of representatives from 20 FIAF affiliates.

The workshop had two primary objectives: first, to examine the role of creativity in restoration, and second, to explore ways for archives to safeguard their financial, symbolic, and intellectual investments in public domain works, preferably without resorting to new copyright claims.

The feedback submitted by the participants confirmed that these questions indeed were in need of proper discussion, since practices and viewpoints can differ to a large degree between one institution to the next. Even if the goal is not to standardize praxis (which would be difficult due to the different legal systems that FIAF affiliates are working in), it is still important that there is a general agreement on the ethical dimensions of these issues within the FIAF community, and that the revised *Code of Ethics* takes the realities of archival institutions into consideration. Also, the feedback received will help design future similar editions, which are very much needed and expected, especially when focused on practical manners related to working within the public domain territory.

Although a recording of the workshop was produced, this was done solely for note-taking purposes. It was decided that to facilitate a more open and candid discussion among the participants, the recording would not be shared. PACC Head Matěj Strnad has used the workshop's interim conclusions as a starting point for his eponymous paper at the 2025 FIAF Congress.

PACC Rule 96 Survey and Fees Surveys concluded

The commission has officially concluded the two surveys on which PACC members Stefan Ramstedt and Otto Kymälä in particular have been working intensively. The commission is currently in dialogue with the FIAF EC on how the gathered data will be presented and what recommendations will be jointly given.

We are currently looking into ways of strengthening FIAF's brand presence, but also into pooling existing restorations or more generally, titles that FIAF affiliates can exchange between themselves on favourable terms.

We wish to extend our thanks to everyone who has contributed to either of the surveys and remain at the community's disposal for any issues related to the question of fees – be they charged from outside or from within.

Matěj Strnad
pacc@fiafnet.org

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; and Stefan Ramstedt, Swedish Film Institute, Stockholm.



> FIAF Gender Observatory

The [FIAF Gender Observatory](#), established after (and as a result of) the Symposium on “Women, Cinema, and Film Archives” during the 2023 FIAF Congress in Mexico City, was presented at the 2025 FIAF Congress in Montreal as part of a special workshop, as well as during the General Assembly. That same week, an initial group of motivated individuals came together to discuss new ideas. The enthusiasm generated by this initiative reflects a real need. In addition to the collection of data via each institution’s annual report, a survey will be published shortly via the FIAF website, with the aim to gain an initial overview of the conditions of women and non-binary people in the FIAF archives community, as no such study has been conducted to date.

If you have any suggestions or would like to collaborate on this project, please write to us at the following

address: genderequality@fiafnet.org. However, please note that the Observatory is a voluntary initiative by members of the FIAF community, and cannot take the place of institutions in dealing with specific gender-related issues that may arise within them.

Caroline Fournier & Drika de Oliveira

On behalf of the FIAF Gender Observatory

08 Training & Outreach



> Recent Projects and Events

**Ateliers sur les archives,
FESPACO, 24-26 February 2025**

The FIAF Training & Outreach Programme's partnership with the Cinémathèque Africaine de Ouagadougou and FESPACO continued, with financial support provided for the third edition of their three-day workshop for African audiovisual archivists in February.



Projectionist's workshop in Budapest, spring 2025.

Film Projectionists' Workshops across Europe

In 2024, FIAF partnered with the ACE on a new initiative to facilitate [knowledge-exchange workshops for projectionists](#) in different regions of Europe. The FIAF Training & Outreach Programme provided some funding to allow four film archives affiliated to both the ACE and FIAF to organize and host the first of these workshops. Applications for funding were launched in

April 2024 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. The first two (Lisbon and Brussels) took place in autumn 2024, and the next two (Frankfurt and Budapest) were held in early 2025. The hosting archives have since all sent positive feedback reports. FIAF and the ACE are currently discussing the next steps of this initiative. An announcement should be made in Bologna during Il Cinema Ritrovato.



10th FIAF Programming Winter School

On 3-4 March, FIAF joined forces with the Fondation Jérôme Seydoux-Pathé and the Cinémathèque française once again to host the 10th edition of the Programming Winter School in Paris. The School took place over two days – the first day at the Fondation Jérôme Seydoux-Pathé and the second at the Cinémathèque française. It welcomed 50 participants from 16 countries, as well as 15 speakers from eight countries. It kicked off with a much-appreciated session on programming India's film heritage, followed by two presentations on the theme of "Film Heritage in the Regions – From Collecting to Screening", which presented two interesting projects in France and Algeria. We then welcomed the well-known Iranian programmer Ehsan Khoshbakht, whose film *Celluloid Underground* was screened before he spoke about his own practice of film heritage programming. The second day opened with a session on "Programming Militant/Political Film Heritage", followed by a discussion on "the status of freelance

programmer". Finally, FIAF's Programming and Access to Collections Commission led a practical session addressing the key question of how to programme classic cinema today, in the light of changing societal paradigms, in response to new audiences, avoiding the trap of self-censorship. To end the day, we took a look back at 10 years of Programming Winter Schools and asked students to fill in their evaluation forms. All participants also provided feedback on their contributions to the [FIAF Programming Game](#) on four themes selected by the organizers (this year: roots, shadows, margin, mirror). As usual, all the participants and speakers were asked to fill in an evaluation form, which the organizers take very seriously, as it helps them improve the event and find thematic ideas for future editions.



Siyanda Dubazana at the NFI – Film Archive in Budapest in early 2025.

FIAF Internship Fund

In November 2024, Marady Huon (Bophana Audiovisual Resource Center) carried out his internship at the Thai Film Archive, while Ashley Viviana Camargo Barreiro (Fundación Patrimonio Fílmico Colombiano) was hosted by the Filmoteca UNAM in Mexico City. In January 2025, Siyanda Dubazana (National Film Video and Sound Archives, Pretoria) did his internship at the NFI – Film Archive in Budapest, and Alejandro Jaime Monsell Hernandez (IVC, Valencia) was at the Filmoteca de Catalunya. As for Sasika Ruwan (National Film Corporation of Sri Lanka), he managed to complete his long-awaited internship at the Cineteca di Bologna in April, after visa problems prevented him from travelling to Europe last year. Andrés Levinson (Museo del Cine de Buenos Aires) was hosted by the Cinemateca Brasileira in May, and Bogdan Movileanu (Arhiva Nationala de

Filme – Romania) travelled to Toulouse in early June to do his internship at the Cinémathèque de Toulouse.

Following a new round of applications in April 2025, FIAF has selected two other colleagues to complete internships in 2025: Laura Batitucci Costa Penido (Cinemateca Portuguesa, Lisbon), who will be hosted by the Cinemateca Brasileira, Sao Paulo, and Maia Sofía Figueroa Padilla (Cinemateca de Bogotá), who will be hosted by the Museo del Cine Pablo Ducrós Hicken, Buenos Aires.

The next round of funding will open in October 2025.



Lisabona Rahman at the 2024 FIAF Congress in Bangkok. Photo: Vinai Dithajohn.

David Walsh's Retirement and Appointment of Lisabona Rahman

David, 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, retired at the end of December. To mark his departure, he wrote an article for the [April 2025 issue of the JFP](#) on his experience and views on training.

The appointment of David's successor was the result of a rigorous process. The job posting was written by David Walsh and Christophe Dupin and published on the FIAF website and social media in early January. The selection committee consisted of David, Christophe, and Caroline Fournier, in her double capacity as EC and TC member. After a meticulous assessment of the 23 applications received, the committee invited 6 candidates for an interview.

After careful deliberation, the committee decided to appoint [Lisabona Rahman](#), an independent Indonesian film archivist currently based in Berlin. Lisabona holds an MA in the Preservation and Presentation of the Moving Image from the University of Amsterdam (2011-2013), was further trained at the FIAF Summer School in Bologna in 2012, did an internship and was then employed by L'Imagine Ritrovata from 2014 to 2016. She has since worked on a number of consultancy/training projects in Europe, Africa, and Asia. She has been closely associated to Eye Filmmuseum, Arsenal (Berlin), and the Thai Film Archive among others. In April 2024, she talked about her experience of working with Global South archives at the Symposium of the [Bangkok Congress](#). The selection committee unanimously agreed that she not only had many of the relevant skills and strong experience, but that with her particular background and career so far, she could bring FIAF an interesting new perspective on FIAF's contribution to training and outreach initiatives for our sector worldwide.

Lisabona began her part-time contract on 1 April 2025. She has since met regularly with David Walsh and Christophe Dupin to ensure the best possible transition. She is also actively involved in the organization of the forthcoming training events initiated before she joined FIAF, and has started work on other possible training events and an overall strategy for the Training & Outreach Programme.

Lisabona can be contacted at l.rahman@fiafnet.org. The Training & Outreach Programme's generic address is still training@fiafnet.org.

> Forthcoming Training Events

FIAF Cataloguing and Documentation Commission Workshop: "Film-Related Materials in Archives – From Acquisition to Access", Bologna, 20-21 June 2025

With this new [workshop](#) organized in partnership with, and hosted by, the Cineteca di Bologna, the FIAF Cataloguing and Documentation Commission would like to offer a place and framework in which the specific issues of film-related materials can be discussed openly and experiences exchanged. After a successful workshop in Stockholm on cataloguing film-related materials in 2023, we will broaden the scope and take the whole workflow from acquisition, preservation,

cataloguing, to access into consideration. We will also discuss oral history and immaterial film heritage.

The classes (a mixture of lectures and workshops) will be taught by experts from the global network of FIAF archives, and other distinguished professionals in a relevant field. About 40 participants have been selected.

The workshop is organized by Adelheid Heftberger (Bundesarchiv, head of the CDC), Anna Fiaccharini (Fondazione Cineteca di Bologna, CDC member), Mats Skärstrand (Swedish Film Institute, CDC member), and Murchana Borah (Film Heritage Foundation, CDC member), with the support of the FIAF Secretariat and the FIAF Training & Outreach Programme.

Workshop in Mexico City: "From Cataloguing to Comprehensive Meta-Description of Moving Image Resources", 8-11 September 2025

You can read more information about this workshop in the "Commissions" section of this *Bulletin*.



The Deutsche Kinemathek's new premises at the E-Werk in Berlin-Mitte, where the Autumn Lab will be held. Photo: Andreas Nenninger

First FIAF Autumn Lab on Education and Outreach, October 2025, Berlin, 21-22 October 2025

FIAF and the Deutsche Kinemathek are organizing the first [FIAF Education & Outreach Autumn Lab](#) in Berlin. Immediately before the film heritage festival Film Restored, film education stakeholders and FIAF members will meet to discuss film education and the future set-up of this collaborative network meeting.

During the annual FIAF Education & Outreach Autumn Lab, the present and future of education as well as out-

reach in the field of film heritage will be considered: The lab will engage with diverse concepts and perspectives of film education, exemplary outreach and education programmes will be presented and examples will be tested in practice. In addition, field- and topic-specific but also social challenges can be addressed in the network, solutions or even joint measures and projects can be developed. In this way, film heritage-related education shall be treated and strengthened in many dimensions (aesthetically, historically, media-critically, creatively, and practically).

The Autumn Lab is intended to offer film archives, cinematheques and film museums, as well as committed specialists, a regularly recurring platform for exchange, knowledge transfer and networking. The FIAF Autumn Lab is conceived as a joint and collaborative structure in which FIAF member institutions – but also beyond – are invited to exchange ideas and help shape future content, methods and priorities of educational work. The programme will be published at the end of August 2025.

Registration will open via the FIAF website at the end of August. Due to the limited number of participants, there will be a two-stage registration process, with formal confirmations of participation around mid-September. Note that the majority of places are reserved for educational staff members and representatives of FIAF-affiliated institutions.

Biennial Audio-Visual Archival Summer School (BAVASS) 2025

The new FIAF Training & Outreach Coordinator Lisabona Rahman is currently making enquiries to try and determine whether an online 2025 edition of BAVASS is possible before the end of 2025, while discussions have already begun with a FIAF affiliate about a possible Asian edition of BAVASS in 2027.

11th FIAF Programming Winter School (Paris)

The [11th Winter School](#) is due to take place in Paris from 9 to 10 March 2026, once again in partnership with the Cinémathèque française and the Foundation Jérôme Seydoux-Pathé. Registrations will open in January 2026.

09 FIAF Award



David Woodley Packard holding the 2025 FIAF Award trophy handed over by FIAF President Peter Bagrov at the Stanford Theatre in Palo Alto, California, on 9 June 2025. Photo: Stanford Theatre / Packard Humanities Institute.

> 2025 FIAF Award

At its November 2024 meeting, the FIAF Executive Committee assessed the nominations for the 2025 FIAF Award received from members of the FIAF community and selected David Woodley Packard, president of the Packard Humanities Institute.

Mr. Packard's nomination was put forward by our colleague May Hong HaDuong, Director of the UCLA Film & Television Archive. She reminded the FIAF Executive Committee that, working primarily through the Packard Humanities Institute, Mr. Packard has dedicated a considerable portion of his life to improving archival conditions for public and non-profit repositories, preserving hundreds of at-risk titles, showcasing legacy films at thousands of public screenings, preserving and expanding access to newsreels, and more.

The award was presented to Mr. Packard by May Hong HaDuong and FIAF President Peter Bagrov on 9 June at the Stanford Theatre in Palo Alto, California, on the occasion of the 100th anniversary of this unique movie house presenting classic Hollywood films. The event was also attended by special guest, Kimberly Pucci, granddaughter of Reginald Denny, who attended the opening of the Stanford Theatre exactly one hundred years prior.

> Future FIAF Awards

A new call for nominations will be sent out to the FIAF community in September, and the FIAF Executive Committee will discuss these nominations and make a final decision on the recipient of the 2026 FIAF Award at its meeting on 1-2 December 2025. We remind you that the nomination process is open to FIAF affiliates rather than individual colleagues, and the institution will be expected to have a close relationship with the nominee. The nominator will have to submit a well-argued case and commit to taking an active part in the organization and promotion of the presentation ceremony, as well as ensuring that the FIAF Award recipient continues to be an advocate for FIAF and its missions in the long term. The FIAF Executive Committee also reserves the right not to present a FIAF Award every year, should it consider that none of the nominations received is strong enough.

10 FIAF Congresses



Photo: Maryse Boyce

> 2025 Montreal Congress

The 2025 FIAF Congress was hosted by the Cinémathèque québécoise and took place at the Cinémathèque québécoise and the Bibliothèque et Archives nationales du Québec (BAnQ) in Montreal from 28 April to 2 May. It was the first time a FIAF Congress had been held in Canada since 1974.



Photo: Maryse Boyce

Symposium on "Film Archives Beget Films"

The two-day Symposium, held on Monday 28 and Tuesday 29 April, featured a host of inspiring contributions from speakers representing archives around the world, including Taiwan, Lebanon, Slovenia, Mexico, Brazil, Burkina Faso, the United States, and many more. The seven sessions, put together by a committee made up of Guillaume Lafleur (Cinémathèque québécoise), André Habib (Université de Montréal), Caroline Fournier (Cinémathèque suisse), Robert Daudelin (FIAF Honorary Member), Drika de Oliveira (Cinemateca do

Museu de Arte Moderna, Rio de Janeiro), Nicolas Dulac (Cinémathèque québécoise), and Chantal Partamian (Cinémathèque québécoise), covered a vast array of topics related to this fascinating theme, highlighting the contributors' expertise and offering insight into specific disciplinary and regional contexts.

The sessions of the 2024 FIAF Symposium were fully recorded and the videos of the presentations and panel discussions will be made accessible online on the FIAF website in the summer, like those of the [Budapest Congress](#), the [Mexico City Congress](#), and the [Bangkok Congress](#).



Photo: Mikko Kuutti

Second Century Forum

The Second Century Forum took place on Wednesday 30 April and tackled the topic of film archives and artificial intelligence, aptly dubbed 'the Elephant in the Room' in the session's title. This section of the Congress, put together by FIAF Executive Committee members Caroline Fournier (Cinémathèque suisse) and Cecilia Cenciarelli (Fondazione Cineteca di Bologna), consisted of a panel discussion, presentations by a number of colleagues on the integration of AI within their own institutions, and an open session that elicited important contributions from colleagues in the audience. As AI has a wide variety of applications within the domain of film preservation, the forum aimed to provide an introductory overview of the possibilities, challenges, and questions arising in the advent of AI, including for cataloguers, film restorers, and more. It is doubtless that the conversation regarding AI within our community will not

stop here, but the forum was an essential first step to allow FIAF colleagues to better understand the current state of play within other institutions as regards this ground-breaking technological development.

The video recordings of the session will be made available to the FIAF community via the FIAF website in the next few weeks.



Gregory Lukow receives his FIAF Honorary Member medal from Rachael Stoeltje during the 2025 General Assembly.

FIAF General Assembly

The FIAF General Assembly took place from 1 to 2 May. Here is short summary of the main decisions taken during this formal annual FIAF meeting. The official Minutes of the General Assembly will be shared with the FIAF community ahead of the next General Assembly in Rabat in April 2026.

For the fourth year in a row, we were able to offer a fully hybrid meeting, thanks to the hosts' great technical team. Various colleagues unable to be present in Montreal did make a point of getting up very early or stayed up very late to take part in the General Assembly remotely.

After adopting the meeting's agenda and the minutes of last year's General Assembly (these documents, as well as all other GA documents, are still available [here](#)), the GA heard FIAF President Peter Bagrov's annual report (now available for members of the FIAF community [here](#)).

The Secretary-General Tiago Baptista announced that the Executive Committee had unanimously approved the admission of eight new FIAF Associates since the last General Assembly: [M+ Museum](#) (Hong Kong), [Image'Est](#) (Epinal), [University of Chicago – Film Studies Center](#) (Chicago), [San Francisco Film Preserve](#) (San

Francisco), [Film Preservation Society](#) (Los Angeles), [Cimatheque](#) (Cairo), [Archives nationales](#) (Paris) and [Centro Técnico Audiovisual](#) (Rio de Janeiro).

The General Assembly also ratified the upgrade of [Arsenal – Institut für Film und Videokunst e. V.](#) (Berlin) from Associate to Member status, which had been unanimously recommended by the Executive Committee, after hearing its Artistic Director Stefanie Schulte Strathaus explain why her institution was applying for full Membership.

The General Assembly then elected three new Honorary Members: Elaine Burrows, long-time archivist for the BFI National Archive, former editor of the *Journal of Film Preservation* and long-time PACC member; Gregory Lukow, former chief of the National Audiovisual Conservation Center (NAVCC) and former FIAF Executive Committee member; and Paolo Cherchi Usai, recently retired from the Cineteca del Friuli. Paolo was on the FIAF Executive Committee for a full decade (1995-2005), has been a member of the *JFP's* editorial Board almost continuously since 1991, and was the *Journal's* Editor from 1991 to 1995. Gregory Lukow and José Manuel Costa (who was elected at last year's GA) were presented with their Honorary Member medals and made moving acceptance speeches at the GA.

The group tasked with producing a revised version of the *FIAF Code of Ethics* presented the final version to the General Assembly, explaining that the *Code of Ethics* will never 100% satisfy everyone, but that they had taken into account many points of view throughout their revision process. The revised version was then ratified by the General Assembly at a very large majority – it is now accessible online [here](#).

The GA then heard FIAF Vice Treasurer Arike Oke (on behalf of Treasurer Cecilia Cenciarelli) present the financial report for 2024, revised budget for 2025, and initial 2026 budget. She highlighted that the increase in membership fees, approved at the last year's GA, would contribute significantly towards eliminating FIAF's deficit from 2025 onwards. At the end of the General Assembly, the voting delegates unanimously approved the Treasurer's 2025 and 2026 budgets.

The delegates then heard the usual reports from the FIAF Secretariat (in particular about recent staffing changes – see the 'Secretariat' section of this *Bulletin*), the



Periodicals Indexing Project and the *Treasures from the Film Archives* database, and the three FIAF Commissions.

This was followed by reporting on FIAF projects, publications, and the ceremony during which director Wim Wenders was presented with the [2024 FIAF Award](#) in Budapest last September. It was not yet possible to confirm the recipient of the 2025 FIAF Award, but the Senior Administrator shared that an announcement was soon to come.

The Senior Administrator then briefly reported on the work of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) over the last year, mentioning that CCAAA was working to formally register as an association with FIAF hosting its official address. He welcomed Karen Chan, current Chair of the CCAAA, to say a few words to the FIAF community, who highlighted the 20th anniversary of the World Day for Audiovisual Heritage on 27 October 2025.

Representatives from the four regional groups also took to the stage to share some key developments within their groups and their regions.

The Secretary-General Tiago Baptista reminded the GA that no host had been selected for the **2026 Congress**

at the previous year's GA, but announced that in recent months, the Executive Committee received a proposal from the **Cinémathèque marocaine in Rabat, Morocco**, and that the EC enthusiastically endorsed the proposal. Narjiss Nejjar, Director of the Cinémathèque marocaine, then presented her institution's proposal to the GA.

Elisa Jochum, Head of Film Heritage at the **Deutsche Kinemathek in Berlin, Germany**, then provided a brief update on her institution's preparations for the **2027 Congress**, sharing that the proposed symposium theme would be 'Times of Political Change'.

Joxean Fernández, Director of the **Euskadiko Filmategia Fundazioa/Fundacion Filmoteca Vasca**, in **San Sebastián, Spain**, took the stage to explain his institution's proposal to host the **2028 Congress** and then presented a video showcasing the Filmoteca Vasca's facilities.

Vice Secretary-General Gyorgy Ráduly invited the GA to vote on the 2026 and 2028 Congresses by a show of hands. Both were approved by a majority of the delegates.

The second day of the Congress was dedicated to electing a new Executive Committee for 2025-2027. The three existing officers (President Peter Bagrov, Secretary-General Tiago Baptista, and Treasurer Cecilia

Cenciarelli) retained their roles, while the remainder of the EC is made up of a mix of previous and new members. Happily, this committee is the most geographically diverse yet, with all continents except Australasia represented [see the 'Executive Committee' section of this *Bulletin* for the full list of EC members].

The General Assembly ended with the usual Open Forum session, which gives FIAF affiliates the chance to make a short presentation on the topic of their choice, and a few concluding remarks by the FIAF President.

2025 Christian Dimitriu Fund

Financial support via the Christian Dimitriu Fund enabled five colleagues from the FIAF network to travel to Montreal for the Congress: José Enrique Rodríguez (Cinemateca Dominicana), Léonce Tira (Cinémathèque africaine de Ouagadougou), Mariuxi Alemán Dyer (Cinemateca Nacional del Ecuador), Ivan Nedoh (Slovenian Cinematheque), and Ricardo Cantor Bossa (Cinemateca de Bogota).

> 2026 Rabat Congress

As approved by the General Assembly, the 2026 Congress will be hosted by the Cinémathèque marocaine and will take place in Rabat from 26 April to 1 May 2026 (dates to be confirmed). The exact theme of the Symposium is still being discussed. The call for papers will open in September.

> 2027 Berlin Congress

The 2027 Congress will be hosted by the Deutsche Kinemathek and will take place in Berlin from 25 to 30 April (dates tbc).

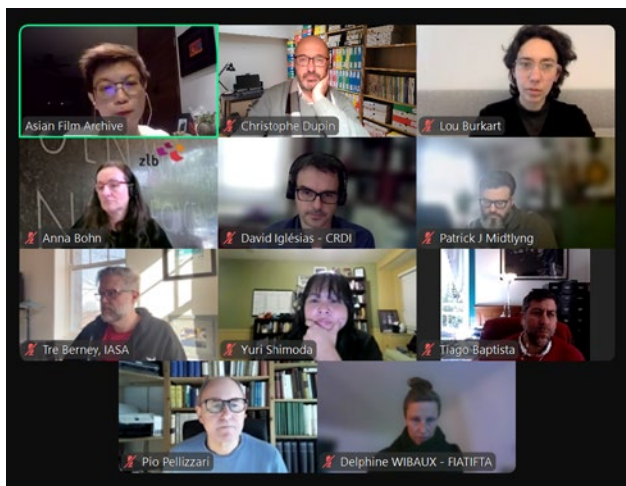
You can find a teaser of the 2027 FIAF Congress, courtesy of the Deutsche Kinemathek, [on the FIAF website](#).

> 2028 San Sebastián Congress

The 2028 Congress will be hosted by Euskadiko Filmategia – Filmoteca Vasca and will take place in San Sebastián from 30 April to 5 May (dates tbc).

You can find a teaser of the 2028 FIAF Congress, courtesy of the Euskadiko Filmategia, [on the FIAF website](#).

11 CCAAA & Partner Associations



Meeting of the CCAAA Board on 14 March 2025.



2026 Joint Technical Symposium

The [National Film and Sound Archive of Australia](#) (NFSA) and the CCAAA are proud to announce the upcoming [Joint Technical Symposium \(JTS 2026\)](#), to be held in Canberra, Australia, from 3 to 4 March 2026. An international scientific and technical event for professionals engaged in preserving and managing audiovisual collections, the JTS brings together recent research, technical innovations and developments in technology for preserving audiovisual materials. The Symposium's 11th edition will be a chance to gather in person after six years and for the first time in Canberra, Australia. Look out for more information soon.

Changes in CCAAA Members' Representatives

The CCAAA welcomes a new member representative. Following David Iglesias' stint, Natālija Lāce from the National Archives of Latvia is the new representative of the ICA's Photographic and Audiovisual Archives Group.

Meanwhile, Anna Bohn's second term as a representative of IFLA's Audiovisual and Multimedia Section will conclude in August. A new Chair of IFLA AVMS will be elected at that time, and a new representative to the CCAAA will be appointed.

> CCAAA

CCAAA Board Meetings

The last CCAAA Board meeting took place via videoconferencing on 14 March 2025. The main discussion topics were the current project to register the CCAAA as a Belgian association in the near future, and the organization of the 2025 World Day for Audiovisual Heritage, as this worldwide event will celebrate its 20th anniversary on 27 October 2025.

The next CCAAA Board meeting is due to take place on 18 June.

> AMIA

AMIA 2025

AMIA 2025 will take place from 3 to 5 December 2025 at the Marriott Baltimore Waterfront Hotel. The conference will start on Wednesday morning, ending on Friday evening, with pre-conference workshops and the opening reception on Tuesday.

The final deadline for submissions of proposals was on 9 June, and registration will open in August. For more information about the 2025 conference, check the [dedicated website](#).



> IASA and SEAPAVAA

SEAPAVAA & IASA Joint Conference 2025 (Honolulu, Hawaii)!

As climate change transforms landscapes and challenges cultural identities, audiovisual media become vital for documenting and preserving stories of displacement, resilience, and loss. Under the theme “A Loss of Place: Preserving Climate Narratives, Cultural Identity, and Marginalized Voices through Audiovisual Media”, the International Association of Sound and Audiovisual Archives partners with the SouthEast Asia-Pacific AudioVisual Archives Association (SEAPAVAA) to offer a conference from September 8 to 11, 2025 in Honolulu, Hawaii, that explores the preservation of climate-impacted media and the intersections of climate, culture, and marginalized identities, including Polynesian third-gender perspectives and indigenous knowledge systems.

This marks a special milestone—25 years since our first joint conference with IASA in Singapore (2000)—and we invite you to be part of this celebratory event!

For more details, visit the Conference’s [website here](#).



ARSC Conference attendees touring Leon Russell's the Church Studio in Tulsa, Oklahoma.

> ARSC

ARSC's 59th Annual conference in Tulsa, Oklahoma

The Association for Recorded Sound Collections (ARSC) held its 59th annual conference in Tulsa, Oklahoma, showcasing panels and presentations by speakers from around the world on recording history, current archiving projects, and new methodologies for preserving recordings. The conference began with a workshop focused on planning, designing, and building an audio preservation space, and featured a film screening, awards banquet, and visits to the Church Studio and the American Song Archives at the Woody Guthrie Center and Bob Dylan Center. The association announced that ARSC's 60th Annual Conference and Workshop will be held in Memphis, Tennessee, from May 13 to 16, 2026. For more information, visit arsc-audio.org.

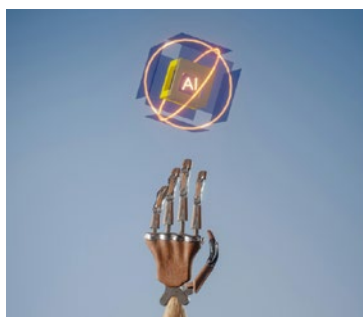


> FIAT / IFTA

Upcoming FIAT/IFTA World Conference: Everything is Possible and Nothing is True?

Join us in Rome for the **2025 FIAT/IFTA World Conference**, taking place from **October 28 to 31** at **Cinecittà**. This year's conference will bring together the global media archive community to reflect on the challenges we face, the questions we're still asking, and the opportunities ahead. Held on the occasion of Cinecittà's 100th anniversary, the event will explore how archival practice continues to evolve in an increasingly complex world. Registration is open and the full programme is now available.

More information can be [found here](#).



Generative AI & Audiovisual Archives Full session recording now available

On April 28, the **FIAT/IFTA Value, Use, and Copyright Commission** brought together leading experts for a virtual roundtable on one of the most pressing topics in our field: **Generative AI and Audiovisual Archives**. If you missed the live session or want to revisit the insightful conversation, you can now watch the full recording on our [YouTube channel](#) and read the summary notes [on our website](#).



Guide to Quality Control in Migration Processes Publication guide now available

The brand-new publication created by the **FIAT/IFTA Preservation & Migration Commission** is now available to read on our website. This practical guide addresses quality control challenges in large-scale content migration, offering essential insights, suggested approaches, and detailed reference information for real-world applications. Whether you're planning or currently undertaking a **migration project**, this guide is designed to support professionals in ensuring the integrity and success of their workflows.

[More information here.](#)

12 Supporters

> NEW FIAF SUPPORTERS



ELIAS QUEREJETA ZINE ESKOLA (EQZE)

Elías Querejeta Zine Eskola is an international centre for thinking, research, experimental practice, and pedagogical innovation centred on the past, present, and future of cinema.

Created and financed by Provincial Council of Gipuzkoa and affiliated with the UPV/EHU, Elías Querejeta Zine Eskola opened in 2017 with a passionately regenerative spirit: its ultimate purpose is not to train technical staff by following traditional standardized training models but to encourage the emergence of filmmakers with a comprehensive vision of cinema who can produce new (working, conceptual, creative and professional) realities on film.

EQZE has taken shape based on the fields of knowledge of the three agents involved in its conceptualization: the Basque Film Archive, San Sebastian International Film Festival, and the Tabakalera cultural project.

Elías Querejeta Zine Eskola's educational project is realized in three programmes: Film Preservation Studies, Film Curating Studies, and Filmmaking Studies. Specifically, the postgraduate in Film Preservation Studies forces students to confront the (theoretical, technical and ethical) dilemmas generated by film as part of our tangible and intangible heritage.

The course addresses all aspects linked to the identification of images and sounds in photochemical, magnetic, and digital format, and also deals with the tools required for managing existing collections and creating new ones.

It introduces students to audiovisual material review, preservation, and restoration protocols and procedures through mechanical and digital tools, enabling them to gain real practical experience in the lab.

The Film Preservation Studies course is constantly in dialogue with the work carried out by the Basque Film Archives, which enables students to experience first-hand what it is like to work in a FIAF-approved film archive.

EQZE

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GREGORY LUKOW

Gregory Lukow is retired Chief of the Library of Congress National Audio-Visual Conservation Center, where for 24 years he was head of the world's largest collection of moving images and sound recordings. He oversaw the design and implementation of the NAVCC Packard Campus, guiding one of the Library's most advanced technological undertakings to its opening in 2007. His responsibilities included administering the National Film Preservation Board, the National Recording Preservation Board, and the ongoing development, as mandated by the U.S. Congress, of national preservation plans for moving images and sound recordings.

Lukow attended his first FIAF Congress in Havana in 1990, was co-organizer of the FIAF 1995 Congress in Los Angeles, and served on FIAF's Executive Committee from 2005 to 2007. He was a principal founder of the

Association of Moving Image Archivists, serving as AMIA's founding Secretary and six terms on its Board of Directors. He served on the Archivists Council of The Film Foundation, the Sony Pictures Preservation Committee, the Digital Preservation Committee of the Motion Picture Academy's Science & Technology Council, and represented IFLA on UNESCO's Coordinating Counsel of Audiovisual Archives Associations (CCAAA).

Lukow worked extensively in national preservation policy planning and implementation, directing numerous national-level initiatives, developing ground-breaking preservation and access partnerships with major industry leaders, and fostering intersections within the archival, creative and scholarly communities. Prior to coming to the Library, Lukow was director of the AFI's National Center for Film and Video Preservation, where he oversaw all of the AFI's national preservation programmes.

In 2024, Lukow received the AMIA Keystone Award which honours organizations or individuals who have had a foundational role in the Association and the field. This was only the third time in its 34-year history that AMIA had given this award, and the first time it was presented to an individual.

Gregory Lukow

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SAUDI FILM COMMISSION

The Saudi Film Commission, a government entity under the Ministry of Culture, was established in February 2020 and is headquartered in Riyadh. The Commission is dedicated to advancing the film sector and enhancing the production environment in Saudi Arabia, while empowering and supporting Saudi filmmakers.

The Commission's National Film Archive is developing its capacity to preserve the legacy of Saudi and Arab cinema, ensuring it remains accessible to filmmakers, researchers, cinephiles, and the general public. As part of its mission, the Saudi Film Commission is committed to safeguarding the nation's audiovisual heritage through comprehensive initiatives in preservation, digitization, and restoration.

SAUDI FILM COMMISSION

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SAUDI ARABIA

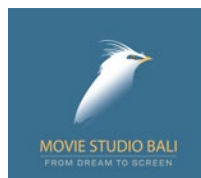
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MOVIE STUDIO BALI

Movie Studio Bali (MSB) offers comprehensive film production services in Indonesia, including pre- and postproduction, Dolby Atmos-certified sound mixing, Dolby Vision color grading, a studio stage, and rental of analog and digital cameras, lighting, and grip equipment.

Our **Analog Film Center (AFC)** division revives the spirit of celluloid in Southeast Asia. As an official Kodak film distributor, we process Super 8, 16mm, 35mm, and VistaVision formats (ECN-2, B/W, negative and positive). Our expert team also provides HDR film scanning up to 6K, film and sound restoration, and digital-to-35mm negative printing.

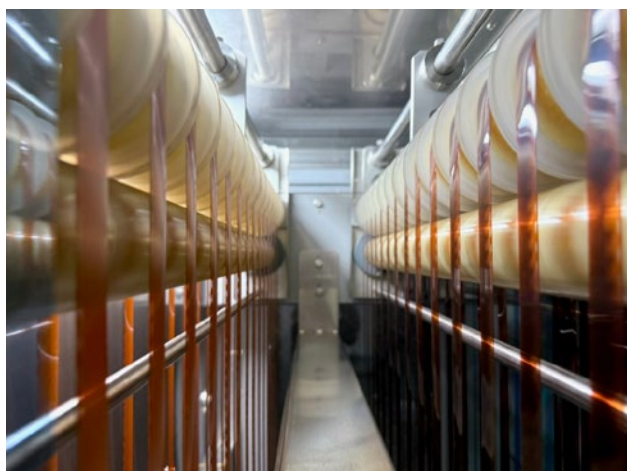
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JAKUB STADNIK

Jakub works as the Chief Specialist for Sound Digitization and Restoration at the National Film Archive – Audiovisual Institute (FINA) and as an Assistant Professor at the Department of Sound Engineering at the Fryderyk Chopin University of Music (UMFC) in Warsaw. He is a graduate of this faculty, and in 2018 he defended his doctoral dissertation on the restoration of sound in pre-war films based on his experience gained with the Nitrofilm project run by FINA. For this project he co-created a new technology for extracting optical sound from film scans. As an expert he took part in international film restoration projects in which the digitization and restoration of the optical sound was particularly complicated. He participated as an instructor for sound restoration during an archive workshop organized by FIAF.

This synergy of practicing and academic contribution defines his mission to elevate the standards of audio engineering. By joining the ranks of individual FIAF supporters, his intention is to contribute to the FIAF community as a sound restoration expert.

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NATIONAL FILM INSTITUTE – FILMLAB

NFI FilmLab has consistently focused on providing and advancing high-quality analogue and digital film technology services for over 60 years. As a result, NFI FilmLab has established itself as one of the leading film laboratories in Europe.

NFI FilmLab is one of the few laboratories in Europe that offers a complete range of analogue services, including colour and black-and-white film processing, printing, negative cutting, film repair, and film cleaning. Additionally, it provides image and sound recording for long-term preservation. These analogue services are complemented by cutting-edge digital solutions such as dry and wet gate scanning, colour correction, and digital image and sound restoration. All services are managed within a single structure, whether it involves photochemical or digital work, independent films or large-scale productions.

Our FilmLab specialists ensure that even the most fragile and damaged reels, including highly flammable nitrate film, are handled with maximum care and preserved for future generations. Notably, the oldest film fully restored by us was shot in 1896, which serves as a testament to our expertise.

In recent years, we successfully completed digitization and restoration projects for partners in several countries, including the Czech Republic, Austria, France, Belgium, the former Yugoslavia, Albania, Hong Kong, and many others.

From damaged film to restored brilliance, we bring cinema back to life – because for us, every frame counts.

NFI FilmLab Hungary

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> NEWS FROM FIAF SUPPORTERS

dancan.com

Dancan – the leading provider of materials for film handling and storage with 50 years of experience.

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Jordi Solé

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New Software Release for DFT POLAR HQ

DFT (Digital Film Technology) is a leading manufacturer of high-quality film and audio scanners and provides a complete range of film scanning solutions and services addressing the specific needs and requirements of film archives.

DFT's product portfolio includes Scanity HDR, Sondor Versa with Resonances audio scanner, and its latest archive film scanner, DFT POLAR HQ. Developed in close cooperation with film archives, DFT POLAR HQ stands out as a next-generation solution for both preservation and high-end restoration.

DFT has recently released its software version 1.15 for the DFT POLAR HQ film scanner, introducing a range of new features. This update adds support for 8mm film scanning, a KeyCode reader, EDL (Edit Decision List) transfer list management, 12-bit file output, and a new single frame scanning mode. Single frame scanning mode enables frame-by-frame scanning tailored for ultra-fragile or severely deteriorated film material—allowing for safe handling of film other scanners cannot process without risk.



The staff at China News Film in Beijing that works with the POLAR HQ film scanner

The federal German film archive Bundesarchiv in Berlin is using 3 POLAR HQ film scanners, and recent shipments include China News Film (see photo) and the Bulgarian National Film Archive, reflecting a growing global adoption of this next-generation, native 8K archive scanner.



Latest Sondor Versa system finds a home at Kansallinen audiovisuaalinen instituutti / National Audiovisual Institute (KAVI) of Finland

DFT Reports on Deliveries of Sondor Versa with Resonances Audio Scanner

DFT has recently shipped several new Sondor Versa audio scanners to customers, including NARA (National Archives and Records Administration, USA), Library of Congress (USA), BFI (British Film Institute, UK), Studio Hamburg (Germany), and KAVI/National Film Archive of Finland (Finland).

The large number of audio scanner shipments clearly shows that audio digitization of magnetic and optical audio films is becoming increasingly important. Magnet-based audio carriers in 16mm and 17.5mm in particular are threatened by magnetic degradation and must be digitized soon to save this content. DFT is the only manufacturer offering all magnetic and optical analogue formats for Sondor Versa.

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T +49 6151 8503 500
www.dft-film.com
sales@dft-film.com

KEM STUDIOTECHNIK

KEMview – The Cybernetic Wizard for Archival Film Work of the Next Gen

Combining cutting-edge sensor, motor, and cybernetic technologies, KEMview ensures gentle, nearly touch-free film handling, automatic tension control, and flawless winding—adaptable for scanning, transport, or long-term storage.

It supports multiple formats (16/35mm, N8/S8, SEPMAG, COMOPT, and more), provides HD-proxy scanning with embedded sound, and enables synchronized multi-path operation—even across different film types. With user-friendly features like JogShuttle control, stroboscopic backlight, and built-in safety systems, KEMview is the all-in-one solution for modern film archivists.

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www.kem-studiotechnik.de



RETO KROMER

Deep Machine Learning Applied to Moving Image Restoration

At AV Preservation by reto.ch, we have been utilising deep machine learning for moving image restoration since 2017 and have presented successes and failures during our open and free “Reports from the Field” sessions. Deep machine learning and data-driven decision-making allows us to work efficiently in moving image restoration. The data of each new project enriches the existing ones, and in this way, project after project, our AI system becomes more and more reliable.

In 2024, I had the opportunity to present some of our positive and negative experiences at the SEAPAVAA conference in Solo (Indonesia), at the “No Time to Wait” conference at the Zentrum für Kunst und Medien in Karlsruhe (Germany), and to the students of the Elías Querejeta Zine Eskola in Donostia (San Sebastián, Spain).

This year we have presented on our use of FFmpeg, OpenVINO and TensorFlow.

Reto Kromer

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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 colour, by conducting extensive research into different film materials. We are also committed to organizing workshops and seminars of film restoration and archiving upon clients' requests.

If you are interested in our services, new colour restoration approaches, or workshops, please contact archiving@imagica-ems.co.jp.

Company website: <https://www.imagica-ems.co.jp/>

New Restoration Approach Project:

<https://www.imagica-ems.co.jp/en/projects/tokyo-drifter/>

Cine Keep 2 (Acetic Gas Absorbent):

<https://imagicaems.stores.jp/>

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Evolution: MWA Film Scanner has RGB Quality

MWA Nova proudly introduces the new Spinner S2 13.4K film scanner. It features a large 126 Megapixel sensor with 14 Bit digitization and 12 fps at full resolution, 8K in real time. The picture can be downscaled to achieve an alias reduced Super-6.7K or Super-4K image with 15 digitization bits (HDR) and full RGB colour information on each pixel. The optical 3.3x zoom provides maximal freedom to cut out desired image areas. The scanner features a modern, gentle capstanless and sprocketless transport. All optical and magnetic sound heads are available as plugin modules.

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JAKUB STADNIK

Restoration Project

Melodie des Herzens (1929, dir. Hanns Schwarz)

Two months ago, I completed the sound digitization and sound restoration of *Melodie des Herzens* (1929, Hanns Schwarz) – the first German sound film. The restoration was commissioned by the Friedrich Wilhelm Murnau Foundation, with image restoration by CinePostproduction GmbH. The optical soundtrack was extracted from 35mm scans using the Image To Sound Tools system, enabling high-fidelity recovery of early variable-density audio. The process required advanced signal analysis and precise synchronization. The collaboration on this project for me was both a great pleasure and a technical challenge. The film's re-release is eagerly anticipated.

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The Saudi Film Commission Launches "Cinamaa" Initiative to Enrich Arabic Cinema Knowledge

The Saudi Film Commission has officially launched "Cinamaa", a cultural initiative aimed at enriching Arabic-language knowledge and content in the field of cinema.

To date, the initiative has facilitated the publication of over 1,200 articles across various digital platforms, in collaboration with hundreds of film critics and writers. It has also translated and published 30 books covering diverse topics in cinema.

The launch of "Cinamaa" represents a major step forward in Saudi Arabia's broader strategy to cultivate a vibrant, knowledge-based film culture.

Abdullah Y. Alabdullah, General Manager

Saudi Film Commission

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SCAN2SCREEN

Scan2Screen continues pushing the boundaries of film digitization through innovation, accessibility, and outreach.

Our unfading tool was recently integrated into HS-ART's DIAMANT software, bringing advanced spectral-based colour reconstruction to restoration professionals worldwide.

A [PBS documentary](#) on the "Color in Motion" exhibition at the Academy Museum introduced our work to a broader public audience.

Behind the scenes, we've expanded our experience scanning experimental films, tackling the unique challenges of avant-garde materials.

Scanning on location with our science-backed workflow, we're making it easier for archives than ever to digitize fragile reels safely, efficiently, and with exceptional fidelity.

Have a project? [Contact us!](#)

SCAN2SCREEN

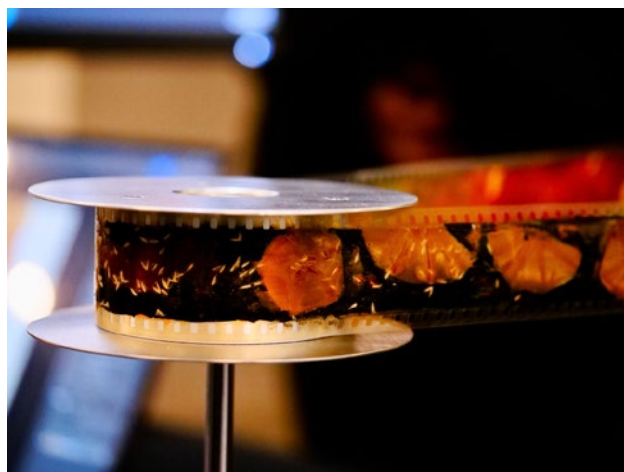
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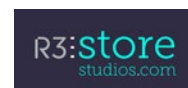
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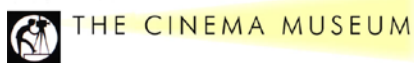
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