

# fiat bulletin online

06.2024



Art Acord in *Sky High Corral*, a previously thought lost silent Western recently restored by the Indiana University Libraries Moving Image Archive.

## Editorial by Christophe Dupin



Christophe Dupin and Elaine Burrows in London, May 2024.

One of the missions that FIAF has developed significantly over the last few years has been the publication – on its own or in partnership with others – of a variety of online and in-print resources for the benefit of its 175 affiliates and more generally the global film heritage field. Three publishing projects epitomizing this active policy have made significant progress in the first half of 2024. The first is the eagerly awaited *FIAF Disaster Handbook*, edited by our Training & Outreach Coordinator David Walsh, which is finally released at the end of June both as a free PDF file and a printed book. This new publication – an essential guide to all aspects of preparing for any disaster, big and small, that might hit your audio-visual collection – complements resources already available on the FIAF website – the list of [Disaster Recovery Documents and Resources for Audiovisual Materials](#) compiled a few years ago, and [Prevention And Management Of Natural and Human Disasters in Film Archives](#), the published proceedings of the 2020 online FIAF Symposium organized in partnership with Filmoteca UNAM. In today's world, it is important to prepare your collections for the impact of the many natural and human-caused hazards they can face, and hopefully *FIAF Disaster Handbook* will help you do that.

The second resource we are proud to be associated with is the very ambitious *Film Atlas*, led by James Layton and developed as a partnership between FIAF and the George Eastman Museum, with generous funding from the Louis B. Mayer Foundation. This wonderful encyclopedic online resource aims to document the entire history of film as a physical medium from the dawn of cinema to the present. A beta version of the *Film Atlas* was presented to the delegates of the 2024 FIAF Congress in Bangkok and was launched a month later. For now, the website ([filmatlas.com](http://filmatlas.com)) is available to view exclusively for employees of FIAF-affiliated institutions registered on the FIAF website and contributing authors, but the goal is to launch an improved and unrestricted version of the website to the public in a year's time. It is expected that over 600 formats and processes will eventually be documented on the website.

The new version of the *Treasures from the Film Archives* database was also officially presented at the CDC Workshop in Bangkok, and new import and search capabilities of the system were demonstrated. Members of the FIAF community will soon be able to access the new system through the Member area of the FIAF website.

The *Journal of Film Preservation* is another FIAF publication we can be proud of, and at a time when its Editor of the last 10 years Elaine Burrows has decided to take a well-deserved retirement, I would like to personally express my most heartfelt thanks to her for her generous commitment to the *Journal* all these years. It has been great fun working with Elaine on the last 20 issues, and I think she and I (and our graphic designer Lara Denil) have always done all we could to offer our readers the best possible *Journal* with the limited resources at our disposal.

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## 01 New Affiliates

One new Associate has joined the FIAF network since the last issue of the FIAF *Bulletin Online*.



### > ROME ARCHIVIO LUCE – CINECITTÀ

It marks a special occasion for Archivio Luce Cinecittà to become part of FIAF during the 100th anniversary year of the foundation of Istituto Luce. Indeed, our Archivio Luce of today is the vivid continuation of the heritage created and acquired starting from the year of Istituto Luce's foundation in 1924, up to today as part of Cinecittà s.p.a.

In a hundred years of history, the Luce archive has assembled a treasure trove of thousands of negative and positive film prints, photographs, and audiovisual content, showcasing crucial moments in Italy's political, social, and cultural development throughout the 20th century, becoming the custodian of Italy's most important newsreels and documentary film productions, including the largest Italian cinema newsreel collection, spanning from 1926 to the end of the 1980s, as well as thousands of documentaries and short films.

Since 2013, the Luce Archive collection of films and photos has been included on the UNESCO Memory of the World Register, the program aimed at valorizing the most important archival and library funds in the world, as "an inimitable documentary corpus" and "a unique source

for information about Italy in the years of the fascist regime." It is the only Italian audiovisual archive to enjoy this status.

The UNESCO Memory of the World memorandum clearly states that "the world's documentary heritage belongs to all, should be fully preserved and protected for all, should be permanently accessible to all."

This is what we are committed to in our decades-old policy of collection, preservation, digitalization, restoration, cataloguing, online publishing, and distribution. The largest part of our collection is catalogued, digitized, and made available for free at [www.archivioluce.com](http://www.archivioluce.com).

As newly welcomed associates of FIAF, we wholeheartedly believe in the benefit of collaboration with all the members of the FIAF community, sharing together the mission and commitment to film preservation, digitalization, and diffusion as an indispensable part of our cultural heritage and history.

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## 02 News from the Affiliates



### > AMSTERDAM EYE FILMMUSEUM

#### Flood in Nitrate Vaults

On Tuesday 4 June, a surge in the already very high level of water in the ground of our (nether) land unfortunately caused a flood in one of our nitrate vaults. We had a pump in place which failed, either before or after the power supply failed. Water came up to 30cm in the vault and affected the cans on the lowest shelf.

Employees from the Eye Collections Center had to call the fire brigade to pump the water out and re-establish the electricity. Disaster remediation companies have installed two new pumps and dried the floor of the vault. We have an emergency dryer to reduce the high level of humidity in the air, since our dryer is out of commission due to water entering its pump.

The part of the collection kept in this vault was housed mostly in old metal cans. This proved to be a blessing in disguise, as the tight, sometimes slightly rusty lids provided an unexpected seal that kept water out of many cans. As a result, only about 80 of the 7,000 cans in the vault were affected. The wet films have been frozen to stabilize them – we could not freeze-dry them immediately as we would have wanted.

Now further conservation and remediation work will take place: risk mitigation at the vault, drying and cleaning the affected films. This disaster has renewed the push to build a new nitrate vault. The designs and proposal have been in place for years, this flood adds urgency to the project.

We appreciate the speedy and professional work of everyone on the scene, and the commitment of our colleagues. More updates to follow in coming weeks, as we assess the damage which is not yet fully known, and analyse our prevention and response protocols, as there is always room for improvement in these times of climate change.

Catherine Cormon, Head of Collection Management  
Frank Roumen, Collection Manager



### > BEIJING CHINA FILM ARCHIVE

#### Film Restoration Project of Hong Kong Classics

On 12 January, a 4K restoration screening took place in Hong Kong as part of the "Renewal of Time – Classic Hong Kong Film Restoration Project" jointly initiated by the China Film Archive (CFA), Douyin, and Volcengine. At 7:00pm, the 4K restored version of *Love Unto Waste* was showcased to the Hong Kong audience at the Causeway Bay Cinema. Released in 1986, this screen romance was nominated for seven awards at the 6th Hong Kong Film Awards, including Best Picture and Best Director, and won the Best Screenplay Award and the Best Supporting Actress Award. As part of our restoration project which covers a total of 100 movies, several classics have now been restored, including *Project*

*A, Zu: The Warriors from the Magic Mountain, King of Beggars, Love Unto Waste, and It's a Mad, Mad, Mad World, etc.* These films are now available on the Chinese online video platforms Douyin and Xigua Video.



## The 4K Restored Version of *Armour of God II* had its World Premiere at Cannes

*Armour of God II: Operation Condor* is one of the pictures covered by our Classic Hong Kong Film Restoration Project. Its 4K restored version made it into this year's Cannes Classics section, and had its world premiere at the Cinéma de la Plage. Released in 1991, the movie was filmed on location in Morocco, Spain, and the Philippines, with a total investment of 115 million HKD, setting a record for the production cost of a Hong Kong film back then. To highlight the film's classic sequences, in addition to digital and technical restoration, our archive also invited the original creators of the film to guide the artistic restoration, thus ensuring the artistic quality of the restored version.



## Inauguration of China Film Archive Jiangnan Center in Suzhou, Jiangsu Province

On the morning of 6 February, the CFA Jiangnan Center was opened in Suzhou, Jiangsu Province. The center is dedicated to film screening, art promotion, themed exhibition, and movie merchandising. In the merchandising area, visitors can find various cultural and creative products inspired by classic films. They are also likely to better appreciate the charms of film art thanks to interactive activities such as a "tour" of Jiangnan in films.



## China Film Festival 2024 Held in Six Countries, Including Czech Republic and United Kingdom

To further promote film exchange and cooperation, the CFA organized a China Film Festival in the Czech Republic, United Kingdom, Trinidad and Tobago, Norway, France, and Bulgaria. During the festival, representative works of recent Chinese cinema were screened, such as *One and Only*, *Lighting up the Stars*, *The Wandering Earth 2*. The China Film Festival can facilitate cultural exchange and cooperation, as well as mutual learning among civilizations. Hopefully audiences will gain more insight into China thanks to the festival.



## A Feast for the Eyes during the Beijing Film Panorama

The 14th Beijing International Film Festival (BJIFF) took place between 18–27 April. The Panorama section, hosted by the CFA, featured 250+ Chinese and international masterpieces in 27 cinemas, with a total of over 800 screenings and more than 50 on-site exchange activities, surpassing the numbers of 2023. Our archive, together with the organizing committee, also hosted the Film Creation Forum of this year's BJIFF, and participated in the film market crossover event. This gathering brought together over a hundred film and game IPs, as well as cultural and creative arts, offering audiences a new digital experience that merges film technology and entertainment.



## Joint Restoration of Classic Chinese Animated Film

In 2024, our archive teamed up with Arknights to complete the restoration of *Princess Iron Fan* (1941), a classic Chinese animated film. As China's first feature-length stereo animated film, it has an important place in Chinese film history. The original 35mm nitrate negatives were scanned in 4K with an Arriscan scanner, and the sound restoration was based on the preserved 35mm mixed sound negatives.



## Forum on Building China's Cultural Strength 2024

On 24 May, during the Forum on Building China's Cultural Strength 2024, our archive hosted the Sub-Forum on High Quality Development of the Film Industry, which was attended by renowned filmmakers and experts such as Chen Sicheng, the director of *Detective Chinatown*, and Wu Jing, the star of *The Wandering Earth*. Panellists shared their experiences and insights on a range of topics, including "High-Quality Filmmaking", "New Patterns in Chinese Film Production", "Film Technology Development", "Shaping Chinese Heroes on Screen", "Film Promotion Strategies", and "Movie Theater Construction and Management", as well as "Overseas Distribution".



## > BERLIN ARSENAL – INSTITUT FÜR FILM UND VIDEOKUNST

### Move of the Institution and "Arsenal on Location"

In 2025 Arsenal will move from Potsdamer Platz to silent green Kulturquartier in Berlin-Wedding, where Arsenal's film archive has already been located since 2015. In the west hall of a former crematorium, now a

flourishing cultural centre, the future Arsenal cinema is currently being built, with a capacity of 180 seats and the same wide range of analog and digital projection formats as before. All other departments, such as cinema programming, Berlinale Forum/Forum Expanded, and distribution, will also come together here. Until the opening of the cinema in early 2026, Arsenal will collectively develop and present programs with partners in Berlin, nationwide, and internationally, under the title "Arsenal on Location".



## > BERLIN BUNDESARCHIV

### Relocation of all Film Holdings to the Greater Berlin Area

56 years after it was put into operation, the Berlin-Wilhelmshagen site was closed in January 2024. The film lab and the adjacent archive buildings were part of the State Film Archive of the GDR, and opened in 1967 after three years of construction. Most recently, around 250,000 color film reels were stored in the underground vaults there, until they were moved to a temporary location in a rented archive building in south-west Berlin during the winter of 2023/24.

At the same time, all black-and-white films, magnetic tapes, and video materials that had previously been stored in the archive towers of the Bundesarchiv headquarters in Koblenz were also moved to the temporary archive building. After the relocation of these additional 400,000 or so items in June 2024, a total of around 650,000 items will be temporarily stored there in cli-

mate-controlled conditions. For the first time, all of the Bundesarchiv's approximately 1.1 million film materials are now stored in the greater Berlin area.

Preparations are currently under way for the construction of a new film archive building in Hoppegarten near Berlin, where the Bundesarchiv's film lab and nitrate vaults have been located since 2004. In this building, all the acetate and polyester films as well as magnetic tapes and video materials can be stored at temperatures between minus 6 and plus 12°Celsius and at controlled relative humidity. The new building is currently scheduled to open in 2028.

Dr. Adelheid Heftberger



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

### Move of the Deutsche Kinemathek

On 31 October, the Deutsche Kinemathek will close its doors at Potsdamer Platz. We cordially invite you to explore our permanent exhibition before that date. Don't miss the Film Heritage Festival [Film Restored](#) from 23 to 27 October 2024 – the perfect opportunity to visit us one last time before we move. From spring 2025, you'll find us at our new home in the historic E-Werk in Berlin-Mitte, where we'll be presenting our collection and developing new exhibitions and programmes. For more details on our exciting move, please visit [this page](#).



> **BLOOMINGTON**  
INDIANA UNIVERSITY LIBRARIES MOVING IMAGE  
ARCHIVE / IU CINEMA

**Latest Restoration**

The Indiana University Libraries Moving Image Archive has completed a restoration of a 1926 silent film that was previously thought lost, *Sky High Corral* (dir. Clifford Smith), starring Art Accord and Marguerite Clayton. *Sky High Corral* was produced and distributed by Universal Pictures Corporation and released on April 11, 1926; it was part of Universal's "Blue Streak Western" features (BSW). This restoration was created from the only known extant print of the film, a 16mm copy held by the Lilly Library in the David S. Bradley collection. A new musical score was compiled by Rodney Sauer of the Mont Alto Motion Picture Orchestra.



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

**53rd Anniversary Cinemateca de Bogotá**

On 10 April, the Cinemateca de Bogotá celebrated its 53rd anniversary with the public, with a day of free cinema. This celebration featured a selection of films that have won Grants for Audiovisual Creation, incentives given by the Cinemateca over 30 years to promote the production, circulation, and enjoyment of Colombian cinema and audiovisual works.

**Inauguration of the Cinemateca de Bogotá  
in Fontanar del Río**

On 12 April, the Cinemateca de Bogotá Fontanar del Río was inaugurated in the Suba district. This third venue, with free admission, aims to decentralize and expand the circulation of audiovisual works in the city, seeking to foster citizen encounters around the audiovisual arts and promote the formation of audiences. The hall has a capacity of 96, including people with reduced mobility.





Horizons

“Horizontes, pulsiones audiovisuales”, the fourth edition of this cycle, was presented in March, with 10 film programmes taking as a provocation the film *Araya* (1959) by Margot Benacerraf, which brought into conversation the curatorial gaze of María Luna (Colombia) and Karina Solórzano (Mexico) around themes such as workers and their working conditions.

#### Retrospective of Director, Filmmaker, Screenwriter and Actor, Carlos Mayolo (1945–2007)

The Carlos Mayolo Retrospective, a journey through the life and audiovisual work of the Cali-born film-maker, was held from 15 to 23 May. It was carried out in association with Beatriz Caballero and with the support of the Colombian Film Heritage Foundation and RCN Televisión. This retrospective included an audiovisual exhibition of two feature films, fifteen short films, and two television episodes, among others. This retrospective will also be presented in Medellín and Envigado, at Comfama, and in Cali, at the Cinemateca del Museo La Tertulia.



#### Launching of the book *Cuadernos de Cine Colombiano No.33 Production Design and Art Direction*

In April at the Cinemateca de Bogotá and within the framework of the International Book Fair of Bogotá – FILBo, the presentation of *Cuadernos de Cine Colombiano No.33 Production Design and Art Direction* took place. This book presents the evolution of the craft of production design and art direction, its equipment, working methods, and the plastic, symbolic, and realistic approaches to the universes that create and are re-created in cinema.

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#### Cumpleaños 53 Cinemateca de Bogotá

El 10 de abril, la Cinemateca de Bogotá celebró con la ciudadanía el aniversario No. 53, con un día de cine de acceso gratuito. Esta celebración contó con una selección de películas que han sido ganadoras de Becas para la Creación Audiovisual, estímulos entregados por la Cinemateca a lo largo de 30 años para fomentar la producción, circulación y el disfrute del cine y el audiovisual colombiano.

## Inauguración Cinemateca de Bogotá en Fontanar del Río

El 12 de abril se inauguró la Cinemateca de Bogotá Fontanar del Río en la localidad de Suba. Esta tercera sede de entrada gratuita, tiene el propósito de descentralizar y ampliar el circuito de circulación de obras audiovisuales en la ciudad, buscando propiciar encuentros ciudadanos alrededor de las artes audiovisuales y promover la formación de públicos. La sala tiene capacidad para 96 personas incluyendo población con movilidad reducida.

## Horizontes

“Horizontes, pulsiones audiovisuales”, en el mes de marzo se presentó la cuarta versión de este ciclo, con 10 programas de películas tomando como provocación la película *Araya* (1959) de Margot Benacerraf, la cual puso en conversación la mirada curatorial de María Luna (Colombia) y Karina Solórzano (México) alrededor de temáticas como los trabajadores y sus condiciones laborales.



## Retrospectiva del director, realizador, guionista y actor Carlos Mayolo (1945–2007)

Entre el 15 y 23 de mayo se realizó la Retrospectiva Carlos Mayolo, un recorrido por la vida y obra audiovisual del realizador caleño. Se realizó en asocio con Beatriz Caballero y con el apoyo de la Fundación

Patrimonio Fílmico Colombiano y RCN Televisión. Esta recapitulación contó con una muestra audiovisual de dos largometrajes, quince cortometrajes y dos capítulos televisivos, entre otros. Esta retrospectiva también se presentará en Medellín y Envigado, en Comfama, y en Cali, en la Cinemateca del Museo La Tertulia.

## Lanzamiento *Cuadernos de Cine Colombiano No.33* *Diseño de producción y Dirección de arte*

En el mes de abril en Cinemateca de Bogotá y en el marco de la Feria Internacional del Libro de Bogotá – FILBo, se realizó la presentación de *Cuadernos de Cine Colombiano No.33 Production Design and Art Direction*, en el cual se presenta la evolución del oficio del diseño de producción y arte, sus equipos, métodos de trabajo, y las aproximaciones plásticas, simbólicas y de realismo hacia los universos que crean y recrean en el cine.

## > BUDAPEST NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE

### Budapest Classics Film Marathon – First Look at the 2024 Edition in September

The Budapest Classics Film Marathon, the National Film Institute of Hungary’s festival celebrating restored motion pictures, will take place this year from 17 to 22 September.

The main themes of our programme are:

- “Hungarian Animation 110” – celebrating the 110th Anniversary of Hungarian animation
- “Somewhere in Europe” – 80 years since the Hungarian Holocaust
- “Future of the Past” – Visions of the future and science-fiction films in film heritage
- “Open Archives” – New restorations and discoveries in film archives, screenings, presentations, and case studies

We received some incredible proposals for each programme from fellow FIAF archives, and we are excited to welcome you all at the festival in September to discover them.

As in previous editions, we will also hold the Budapest Classic Lab and the Archive footage market.

This year, we will also be hosting the FIAF Award ceremony, where our very special guest, Wim Wenders, will receive the FIAF Award.

## Lost Paul Fejős Movie Elements Found in Hungary

We have the pleasure to report on an incredible discovery of fragments and original artworks of Paul Fejős' lost Hungarian silent film from 1923, *The Stars of Eger* (*Egri csillagok*).

We invite you to learn about it more [here](#).



**After Death Premiere and Tribute to Judit Elek at the Festival de la Cinémathèque française**

Thanks to the Cinémathèque française, in March we presented 7 restored Hungarian films at the 11th edition of the Festival de la Cinémathèque française (13-17 March 2024).

After the tribute paid to the filmmaker by Cannes Classics and the Festival Lumière in 2023, Judit Elek's work was shown, in her presence, at the Cinémathèque française, with the screening of 6 films, in partnership with the Liszt Institute in Paris.

During the Festival de la Cinémathèque française, we also presented the world premiere of the silent film *After Death* (*A Halál után*), at the Fondation Jérôme Seydoux-Pathé, with live music accompaniment. The

film was restored in partnership with the Cinémathèque française and the Cinémathèque royale de Belgique, and with the support of [ACE – A Season of Classic Films](#), a Joint Restoration Programme funded by Creative Europe MEDIA.



## > BUENOS AIRES MUSEO DEL CINE PABLO C. DUCRÓS HICKEN

### 50x50 Catalog

The Museo del Cine de Buenos Aires has published the *50x50 Catalog*, a call to 50 film and cultural personalities to write about a particular piece of the Museum's patrimony. In the coupling between a certain author and an object, the aim was to produce an encounter that would illuminate, sometimes from an unsuspected angle, some aspect of the collection.

Among the 50 gazes that were taken on the Museum's collection were those of Graciela Borges, Albertina Carri, Mariano Llinás, and Fernando Martín Peña.

Through analysis and reflections on 50 objects from its collection, this book maps out the possible paths to follow in the history of Argentine cinema.

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## Catálogo 50x50

El Museo del Cine de Buenos Aires editó el *Catálogo 50x50*. Se trata de una convocatoria a cincuenta personalidades del cine y la cultura para escribir sobre una pieza particular del patrimonio del Museo. En el acoplamiento entre determinado autor y objeto, se buscó producir un encuentro que alumbrara, a veces desde un ángulo insospechado, algún aspecto de la colección.

Entre las 50 miradas que se posaron sobre el acervo del Museo, se encuentran la de Graciela Borges, Albertina Carri, Mariano Llinás y Fernando Martín Peña, entre otras.

A través de análisis y reflexiones sobre 50 objetos de su colección, este libro traza un mapa de los caminos posibles para recorrer la historia del cine argentino.

menu item featuring nearly 400 talks, browsable via various search and filter functions. While older recordings and additional transcripts are still appearing, take a listen to all kinds of cinematic insights and personalities within this amazing audio archive!



The Corrick Collection: *And A Little Child Shall Lead Them* (D. W. Griffith, USA, 1909)

HARVARD FILM ARCHIVE	<p><b>April 1, 2023</b> Aboubakar Sanogo</p> <p>Saleh O introduction by scholar Aboubakar Sanogo.</p>	<p><b>March 31, 2023</b> Kivu Ruhorahoza</p> <p>Father's Day introduction and post-screening discussion with Kivu Ruhorahoza and film scholar Aboubakar Sanogo.</p>	<p><b>March 20, 2023</b> Yoajin Moon</p> <p>Introduction and post-screening discussion with filmmaker Yoajin Moon, HFA Director Helen Gates and HFA Publicist Britany Gravelly.</p>	<p><b>February 27, 2023</b> Sereet Scott</p> <p>Leung Ground introduction and post-screening discussion with Sereet Scott, HFA Director Helen Gates and Film Archivist, Film Archivist at Yale Film Archive.</p>
	<p><b>February 17, 2023</b> Nancy D. Kates</p> <p>Beaucher Oublier introduction and post-screening discussion with co-director Nancy D Kates and Jerome Oublier, Associate University Librarian for Animation.</p>	<p><b>February 11, 2023</b> Ernie Gehr</p> <p>Introduction and post-screening discussion with filmmaker Ernie Gehr and HFA Director Helen Gates.</p>	<p><b>February 10, 2023</b> Ernie Gehr</p> <p>Introduction and post-screening discussion with filmmaker Ernie Gehr and HFA Director Helen Gates.</p>	<p><b>February 3, 2023</b> Joyce Chopra</p> <p>Smooth Talk / Joyce at 84 introduction and post-screening discussion with filmmaker Joyce Chopra, HFA Director Helen Gates and HFA Publicist Britany Gravelly.</p>

## > CAMBRIDGE HARVARD FILM ARCHIVE

### Online "Conversations"

In collaboration with web designer Huncwot, the Harvard Film Archive continues to expand its online resources and enhance accessibility. Since 2008, the HFA has been recording introductions and post-screening conversations by visiting filmmakers, scholars, actors, and other guests. After a special event, the recording is immediately available on that program's webpage, but now these steadily accumulating important documents are also compiled into "[Conversations](#)," a main

## > CANBERRA NATIONAL FILM AND SOUND ARCHIVE

### NFSA Welcomes Budget Funding for Expanded Nitrate Preservation Facility

The National Film and Sound Archive of Australia has announced it will receive \$AUD 9.3 million over 4 years to upgrade and extend existing facilities for the storage and preservation of nitrate film and images. The NFSA's existing nitrate facility was built almost four decades ago and is in need of upgrading; it has also reached capacity, and the collection continues to grow. The NFSA receives nitrate donation offers frequently from members of the public. It recently discovered rare footage of Australian cyclist and former federal Minister for Immigration Sir Hubert Opperman, along with a Hollywood newsreel featuring Australian silent-era actress Enid Bennett in an unmarked collection. The NFSA's Nitrate collection captures numerous defining moments in Australian history, including [The Story of The Kelly Gang](#) (1906, Australia, dir. Charles Tait). The

funding will allow the NFSA to double its nitrate storage capacity, including storage on behalf of other national collecting institutions.

<https://www.nfsa.gov.au/latest/story-kelly-gang>



Before-After frame enlargements of digital preservation work undertaken by the NAA on Peter Weir's *Australian Colour Diary No.43: 3 Directions in Australian Popular Music* (1972).

## > CHESTER HILL NATIONAL ARCHIVES OF AUSTRALIA

### New Restorations of Early Peter Weir Films

May 2024 saw the National Archives of Australia join with the Cinema Reborn "classics" Film Festival, for the Sydney and Melbourne premieres of new restorations of *3 to Go* (Brian Hannant, Oliver Howes, Peter Weir, 1971) and *Australian Colour Diary No. 43: 3 Directions in Australian Popular Music* (Peter Weir, 1972). First released as an anthology feature, but later distributed as separate shorts, *3 to Go* led the revival of Australian cinema in the 1970s and marked the first major credits for three of its notable filmmakers – including a then 26-year-old Peter Weir. The NAA has reconstructed *3 to Go*'s long-unseen cinema feature format, and restored animator Yoram Gross's rotoscoped titles. *3 Directions...*

was the very last of Australia's tradition newsreels, but (as Weir's first work in 35mm colour) is a kaleidoscopic and very un-newsreel-like celebration of Australia's '70s rock music counterculture. Both titles are part of the NAA's collection of preservation elements for the 3000+ titles made by successive Australian government film production agencies between 1911 and 2006. Both are digitized through the NAA's 2021–25 *Defend the Past, Protect the Future* project.



Seminar at the Bangladesh Film Archive on 16 May.

## > DHAKA BANGLADESH FILM ARCHIVE

### Endowed in History and Heritage

The Bangladesh Film Archive (BFA) commemorated the 46th anniversary of its founding on 17 May 2024. On this occasion a seminar was held, titled "*Role of Bangladesh Film Archive in the Preservation of National History and Heritages*", in the Seminar Hall of BFA on 16 May 2024. Md. Kawser Ahammed, Additional Secretary of the Ministry of Information and Broadcasting, was the chief guest, and presented the keynote paper. Among others, Kazi Hayat, prominent film director and producer; Khaled Moinuddin, Professor of Victoria University; and the famous film-maker Mosihuddin Saker, were also present. M. Quamruzzaman, Director General, BFA, presided over the seminar.

BFA recently signed a Memorandum of Understanding (MoU) with Getty Images (USA) on 7 April 2024 to collect the Bangladesh liberation war footage under an ongoing project. In addition, as a regular film digitization process, the film *Bihongo* (2000), based on a

girl's life facing social obstructions due to her physical disability, was directed by renowned Bangladeshi Film Director Abdullah Al Mamun.

Recently BFA has published 5 film-related research books, and the 20th issue of its yearly journal.

Farhana Rahman  
Director

## > DUBLIN IFI IRISH FILM ARCHIVE

### Recent Restorations

As part of a project funded by Screen Ireland that aims to make digital copies of older films in our vaults, the IFI Irish Film Archive has completed restoration work on 3 titles. These are the 1982 folk horror *The Outcasts* by Robert Wynne Simmons, *Reefer and the Model* (1987) by Joe Comerford, and *Helen* (2008) by Desperate Optimists. The films will be made available on IFI@Home, with *The Outcasts* being released on Blu-ray later this year and *Helen* currently available on MUBI.

Kasandra O'Connell

## > FRANKFURT DFF – DEUTSCHES FILMINSTITUT & FILMMUSEUM

### DFF Anniversary

2024 is a very special year for the DFF. It is not only celebrating the 40th anniversary of the opening of the Deutsches Filmmuseum (7 June 1984), it is also proudly looking back on 75 years of the DFF as a whole. On 13 April 1949, the Deutsches Institut für Filmkunde (DIF) was founded in Wiesbaden, which later became the Deutsches Filminstitut, and now the DFF, with the integrated film museum and the DFF cinema. The celebrations included 3 Open Days for the whole family and a wide range of activities for all interested parties on the weekend of 7–9 June, with guided tours, pop-up exhibitions, a food truck, a reading, and exciting Laterna Magica screenings.

### Prominent Film Guests

In its anniversary season (75 Years of the DFF / 40 Years of the Deutsches Filmmuseum), recently the DFF was particularly pleased to welcome three great German film-makers: Director Margarethe von Trotta presented her latest film *INGEBORG BACHMANN – REISE IN DIE WÜSTE* (CH/AT/DE/LU, 2023) on 5 May; actor Mario Adorf came for a big (and sold-out) foyer talk on 29 May; and actress Corinna Harfouch, who has just won the German Film Award for her role in *STERBEN* (DE 2024, dir. Matthias Glasner), visited as a guest of the series "Was tut sich – im deutschen Film" on 9 June.

### Exhibition NEW VOICES

An ex-convict becomes a teacher, a young woman tries to find out what happened to her mother when she served time in Tehran's Evin prison, and the young daughter of a single parent rebels against the education system. Using films ranging from *FACK JU GÖTHE* to *BORN IN EVIN* or *SYSTEMSPRENGER*, the DFF's new exhibition, [NEW VOICES. GERMAN CINEMA SINCE 2000](#) (19 June 2024 to 23 February 2025), shows the aesthetic and thematic diversity in film-making over the past two decades. Today's German filmmakers tell stories that are characterized by questions of identity. In doing so, they artfully play with genre conventions and expectations.

### DE-BIAS: Detecting and Cur(at)ing Harmful Language in Cultural Heritage Collections

Since January 2023, the DFF has been coordinating the [DE-BIAS project](#), which aims to promote a more inclusive and respectful approach to describing digital collections. The project is developing a vocabulary and ontology of problematic terms in collaboration with marginalized communities, and an AI-powered tool to automatically detect and contextualize these terms in cultural heritage metadata. The tool will be integrated into Europeana, but will also be made available to cultural heritage institutions as a stand-alone version. On 13 June 2024, DFF hosted a [FIAF webinar](#) to share experiences and address the challenges of cultural heritage institutions when dealing with discriminatory language.

Frauke Hass

## > FREMONT NILES ESSANAY SILENT FILM MUSEUM

### Staff Changes

After 23 years as President of the Niles Essanay Silent Film Museum, Dorothy Bradley is retiring. She became president when the museum non-profit was incorporated in 2001. Replacing her is David Kiehn, a founding member of the Museum who helped start the first Broncho Billy Silent Film Festival in 1998, leading to the establishment of the Museum. Vice President Robert Garfinkle is retiring as well, replaced by Brett Bonowicz, who is taking over as lead projectionist and film programmer at the Museum's Edison Theater, formerly handled by David Kiehn. Bradley and Garfinkle will remain on the Museum's board of directors.



## > ISTANBUL SINEMATEK / SINEMA EVI

### Latest Activities

Sinematek/Sinema Evi continues to offer a captivating array of cinematic experiences. The ongoing Spring program features the works of the great film-maker Sergey Parajanov, including *Sayat Nova*, *Shadows of Forgotten Ancestors*, and *Ashik Kerib*, alongside parallel showcases of Tengiz Abuladze's *Monanieba* and Giorgi Shengelaia's *Pirosmani*. Asghar Farhadi, one of the most important film-makers of our time, led a masterclass exploring the intricacies of his cinema, while Harry Kümel delighted audiences with personal appearances and screenings of his cult classics.

Furthermore, the recent 3rd edition of Sinematek Days: Industry Meetings welcomed esteemed international guests, including Shawkat Amin Korki from the Duhok International Film Festival, Yannis Palavos from the Thessaloniki Film Festival, and Amjad Al Rasheed, director of *Inshallah, Boy Will Be*.

Excitingly, a new restoration project is currently under way, and the details will be shared very soon.



## > LAUSANNE CINÉMATHÈQUE SUISSE

### Transformation of Governance at the Cinémathèque suisse

Since 1 February 2024, the new structure has a management team which has been reduced to four people: the director (Frédéric Maire) and three directors responsible for the institution's three main areas of activity:

#### Heritage Department, Director: Caroline Fournier

Brings together all the collections, from acquisition to cataloguing, conservation, restoration, access, and research.

#### Programming and Promotion Department, Director: Chicca Bergonzi

Brings together all the activities involved in promoting the collections, from programming to dissemination, including screenings, distribution, mediation, publications, exhibitions, communication, etc.

#### Resources and Projects Department, Director: Jean-Baptiste Dembreville

Brings together finance and administration, infrastructure and logistics, human resources, IT and digital technology, and projects.

Each division is currently working on its internal reorganization, and the full organization chart will be published in a few months' time.

[fr]

## Transformation de la gouvernance à la Cinémathèque suisse

Mise en place le 1er février 2024, la nouvelle structure compte une direction limitée à quatre personnes, à savoir, le directeur (Frédéric Maire) et trois directeur-ric-e-s des trois pôles principaux d'activités de l'institution :

### Pôle Patrimoine, directrice : Caroline Fournier

Réunit toutes les collections, de l'acquisition à l'accès et à la recherche en passant par le catalogage, la conservation, la restauration, etc.

### Pôle Valorisation, directrice : Chicca Bergonzi

Réunit toutes les activités de valorisation, de la programmation à la diffusion en passant par les projections, la médiation, les publications, les expositions, la communication, etc.

### Pôle Ressources et projets, directeur : Jean-Baptiste Dembreville

Réunit finance et administration, infrastructure et logistique, ressources humaines, informatique et numérique, projets.

Chaque pôle est en train de travailler à sa réorganisation interne et d'ici quelques mois l'organigramme complet pourra être publié.



## > LISBON CINEMATECA PORTUGUESA / MUSEU DO CINEMA

### Portal Félix

In February, the Cinemateca Portuguesa launched its first and new web Portal, Félix, named after our founder and first director, M. Félix Ribeiro (1906–1982). The Portal aims to be a centralized access point to the data held by the Cinemateca, providing free access to information on:

- Portuguese film production (at this date, systematic and validated information relating to the period 1896–1975).
- Our catalogues/holdings of film and non-film collections.
- History of screenings (cycles and sessions) of the Cinemateca (at this time, partial information only).
- Premieres in Portugal (at this time, information relating to the period 1918–2020).

### New Publications – Last Volumes of João Bénard da Costa's Collected Writings on Film Published by Cinemateca Portuguesa

The Cinemateca Portuguesa released on Monday, 20 May, the last 2 volumes of João Bénard da Costa's complete writings on film. The first part was composed of 6 volumes, dedicated to film-makers and their films; this last part gathers texts on other film personalities (actors, composers, producers, etc.) and remaining subjects (genres, cinemas, history, movements). This enor-



mous publishing effort comprises ca. 3,000 texts and more than 10,000 pages (not including the indexes of names and works).



## Did you film the Revolution?

In November 2023, to mark the 50th anniversary of the Carnation Revolution, which ended the dictatorship in Portugal in 1974, the Cinemateca Portuguesa launched a national campaign to find and collect home movies and amateur films made during the revolutionary period, in collaboration with the Commemorative Commission 50 Years April 25. Within 6 months, the Cinemateca received 23 small-format films, digitized 11 of them (lasting around 150'), and organized three sold-out public screenings of these new digital copies, in the presence of some of the authors.

## The Last Wave of the FILMar Project

The FILMar project, developed by the Cinemateca Portuguesa since 2020, came to an end in April 2024, after enabling the digitization of 267 titles of national film heritage. With European financial support through EEAGrants 2020–2024 and the help of international partnerships, FILMar's purpose was to identify, preserve, digitize, and disseminate Portuguese cinema related to the sea. Since the first public screening on 12 June 2021, with *Maria do Mar* by José Leitão de Barros, around 450 screenings have been organized as part of this project, in national and international cycles, special screenings, and local outreach programmes.



## > LJUBLJANA SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA

### Karpo Godina | Film Imaginary

Karpo Godina | Film Imaginary (23 May – 22 December 2024) is an exhibition devoted to the film oeuvre and recognizable style of the director and director of photography Karpo Godina. It follows the formal determinant that Godina, one of the key names of the so-called Yugoslav Black Wave, kept returning to – the aesthetic of living pictures intertwined with the rare ability to see the transcendent in the banality of the everyday.

In cooperation with Galerija Fotografija, where an exhibition on Godina's work in advertising will open in September, an extensive collection of papers and exhibition catalogue were also published.

## > LOS ANGELES AMERICAN CINEMATHEQUE (AC)

### Latest Events

In June, the American Cinematheque's popular Bleak Week series goes bi-coastal! Following a week in Los Angeles with guests including Al Pacino, Lynne Ramsay, and Charlie Kaufman (plus rare prints from Cinecittà, TIFF, and the Academy Film Archive), the series runs for a week at New York City's Paris Theater, with appearances by such luminaries as Kenneth Lonergan, Paul Schrader, and Isabella Rossellini. And in July, the AC's Ultra Cinematheque 70 series brings more than forty 70mm screenings, including rarities from the George Eastman Museum and the Walt Disney vaults, plus the L.A. premieres of two new prints.



## > MEXICO CITY CINETECA NACIONAL

### 50th Anniversary Celebrations

The Cineteca Nacional de México celebrates 50 years since its creation in 1974. For this reason, it is carrying out several commemorative activities, such as the publication of the book *50 años de la Cineteca Nacional, 1974-2024*, and a film series dedicated to the Mexican film-maker Fernando de Fuentes. Also notable is the inauguration of a second headquarters in Mexico City, Cineteca de las Artes, opened on August 15, 2023, coinciding with Mexican Cinema Day. Together with the publication of various editorial works, such as *Memoria Fílmica 1990-1991* and *Memoria Fílmica 1992-1994*, as well as *Neo MexNoir*.

[es]

### Celebraciones del 50 aniversario

Cineteca Nacional de México celebra cincuenta años de su creación en 1974. Por ello, realiza varias actividades conmemorativas como la publicación del libro *"50 años de la Cineteca Nacional, 1974-2024"*, y el ciclo cinematográfico dedicado al cineasta mexicano Fernando de Fuentes. Destaca también la inauguración de una segunda sede en la Ciudad de México: Cineteca de las Artes, la cual se llevó a cabo el 15 de agosto de 2023, coincidiendo con el Día del Cine Mexicano. Aunado a la publicación de diversas obras editoriales como *Memoria Fílmica 1990-1991* y *Memoria Fílmica 1992-1994*, así como *Neo MexNoir*.



L'équipe de Vidéo Femmes dans les escaliers du Musée de la Civilisation à Québec. Circa 1988. Photo (possiblement) de Louise Bilodeau. Collection personnelle de Nicole Giguère.

## > MONTREAL LA CINÉMATHÈQUE QUÉBÉCOISE

### Two New Online Documents

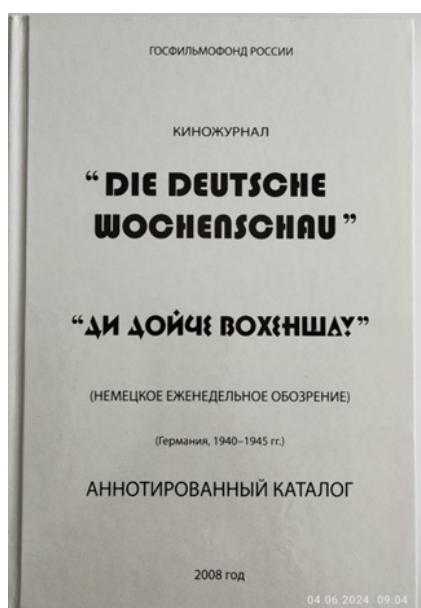
Over the past year, the Cinémathèque québécoise has put two major files online, available in French and English. The **first** draws on Sophie Bissonnette's film footage to shed new light on two key figures in Quebec trade unionism and feminism, Léa Roback and Madeleine Parent. Previously unpublished testimonies are put into context by historians Denyse Baillargeon and Andrée Lévesque. The **second** is devoted to the "Vidéo Femmes" collective, one of the first centres for the production and distribution of feminist video works in Quebec. Archives, personal accounts, and films are contextualized by Julia Minne, a doctoral student in communications.

[fr]

### Deux nouveaux dossiers en ligne

Au courant de la dernière année, la Cinémathèque québécoise a mis en ligne deux dossiers d'envergure accessibles en français et en anglais. Le **premier** puise dans les chutes de tournage de Sophie Bissonnette pour révéler sous un nouveau jour deux figures marquantes du syndicalisme et du féminisme québécois, Léa Roback et Madeleine Parent. Des témoignages inédits sont mis en contexte par les historiennes Denyse Baillargeon et Andrée Lévesque. Le **second** est consacré au collectif Vidéo Femmes, l'un des premiers centres de production et de distribution d'œuvres vi-

déographiques féministes au Québec. Archives, témoignages et films sont contextualisés par Julia Minne, doctorante en communication.



## > MOSCOW GOSFILMOFOND OF RUSSIA

### Gosfilmofond of Russia Is Developing Its Publishing Activity

In October 2024, a revised and expanded edition of the annotated catalogue of German newsreels 1940–1945, *Die Deutsche Wochenschau*, will be published.

The golden collection of Gosfilmofond film catalogues is being prepared for reissue.

### Management Update

The scientific activity of Gosfilmofond is now headed by Anastasia Voznesenskaya (Director of the Analytical Department).

The production line (quality control section, digitization, laboratory) is now headed by Nina Bannikova (Director of the Production Department).



### Restorations

As part of the preservation of the national heritage, Gosfilmofond of Russia is actively working in the field of restorations of early and iconic historical cinema. The technical and scientific restoration of the following films has been completed: *The Bear*, 1938, directed by I. Annensky (classics of the Soviet cinema); *Nail in the Boot*, 1932, directed by M. Kalatozov (films of artistic and historical value), and *Strike*, 1924, directed by S. Eisenstein (to mark the 100th anniversary of the film).

The restoration of the film *Nabat*, 1917, directed by E. Bauer, is in progress. This film is of artistic and historical value. The film has been preserved without intertitles; the restoration of the intertitles is being carried out according to the preserved libretto.

The technical restoration of the film *Chapaev*, 1934, directed by the Vasilyev brothers, is being carried out for the film's 90th anniversary.



## Exhibition

In early June Gosfilmofond of Russia took part in the exhibition within the framework of the St. Petersburg International Economic Forum (SPIEF '24); 36 film posters from the Gosfilmofond archive were involved in the exhibition.



## 4th Moscow International Festival of Archival Films

The festival team of Gosfilmofond is actively preparing the fourth edition of the MMFAF (Moscow International Festival of Archival Films), which will be held from 27 September to 6 October 2024.



## > MUMBAI

### FILM HERITAGE FOUNDATION

#### World Premiere of the Restored Film *Manthan* at Cannes Film Festival 2024

For the third year in a row, Film Heritage Foundation returned to the Cannes Film Festival when its restoration of Shyam Benegal's film *Manthan* (1976) was selected for a world premiere at Cannes Classics. *Manthan* is India's first crowd-funded film, produced by 500,000 dairy farmers, who contributed Rs. 2/- each towards the making of the film. The film was presented by FHF Director Shivendra Singh Dungarpur, actor Naseeruddin Shah, Prateik Babbar, actor and son of the late actress Smita Patil, and Managing Director, Gujarat Co-operative Milk Marketing Federation Ltd. (Amul), the producers of the film.

The film was restored by Film Heritage Foundation at Prasad Corporation Pvt. Ltd.'s Post – Studios, Chennai, and L'Immagine Ritrovata Laboratory, in association with Gujarat Co-operative Milk Marketing Federation Ltd. (Amul), the cinematographer Govind Nihalani, and the director Shyam Benegal.



## Theatrical Release of the Restored *Manthan* across India

Film Heritage Foundation released the restored *Manthan* in 51 cities and over 101 cinemas across India on 1-2 June 2024. On 1 June 2024 – World Milk Day – there was a grand premiere of the film in Mumbai with Shyam Benegal and the cast and crew that began with a conversation moderated by Shivendra Singh Dungarpur. There was an overwhelming response to the release, with many cinemas running it to full houses all over India.



## Release of Special Postal Cover for the 10th Anniversary of Film Heritage Foundation

In a great honour for Film Heritage Foundation, the Chief Postmaster General, Maharashtra Circle, India Post, will be releasing a Special Postal Cover and a stamp to commemorate the 10th anniversary of Film Heritage Foundation in recognition of the organization's tireless efforts to save, preserve, and restore India's unique and diverse film heritage. There will be a special ceremony for the release of the Special Postal Cover and stamp at the General Post Office, Mumbai, on 14 June 2024. The ceremony will be officiated by the Chief Postmaster General and the Postmaster General of Mumbai.



## Film Heritage Foundation brings Indian Schoolchildren to the Cannes Film Festival

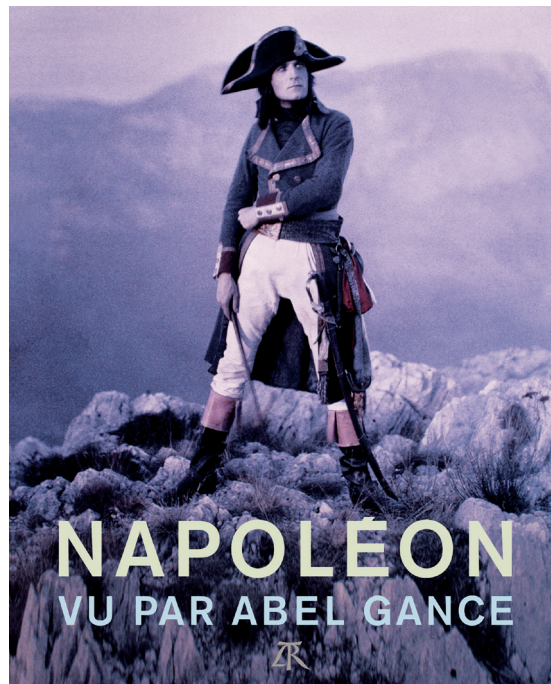
Film Heritage Foundation expanded our tie-up with the Cannes Film Festival to introduce Indian school students to the world of film heritage. For the first time, students from Welham Girls' School joined a contingent of boys from [The Doon School](#), who were returning to Cannes for the second year, to attend the Cannes Classics screenings and experience and learn about the festival.



> **NEW HAVEN**  
YALE FILM ARCHIVE

*Bright College Years (1970)*

The Yale Film Archive has completed preservation of *Bright College Years (1970)*, an early film made by prolific documentarian Peter Rosen shortly after he graduated from Yale. The film juxtaposes footage of the protests against the trial of Black Panthers in New Haven with scenes of older Yale graduates attending their annual reunion, and the changed campus they return to. In collaboration with FIAF colleagues at the Pacific Film Archive, who supplied the source element for this preservation, the Yale Film Archive worked with Colorlab, Audio Mechanics, and DJ Audio to scan the best remaining reversal print of the film, perform light digital cleanup, and create a new 16mm duplicate negative, restored soundtrack, and new screening prints.



> **PARIS**  
CINÉMATHEQUE FRANÇAISE / MUSÉE DU CINÉMA

*Book: Napoléon vu par Abel Gance*  
(*Napoleon as seen by Abel Gance*)

*Napoléon vu par Abel Gance (1927)* is one of the greatest films in the history of cinema, an absolute masterpiece from its silent period and a constant object of fascination. It has given rise to multiple versions and restorations.

Reconstructed and restored by the Cinémathèque française under the direction of Georges Mourier, after expert appraisal and comparison of all the elements available around the world, and with a new score devised by Simon Cloquet-Lafolloye, Gance's *Napoléon* at last rediscovers all its epic breadth and its countless experimental feats.

This richly illustrated collective work retraces the eventful history of a film that spans a century of cinema. Beyond the myth of a *film maudit*, it is above all a tribute to a visionary who wanted to reinvent cinema, the great art of his time: Abel Gance. Editions de La Table Ronde – La Cinémathèque française; Collective work – 340 illustrations – 312 pages – format 17x21 – 29 € – In bookshops from 2 May 2024.

[fr]

## *Napoléon vu par Abel Gance*

*Napoléon vu par Abel Gance* (1927) est l'un des plus grands films de l'histoire du cinéma, un chef-d'œuvre absolu de sa période muette et un constant objet de fascination. Il a donné lieu à de multiples versions et restaurations.

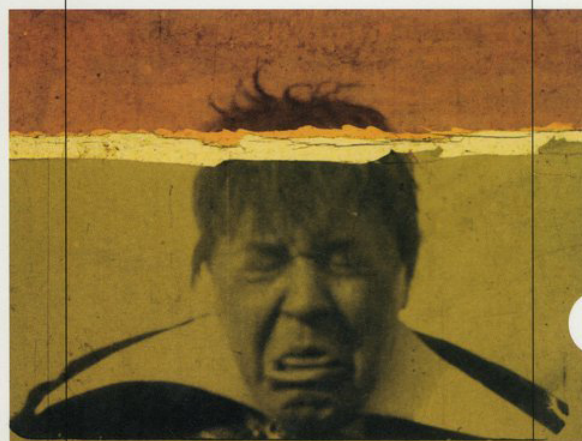
Reconstruit et restauré par la Cinémathèque française sous la direction de Georges Mourier, après expertise et comparaison de tous les éléments disponibles à travers le monde, doté d'une nouvelle partition imaginée par Simon Cloquet-Lafolloye, le *Napoléon* de Gance retrouve enfin tout son souffle épique et ses innombrables prouesses expérimentales.

Cet ouvrage collectif et richement illustré retrace l'histoire mouvementée d'un film à travers un siècle de cinéma. Au-delà du mythe du film maudit, il se veut surtout un hommage à un visionnaire qui voulait réinventer le cinéma, le grand art de son temps : Abel Gance. Editions de La Table Ronde – La Cinémathèque française ; Ouvrage collectif – 340 illustrations – 312 pages – format 17x21 – 29 € – En librairie à partir du 2 mai 2024.

## Digitální Kříženecký

Nový život prvních  
českých filmů

Jiří Anger (ed.)



### > PRAGUE NÁRODNÍ FILMOVÝ ARCHIV

**Kříženecký: First Films Released  
on First Torrents under CC-BY-NC**

In conjunction with the publication of the exquisite collective monograph *Digitální Kříženecký* [Digital Kříženecký, ed. by Jiří Anger, currently available in Czech only], we have extended the [digital presentation and availability of Jan Kříženecký's films](#). The digitized works of this Czech film pioneer are now available for download in the highest available resolution, encoded lossless with FFV1 in Matroska container. Due to their size, we have opted for their distribution through peer-to-peer (BitTorrent) technology. They are available for non-commercial use and re-use, under an agreement similar to the CC-BY-NC open license.



## Czech Moving Image Outside of the Cinema Context

The aim of the three-year project titled [Videoarchiv – Audiovisual Work Outside the Context of Cinema](#) was to develop an infrastructure, a methodology, and a standard for the long-term digital preservation of moving image works situated in a visual arts context. The results of this research project are now being made available through various means, including a specialized research database, a series of screening programs, and also a collective monograph entitled [Mapping the Moving Image](#). This publication, the first of its kind, is dedicated to the critical assessment of the practice of the moving image in the Czech art world from the 1970s to the present day. The project as a whole makes up for the currently fragmentary historical image of this practice.



## New Restorations

Two new digitally restored Czech films are available for screenings, both in restored 4K DCPs with English subtitles. The first is a mannerist and feminist farce, [Murdering the Devil](#) (1969), the only directorial work of Ester Krumbachová, set and costume designer, author, and close collaborator of Věra Chytilová and Jan Němec. The second title represents a true classic to Czech audiences: [Kristian](#) (1939) by Martin Frič is an elegant comedy, as well as an idealized testament to the interwar period, produced at its very end, loosely based on a play by Yvan Noé.

> **PYONGYANG**  
JOSON MINJUJUI INMINGONGHWAGUK KUGGA  
YONGHWA MUNHONGO / NATIONAL FILM AR-  
CHIVE OF DPRK

## New Digital Restorations

The National Film Archive of the Democratic People's Republic of Korea has digitally restored 26 titles of Korean feature films, including *The Invisible Fortress* (1977) and *Order No. 027* (1986), at 2K or 4K resolution during the first half of this year. The film *Order No. 027* was screened during a "special show of Korean films" hosted at the "Illusion" cinema in Moscow in April, and the feedback was wonderful.

Under the Government's assignment, the NFAK is preparing for the "special restoration and screening" of the film on the occasion of the 80th anniversary of Korean liberation next year.





## > ROCHESTER GEORGE EASTMAN MUSEUM

### Launch of Webpage on South Asian Film Collection

The George Eastman Museum is announcing the launch of a dedicated webpage showcasing its extensive [South Asian film collection](#). This collection, totalling nearly 1,500 films made between 1928 and 2013 in Hindi, Urdu, Punjabi, and 15 other languages, represents more than 70 years of the Eastman Museum's collecting history: from founding curator James Card's pioneering efforts in the 1950s to new donations from as recently as 2023. The webpage features a searchable database of all South Asian film titles held by the Eastman Museum and provides an overview of the conservation and preservation process. Users can view fragments and images from unidentified films and submit their findings or guesses to the George Eastman Museum staff for assessment and verification. This initiative is part of the ongoing preservation of the South Asian Cinema collections, funded by grants from the Institute of Museum and Library Services (IMLS). It marks the next phase in the Museum's multi-year project to conserve the largest collections of 35mm Indian and Pakistani film prints held by a museum or archive outside of the subcontinent.

## > ROME FONDAZIONE CENTRO SPERIMENTALE DI CINE- MATOGRAFIA – CINETECA NAZIONALE

### Steve Della Casa is the New Curator of the Cineteca Nazionale

On 18 April 2024, Stefano (Steve) Della Casa was appointed as the new Curator of the Cineteca Nazionale, upon the proposal of the CSC President, Sergio Castellitto, and with the full endorsement of the CSC Board of Directors and the Scientific Committee.

Steve Della Casa has been Director of the Torino Film Festival and of the Roma Fiction Fest, as well as President of the Torino Piemonte Film Commission. He is also a radio and TV author (in particular, he conducts a popular radio show, *Hollywood Party*, for RAI – Radio 2).

He has curated several retrospectives and exhibitions in Italy and abroad (Centre Pompidou, San Sebastian Festival, Rotterdam Festival), and written numerous books, including *Il grande libro di Ercole*, *Capitani coraggiosi*, *Hollywood sul Tevere*, *Pop Film Art*, *La Romana Film*, and *Gotico italiano*, besides contributions for the CSC periodical *Bianco e Nero*.

Steve Della Casa will be the Curator of the Cineteca Nazionale for the next three years.



Frame from *Celebration at Cousiño Park* (1910, dir. unknown)

## > SANTIAGO CINETECA NACIONAL DE CHILE

### Restoration of Silent Films Collection (1907–1928)

During 2023 the Cineteca Nacional de Chile made the digital restoration in 4K of *Silent Films Collection (1907–1928)*, made up of 24 historical records, views, actualities, and the only preserved clips from the feature films *Manuel Rodríguez* (1910, dir. Adolfo Urzúa Rosas) and *Vergüenza* [Shame] (1928, dir. Juan Pérez Berrocal). The work was done using unique 35mm copies; the main task was fungus removal, perforation repair, correction of color fading, and erasing scratches in the emulsion. In March 2024, to commemorate its 18th anniversary, the institution presented a special function where this collection was presented with live music by pianist Carla Díaz Báez.

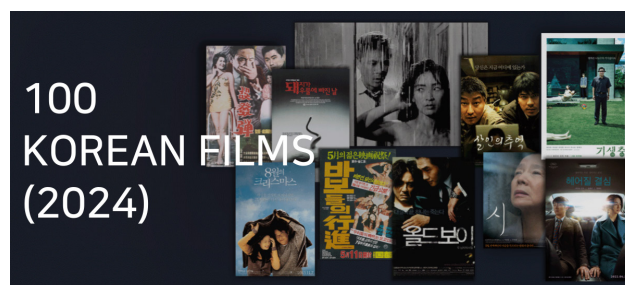
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### Restauración de la Colección Silentes (1907–1928)

Durante 2023 la Cineteca Nacional de Chile realizó la restauración digital en 4K de la *Colección Silentes (1907–1928)*, compuesta por una selección de 24 registros históricos, vistas, actualidades, además de los únicos fragmentos conservados de las películas de ficción *Manuel Rodríguez* (Adolfo Urzúa Rosas, 1910) y *Vergüenza* (Juan Pérez Berrocal, 1928). Se trabajó a partir de copias únicas en 35mm, donde la principal labor fue la elimina-

ción de hongos, reparación de perforaciones, corrección del desvanecimiento de color y borrado de rayas en la emulsión. Para conmemorar su 18° aniversario, en marzo de 2024, la institución realizó una función especial en la que se presentó esta colección musicalizada en vivo por la pianista Carla Díaz Báez.

Marcelo Morales Cortés  
Director, Cineteca Nacional de Chile



## > SEOUL KOREAN FILM ARCHIVE

### 100 Korean Films (2024)

In celebration of the 50th anniversary of the Korean Film Archive (KOFA), we are delighted to announce the latest list of 100 Korean Films. This list, compiled by 240 experts including film researchers, critics, film-makers, and industry professionals, is the 3rd edition, following the 2006 and 2014 surveys. These editions allow us to trace the evolution of Korean cinema over the years. Particularly, they provide insights into the perspectives of film industry professionals who are at the forefront of advancing Korean cinema. We hope that this list of 100 Korean Films will serve as a valuable resource for Korean film enthusiasts, offering insights into the evolving trends in Korean cinema and reflecting the dynamic changes in the film industry of Korean society.

If you want to know the 100 Korean Films list, please click the [link](#).



## > STOCKHOLM SVENSKA FILMINSTITUTET

### New CEO of the Swedish Film Institute

Anna Croneman was appointed the new CEO of the Swedish Film Institute earlier this year, and assumed her new position on 15 April. Having been a producer of films since the mid-1990s, she was the head of drama production at Sveriges Television (the public broadcasting corporation in Sweden) prior to her new appointment, and thus has vast experience within the industry. Being the CEO of an institution which not only provides subsidies for production and distribution, but also collects, preserves, and disseminates film heritage, Anna Croneman will attend this year's edition of *Il Cinema Ritrovato* in Bologna.

Jon Wengström, Senior Curator

### Government Initiates Inquiry of Sweden's National Film Policy

The Swedish government announced in January that there will be an independent inquiry of the current national film policy, which has been unaltered since 2017. Technology has undergone rapid changes since then, as have audience behaviours and the financial conditions for production and distribution. An expert panel will function as an advisory committee for the inquiry, and includes representatives of the industry, festivals,

and the Ingmar Bergman Foundation. The report, to be presented in February 2025, will propose revisions of the aims of a national film policy, how public production and distribution subsidies should be designed, and how the conditions for the preservation and dissemination of film heritage can be improved, which could all affect the mission of the Swedish Film Institute.

Jon Wengström, Senior Curator



## > TAIPEI TAIWAN FILM AND AUDIOVISUAL INSTITUTE (TFAI)

### Release of Newsreels

In celebration of International Museum Day, Taiwan Film and Audiovisual Institute (TFAI) has unveiled a trove of Taiwan Film Culture Company (TFCC) newsreels, now accessible for free on the [TFAI Open Museum Website](https://tfai.openmuseum.tw). Spanning the 1950s to the 1980s, these newsreels chronicle pivotal moments in Taiwan, from vibrant cultural festivals to transformative urban developments. Available for use in research, media, and creative endeavours, this release not only preserves invaluable cultural memories, but also enhances global understanding of Taiwan's historical identity. Currently over 2,000 newsreels from 1946 to 1969 have been released, providing a unique glimpse into the past.

[Full article](https://tfai.openmuseum.tw) can be found on TFAI website.

TFAI Open Museum: <https://tfai.openmuseum.tw>



Outdoor screening outside the premises of the Cinémathèque de Toulouse.

## > TOULOUSE LA CINÉMATHÈQUE DE TOULOUSE

### Major Renovation of Premises

From September 2024, the Cinémathèque de Toulouse will be undergoing a major renovation. The premises at 69 rue du Taur will be refurbished to better accommodate the growing number of visitors, the diversification of audiences, and the development of activities. A third auditorium with 100 seats will allow greater diversity and flexibility in programming. The library will be adapted to today's reading habits, making it more comfortable for readers. During the construction period, the Cinémathèque de Toulouse will offer off-site screenings at the Pathé Wilson cinema and the Musée des Abattoirs. The new Cinémathèque is scheduled to open its doors in the first quarter of 2026.

[fr]

### Réaménagement des espaces

À partir de septembre 2024, la Cinémathèque de Toulouse va connaître d'importants travaux. Les espaces du 69 rue du Taur seront réaménagés pour être mieux adaptés à la hausse de la fréquentation, à la diversification des publics et au développement des activités. Une troisième salle de 100 places permettra plus de diversité et de souplesse en termes de programmation. La bibliothèque sera adaptée aux modes de consultation actuels et apportera plus de confort aux lecteurs. Durant les travaux, la Cinémathèque de Toulouse proposera des séances hors les murs, au cinéma Pathé Wilson et au musée des Abattoirs. La nouvelle cinémathèque devrait ouvrir ses portes au premier trimestre 2026.

[es]

### Renovación importante de locales

A partir de septiembre de 2024, la Cinemateca de Toulouse será objeto de importantes obras. Los espacios de 69 rue du Taur se remodelarán para adaptarse mejor al aumento de la frecuentación, la diversificación de los públicos y el desarrollo de las actividades. Una tercera sala de 100 plazas aportará mayor diversidad y flexibilidad a la programación. La biblioteca será más apta a los métodos de consulta actuales y más cómoda para los lectores. Durante las obras, la Cinemateca de Toulouse ofrecerá proyecciones en el cine Pathé Wilson y el museo Abattoirs. Está previsto que la nueva Cinemateca abra sus puertas en el primer trimestre de 2026.



## > TURIN MUSEO NAZIONALE DEL CINEMA – FONDAZIONE MARIA ADRIANA PROLO

### Tonino De Bernardi Exhibition

At the Mole Antonelliana until September it will be possible to visit the free exhibition on experimental director **Tonino De Bernardi**. *Il Cinema senza frontiere*, where one can also watch restored versions of *Il Bestiario* (1968) and *Uccelli mendichi – Uccelli desiderio* (1993).

### Restorations

Among the restorations carried out by the Museum during this year are fragments of Toddi's *L'Isola scomparsa* (Medusa Film, 1921), and the Italian version of the American slapstick film *Mr. McIdiot's Assassination* (L-KO, 1916) with Raymond Griffith and Dan Russell.



60th Anniversary of the Austrian Film Museum: Michael Loebenstein, Director of the Austrian Film Museum, and Veronica Kaup-Hasler, Executive City Councilor for Cultural Affairs and Science. © Christoph Fintl



Wienfilm 1896-1976 (dir. Ernst Schmidt jr., 1977).

## > VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

### 60th Anniversary of the Austrian Film Museum and Peter Kubelka's 90th Birthday

In 1964, Peter Konlechner, Peter Kubelka, and the Austrian Students' Union founded the Austrian Film Museum, which has been dedicated to collecting, preserving, researching, and communicating the medium of film as a curatorial and academic institution ever since. Under the motto "Cinema is More Than a Dark Room", we celebrated our 60th anniversary with our audience at an open-house event on 14 March 2024: Presentations, film programs, lectures and readings provided insights into our work, while friends of the Film Museum contributed greetings, music, and film improvisations. Also in 2024, co-founder Professor Peter Kubelka, one of the world's most important artists of independent film, celebrates his 90th birthday. Peter Kubelka continues to present his film program cycle "What Is Film", which was created in 1996 on the occasion of the centenary of cinema, and to work on his comprehensive research project "Debris of Evolution", which interrogates his collection of cultural artifacts, which has been built up since the 1950s.

Michael Loebenstein

### Recent Restorations

We are looking forward to the premiere of *Wienfilm 1896-1976* (AT, 1977, Ernst Schmidt Jr.), the restoration of which was completed last year. The digital restoration (2K) is based on the original 16mm negative from our collection.

A few months ago, the restoration of *Sluke iz života udarnika* (*Life of a Shock Force Worker*, SFRY, 1972, Bahrudin ,Bato' Čengić) premiered. The digital restoration (4K) is based on the 35mm image and sound negatives from the Croatian State Archive/Croatian Cinematheque and a 35mm reference print from the Slovenska Kinoteka. The restoration was initiated by the Slovenska Kinoteka in cooperation with the Croatian State Archive/Croatian Cinematheque, the Austrian Film Museum, and the Film Center Sarajevo, and realized with the support of the ACE and the EU programme Creative Europe MEDIA, as well as additional funding from the Ministry of Culture of the Republic of Slovenia.

Still in progress is the digital restoration (4K) and reconstruction of *Wonders of the Sea* (US, 1922, dir. John Ernest Williamson), based on surviving 35mm positive prints from our collection and from EYE Filmmuseum (Amsterdam), and the National Film and Sound Archive of Australia.

Kevin Lutz, Janneke van Dalen



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

**Blu-ray Publication Among Finalists at the Cinema Ritrovato film festival's DVD Awards**

With 2024 comes Poland's National Film Archive – Audiovisual Institute's newest publication: a Blu-ray set of two pre-war films, *The White Trail* and *The Spring of Skiers*. This year also marks the 24th edition of the Cinema Ritrovato film festival's DVD Awards, organized and promoted by the Cineteca di Bologna. We have the great honour of being among the competition finalists, thanks to a positive preliminary evaluation of our fresh release.

The final judging will take place at this year's 38th edition of the renowned Bologna festival, taking place 22–30 June. Be sure to root for us!

## 03 News from the Executive Committee



### > April 2024 meeting of the Executive Committee

The FIAF Executive Committee held its first meeting at the Thai Film Archive in Bangkok, on 20 and 21 April 2024, before the opening of the 2024 FIAF Congress. All EC members were present in the room except Ellen Harrington, who attended via video-conference. The meeting was also attended by FIAF's Senior Administrator Christophe Dupin, and P.I.P. Editor Rutger Penne and CDC Head Adelheid Heftberger for specific points of the agenda. Here are some of the EC's main decisions taken at the meeting (note that some of these decisions had to be approved by the General Assembly later in the week – see also the "Congress" section of this *Bulletin*).

Following opening remarks by FIAF President Peter Bagrov, the meeting kicked off with the usual discussions on questions of affiliation. The EC examined the application for Associate membership received from Archivio Luce – Cinecittà (Rome) and unanimously approved its admission to FIAF. The EC then examined the application for an upgrade to Member status of the Asian Film Archive, a FIAF Associate since 2007. The EC unanimously decided to recommend this upgrade to the FIAF General Assembly. The EC also unanimously recom-

mended the nomination of José Manuel Costa, former director of the Cinemateca Portuguesa, for election as FIAF Honorary Member by the General Assembly.

The EC then discussed various difficulties with various FIAF affiliates. It decided to withdraw the Cinémathèque nationale du Liban's Associate membership, thus recognizing that the institution had not been active for several years and had failed to pay its membership fee and submit an annual report for several years. However, the EC committed to assist the leader of the institution with the development of a new revived Cinémathèque in Lebanon, and its readmission to FIAF as soon as possible.

The EC discussed the current revision of the *FIAF Code of Ethics*, and approved the timeframe proposed by the FIAF President for the completion of this project and its formal submission to the General Assembly for approval in April 2025.

The EC then heard FIAF Treasurer Cecilia Cenciarelli's financial report for 2023, her revised budget for 2024, and her initial 2025 budget. Her 2025 budget included the proposal of a fair and reasonable increase in the FIAF

affiliation fees for the first time in 12 years, in order to ensure FIAF's financial sustainability over the next few years. The EC fully agreed with her rationale and unanimously supported this proposal, and more generally the 2024 and 2025 budgets that she presented to them.

The EC heard and discussed the Senior Administrator's report on the Secretariat and FIAF's staff, and in particular the expected staffing changes over the next year. The EC supported the project of a new Editorial Assistant post to support the work of the Secretariat and that of the P.I.P.

The EC then discussed the work of the three FIAF Commissions. Adelheid Heftberger, Head of the Cataloguing and Documentation Commission, was welcomed to the meeting and was warmly congratulated on the excellent work of her Commission over the last few years. The EC then heard Rutger Penne's reports on the Periodicals Indexing Project and the ongoing modernization of the *Treasures from the Film Archives* database.

The Senior Administrator reported on the latest and forthcoming activity of the Training & Outreach Programme (including the forthcoming publication of the *FIAF Disaster Handbook* edited by David Walsh), and of the FIAF Internship Fund. The EC was then updated on the 2024 FIAF Award to be presented to Wim Wenders at a special ceremony during the NFI Hungary – Film Archive's Budapest Classics Film Marathon in September. It also discussed the future of the FIAF Award, and approved an evolution of the nomination process that should ensure more visibility for the event and a more active involvement of the future recipients.

The EC also heard reports of FIAF's periodical and occasional publications. First, it discussed the recruitment of a new Editor for the *Journal of Film Preservation* following Elaine Burrows' retirement. A recruitment panel was appointed and it was expected that the new Editor would be appointed in the summer. The EC expressed its warm thanks to Elaine for her amazing 10-year tenure as the *Journal's* Editor and wished her well for well-deserved retirement. The EC then discussed other current publishing projects, such as the *Film Atlas* and the *Home Movies Handbook*. The EC lamented the fact that many FIAF Associates still do not submit an Annual Report to the FIAF Secretariat, despite the fact that it is a statutory obligation for all FIAF affiliates.

FIAF's Secretary-General briefly reported on the CCAAA's latest Board meeting and representatives of the ACE, SEAPAVAA, and CLAIM updated the EC on their latest projects and events.

Finally, the EC discussed the 2024 FIAF Congress, and thanked the Thai Film Archive and FIAF Supporter Prasad for generously providing funding to support speakers of the Symposium on Film Archives in the Global South. The EC heard a brief report on the organization of the 2025 Congress in Montreal (27 April – 2 May 2025), and debated the hosting of the 2026 Congress, for which the only declared candidate was the Bangladesh Film Archive, and the hosting of the 2027 Congress, for which the only declared candidate was the Deutsche Kinemathek. It was decided that the EC would not formally oppose either candidature and would let the General Assembly take a vote on both after hearing the potential hosts' presentations.

## > Next EC meeting

The date and place of the EC's second meeting of 2024 have not yet been decided, but it is likely to take place in November somewhere in Europe.

## > José Manuel Costa Elected FIAF Honorary Member

On 25 April 2024, José Manuel Costa, former director of the Cinemateca Portuguesa and a well-known figure of the FIAF community, was elected a FIAF Honorary Member by a unanimous vote of the FIAF General Assembly gathered in Bangkok during the 2024 FIAF Congress. The nomination, which was unanimously supported by the FIAF Executive Committee, was presented on stage by Jon Wengström (Swedish Film Institute, former FIAF Treasurer) during the General Assembly.

José Manuel Costa, who had graduated in Electrical Engineering, dedicated almost his entire professional life to the Cinemateca Portuguesa – Museo do Cinema, with which he started collaborating in 1975. He became its Director in 2014, a post he held until his retirement in February 2024. During his long career at the Cinemateca, he was involved in several important projects, including the creation of ANIM, its conservation centre.





José Manuel Costa signing the guestbook of the 2012 Congress in Beijing.

His personal dedication to the preservation and promotion of film heritage was not, however, limited to Lisbon. He also became an important figure the worldwide movement of film archives, via his active involvement in the FIAF community over four decades. Although he served only briefly on FIAF's Executive Committee (1993–1995), he attended most FIAF Congresses from the early 1980s to the early 2020s. These provided a platform where José Manuel Costa could convey his thoughts on the complex issues involved in safeguarding and giving access to world's film heritage. In 1989, he was one of the organizers of the only FIAF Congress ever held in Lisbon, and co-led that year's important FIAF Symposium on "Rediscovering the Role of Film Archives: To Preserve and to Show", which led to the creation of the FIAF Programming Commission.

FIAF Honorary Member and former FIAF President Eva Orbanz wrote in support of José Manuel Costa's nomination for an Honorary Membership: "I have known José for a very long time and besides knowing that he is a wonderful person, a dedicated film archivist, and a creative film historian, I also remember the many key discussions he started within FIAF. His views on FIAF

and on its importance for the film archiving community has often helped our community find the way in which FIAF should go. His convictions on the work of film archives – not only the technical side but also moral and ethical considerations – have been for many of us a great example to follow."

Robert Daudelin, also a FIAF Honorary Member and former FIAF President, added: "For all those who have had the pleasure of visiting him in Lisbon or meeting him at our annual Congresses, Jose Manuel Costa is the very image of the passionate, even militant, but open and warm film archivist. He has always been a formidable defender of FIAF's objectives, and he will continue to be so as an honorary member."

Costa's personal vision of the role and missions of non-profit film archives was also expressed in several important texts published in the *Journal of Film Preservation* and elsewhere.

In the early 1990s, he also played a key role in the organization of a regional association of FIAF-affiliated film archives based in Europe – today known as the Association des cinémathèques européennes (ACE), and he continued to be closely involved in the work of this association until his retirement earlier this year.

On 22 March 2024, Costa was presented with a Medal of Cultural Merit for "five decades of devotion to public service and passionate dedication to cinema" by Portugal's Ministry of Culture, at a special ceremony at the Cinemateca Portuguesa.

José Manuel Costa joins our small exclusive club of [FIAF Honorary Members](#), which currently consists of Robert Daudelin, David Francis, Edith Kramer, Peter Kubelka, Vladimír Opěla, Eva Orbanz, Roger Smither, and Iván Trujillo Bolio.

## 04 News from the Secretariat

### > FIAF Staff and Office

The FIAF Secretariat currently consists of Christophe Dupin, Senior Administrator, Elsa Degerman, HR and Accounting Assistant, Christine Maes (Administrative Assistant), and Barbara Robbrecht (FIAF Historical Archive Assistant). The P.I.P.'s staff is composed of the Editor Rutger Penne (full-time) and Associate Editor Nicola Mantzaris, who works from US. The FIAF Secretariat also continues to work very effectively with a small pool of trusted freelance collaborators based in Belgium, France, Spain, the UK, and the US.

Things are likely to change over the next 15 months, as Christine Maes is planning to retire in September 2025, and Barbara Robbrecht's mission to catalogue the FIAF Historical Archive will come to an end later this year, while the Secretariat is currently organizing the recruitment of a new, English-speaking editorial assistant to assist both the FIAF Secretariat and the P.I.P. – this new post is expected to be in place before the end of this year.

The team of the FIAF Secretariat has now settled nicely into its new offices in Place Loix, Brussels, following the move last September. It took a long time to have our office phones reconnected, but that it is now done and our office number remains the same (+32 2 5383065). We are particularly pleased with the two rooms dedicated to the 615 boxes of the FIAF Historical Archive, which are now fully equipped to welcome researchers.

### > FIAF Affiliates' Annual Reports

#### Affiliates' Annual Reports

As of June 2024, the FIAF Secretariat has received [Annual Reports for the year 2023](#) from 94 Members (out of 95 – the only one missing is from the National Library of Scotland – Moving Image Archive), but only from 53 Associates (out of 80), even though it is a statutory obligation for all affiliates (and it gives you the right to vote at the General Assembly). At its last meeting in Bangkok, the EC discussed ways in which the Associates failing to send an Annual Report could be convinced to do so in the future. Remember that all [Annual Reports of the last 13 years](#) are available to

members of the FIAF community in the Member area of the FIAF website, while [historical Annual Reports](#) are available to all under "Archival FIAF Documents" in the History section of the website.

Note that following the debates of the 2023 FIAF Symposium in Mexico City on Women in Film Archives, a new topic was added to the Annual Reports. FIAF affiliates are now required to indicate the number of women, men, and non-binary persons employed in their institution over the last year, and to outline any recent initiatives their institution may have undertaken to support and promote gender diversity and equality.

### > Tales from the Vaults

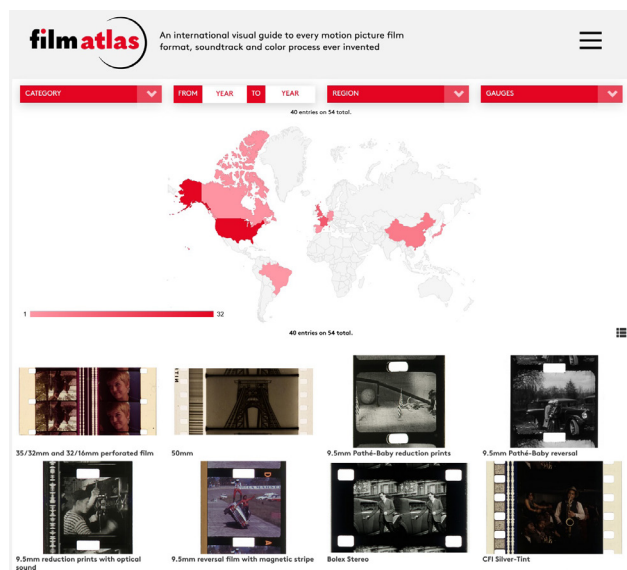
As you know, *Tales from the Vaults* was launched and released last June in Bologna. Since then, the sales have been rather good – we have sold almost 300 copies so far, generating over 10,000€ of income, which means that a significant part of FIAF's investment in this project has now been recouped. We sell the book via the FIAF Secretariat, as well as [Indiana University Press](#).

### > Film Atlas Project

As a reminder, *Film Atlas* is an encyclopedic online resource pairing high-resolution imagery with scholarly essays to document the history of film as a physical medium from the dawn of cinema to the present. Facilitated by collaboration between international archives, this dynamic reference, research, and teaching tool offers a comprehensive visual guide to every motion picture film format, soundtrack, and color process ever invented.

This important new online resource is a collaboration between FIAF and the George Eastman Museum, with generous funding provided by the Louis B. Mayer Foundation, the George Eastman Museum Publishing Trust Endowment, and FIAF (Eileen Bowser Memorial Fund). Initiated and led by James Layton, the project has made excellent progress since the last issue of the *FBO*. As promised last year, a beta version of the *Film Atlas* website was launched at the end of May, a month after it had been introduced to the FIAF community by James

Layton at the Bangkok Congress. For the next year, the website ([filmatlas.com](http://filmatlas.com)) will be available to view exclusively for employees of FIAF-affiliated institutions registered on the FIAF website and contributing authors. We are sharing the website with them as a work-in-progress while we continue to improve its functionality and layout. The site currently features 50 essays, but this figure will continue to grow as more essays are submitted, peer reviewed, and copy-edited. The goal is to launch an improved and unrestricted version of the website to the public in the summer of 2025, with at least 150 essays. More than 600 formats and processes will eventually be documented on the site, with over 200 different authors contributing to the text.



People currently working for the project are James Layton (editor), Crystal Kui (project coordinator), Jean-Pascal Cauchon (developer of the back-end and public interfaces), Margaux Chalançon (production associate and translator), and Tom Cabot (copy-editor), with the support of the FIAF Secretariat and the George Eastman Museum. However, *Film Atlas* is a collaborative effort supported by an international network of film archives, and countless individuals have generously shared their time, knowledge, and collections with us. It has been a truly collaborative endeavour, and the project leaders would like to thank everyone who has contributed to date.

If you feel you or your institution may be able to support this project in any way (expertise, illustrations, or peer review feedback, for example), please reach out to us at [filmatlas@fiafnet.org](mailto:filmatlas@fiafnet.org).

## > Home Movies Handbook project

Led by FIAF colleagues Brian Meacham (Yale Film Archive) and Haden Guest (Harvard Film Archive), this collective project involving film archivists with specific expertise in home movies and amateur cinema around the world will result in the publication of the *Homes Movies Handbook*, a practical guide for archivists that covers key topics and case studies related to the accession, cataloguing, preservation, and presentation of home movies. It is receiving some funding (via the Eileen Bowser Memorial Fund) and other practical support from FIAF. In September 2023, Anna Briggs was recruited on a one-year contract as a part-time freelance project coordinator, in order to ensure that this project could be brought to fruition within a reasonable timeframe. The various groups involved in the project are currently assembling texts topics such as acquisition, preservation, access, or rights. The Project's leaders have recently admitted that some regions of the world are still under-represented in this study, so they would welcome new contributors to the project, in particular for specific case studies on each topic covered in the book.



## > Celebration of Three Afghan Film Archivists Relocated to Germany

On 5 June, the Artistic Freedom Initiative (AFI) and FIAF came together in Berlin in celebration of the successful evacuations of three Afghan film archivists – Hasibullah Sediqi, Fazel Jamil Hashimi, and Mohammad Fayaz Lutfi – thanks to a joint effort coordinated by the two organizations. All three archivists and their families, who were previously living at risk under Taliban rule, are now relocated and fully integrated in Germany. One of the archivists, Hasibullah Sediqi, is now working at

the Deutsche Kinemathek on a scholarship provided by Gerda Henkel Stiftung. The other two, Fazel Jamil Hashimi and Mohammad Fayaz Lutfi, will soon join the Bundesarchiv in a professional capacity.

Following a meticulous and steadfast 18-month endeavour, the collective work of AFI and FIAF, along with other partners such as the Deutsche Kinemathek and Arsenal – Institute for Film and Video Art, resulted in the German Government extending humanitarian visas to the archivists and their accompanying family members in 2023. This achievement is a testament to the power of collaboration and advocacy in safeguarding the lives and livelihoods of those under threat. Furthermore, this case serves as a compelling demonstration of the organizational synergy in coordinating the relocation of endangered cultural workers, facilitating crucial services for family reunification, and offering vital support for their professional and personal integrations into their new country. Finally, the relocation was a testament to the German government's prioritization of relocating threatened Afghan artists and cultural workers, initially through the humanitarian visa programme and presently through the Bundesaufnahmeprogramm.

The event, which took place at the Deutsche Kinemathek in Berlin, included remarks from Christophe Dupin, the Senior Administrator of FIAF, Sanjay Sethi, Co-Executive Director at AFI, and Rainer Rother, Artistic Director of Deutsche Kinemathek. The three archivists also made moving speeches on their difficult journeys with their families. Key attendees included Germany's Minister of State Katja Keul and Michael Bock from the Federal Ministry of Culture and the Media. It was also the first time both organizations, AFI and FIAF, and others involved in these collective efforts were able to convene face-to-face with the archivists and their families. The event facilitated a meaningful occasion to discuss the importance of preserving cultural heritage with AFI and FIAF's numerous contributors and supporters who were in attendance. Finally, it was a key opportunity to acknowledge the incredible work of AFI attorney Michael Mai and Case Manager Yama Rahimi in heading the relocation of the film archivists.

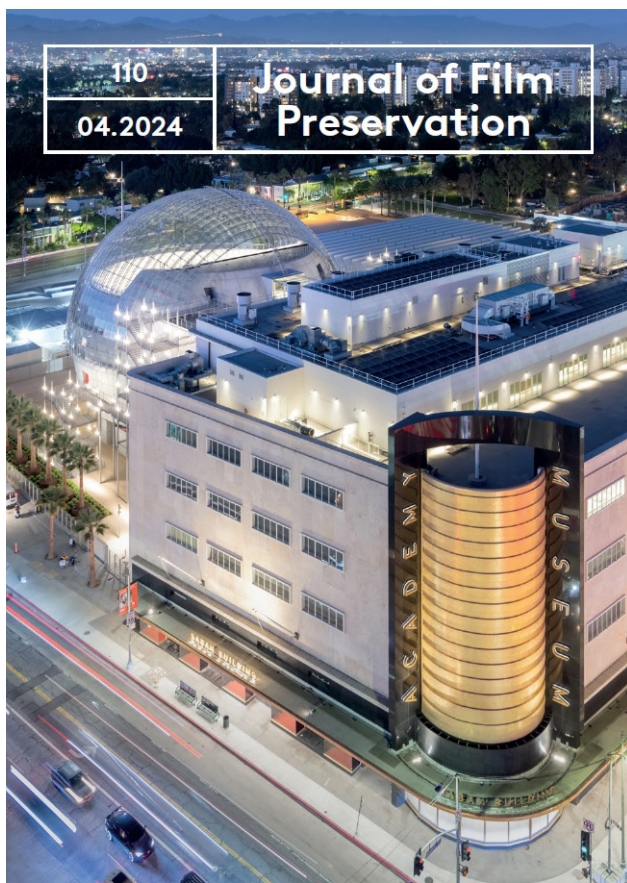


## > Tribute to Wolfgang Klaue in Berlin

With the passing on 16 February 2024 of FIAF Honorary Member and former FIAF President [Wolfgang Klaue](#), FIAF lost one of the key figures of its 86-year history, while Germany lost one of the most important custodians of its national film heritage. Klaue worked at the Staatliches Filmarchiv der DDR (State Film Archive of the GDR) for over 30 years, and for more than 20 years as its director. In the late 1990s, he founded the DEFA Foundation in the last phase of his working life.

On 11 June 2024, together with the DEFA Foundation and the DEFA Film Library, FIAF paid tribute to Wolfgang Klaue at a special ceremony at the Bundesarchiv's user centre in Berlin-Lichterfelde, in the presence of representatives of all Berlin-based FIAF affiliates as well as some of his former colleagues in the FIAF network. Speeches by Stefanie Eckert (DEFA Foundation), Christophe Dupin (FIAF), and Mariana Ivanova (DEFA Film Library) were followed by a screening of Konrad Wolf's *Sonnensucher* (1958) and a small reception.

## 05 Journal of Film Preservation



Issue No.110 of the JFP being printer at Graphius in April 2024.

As I hope you've seen, we published dossiers on archive exhibitions and on museums with contributions from several of our affiliates in the last two issues of the *Journal of Film Preservation* (issues 109 and 110). Such groupings of articles help to provide context for the subject matter and enable us to see similarities and differences in approach, and we will be offering more in the future.

Our general sections – the Open Forum, Archives at Work, and History – have covered a wide range of content and have had a satisfying international spread. In the latest two issues, we've looked at 16mm, archives under threat, digitisation, documentation, equipment collections, the FIAF Award, and national networks. We have published articles from Australia, Brazil, Ecuador, France, Germany, India, Italy, Thailand, the UK,

Ukraine, and the USA; their content includes not only material from those countries, but restorations and reviews of books and films from the Czech Republic, Madagascar, and Morocco as well.

Our reviews sections are growing, though, in part due to the unwillingness of publishers to provide expensive books when PDFs are so readily and cheaply available, it is becoming increasingly difficult to persuade reviewers to write for us. We would really like affiliates from all over the world to notify us of what they publish and to help us get copies to reviewers; the academic sector is moderately well covered, but we don't perhaps demonstrate the full complement of publications from the archives.

I am making one last plea for contributions in Spanish. There are so many Spanish-speaking affiliates that it's hard to know why we aren't offered more articles in that language. I won't be asking this again, however, as I am retiring from my role as Editor. Issue No. 109 was my last full one, though I'm working on No. 110 until such time as a new Editor is appointed. I've very much enjoyed my role in the *Journal* for this past decade – not least because of the collaboration with Christophe Dupin and all the other people who make it possible – and will watch from a distance as it becomes ever more valuable as a record and a research tool.

Elaine Burrows  
JFP Editor (2014–2024)

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



Anthony surrounded by presents and (former) FIAF colleagues in the Place Loix office.

### > Staff Changes

On 20 December 2023 we waved goodbye to my long-time colleague and Associate Editor Anthony Blampied after 24 years of service to FIAF's Periodicals Indexing Project. It has been a pleasure working with Anthony for so many years and I wish him all the best during his well-deserved early retirement!

As announced in the previous FBO, Nicola Mantzaris took over officially as new P.I.P. Associate Editor on 1 January 2024. She is an English native speaker and works remotely (20 hours per week) from her home in New Haven, USA. The proximity of the Yale University Library is an advantage since it allows her access to certain journal issues if necessary. Taking into account that we are working in a web-based database and that we have online access to most journals we are indexing, the physical presence of the Associate Editor in Brussels is no longer a necessity. We have weekly Zoom meetings, which guarantees a smooth collaboration.



Working on the P.I.P. 50th anniversary celebration book at Karen's home in Gilleleje, 2022.

### > RIP Karen Jones

On 13 March 2024 I learned from Karen's husband that the 'mother of the P.I.P.' was no longer among us. It was of course to be expected (Karen had been ill since September 2022), but the news hit hard anyway. Karen was a remarkable lady, both professionally and privately, and she will be dearly missed. The 50th anniversary of the P.I.P. gave me the opportunity to get to know the first P.I.P. Editor better personally over the last four years. I really liked Karen and it was a pleasure to work with her on the preparation of the P.I.P. 50th anniversary celebration book.

Karen was elected FIAF Honorary Member by the FIAF General Assembly in April 2022 at the Budapest Congress. She was due to receive her FIAF Honorary Member medal at the P.I.P. 50th anniversary celebratory event in Copenhagen in September 2022, but her sudden, unexpected illness prevented that. Shortly after the event I visited Karen Jones at her home in Gilleleje (a little town located north of Copenhagen) and personally gave her the medal and four copies of the celebration book (which is dedicated to her). She was very moved, and expressed her appreciation for the gesture. We remained in contact almost until the end.

An 'In memoriam' message was posted on the FIAF website, and we intend to publish a tribute in the October 2024 issue of the *Journal of Film Preservation*.

Rutger Penne, P.I.P. Editor

## 07 News from the Commissions



The CDC at the Thai Film Archive during the 2024 FIAF Congress.

### > Cataloguing and Documentation Commission (CDC)

#### Workshops and teaching

The CDC has organized two successful workshops in 2024 in our **FIAF Commissions' Thursday Online Workshops series** so far: "CEN 15907 in practice: Using the Variant in the Centre national du cinéma et de l'image animée (CNC)" and an "Introducción a los metadatos para la descripción central de recursos de imágenes en movimiento: aplicaciones según FRBR, RDA, EN15907" (in Spanish) by Circe Sanchez (CDC member).

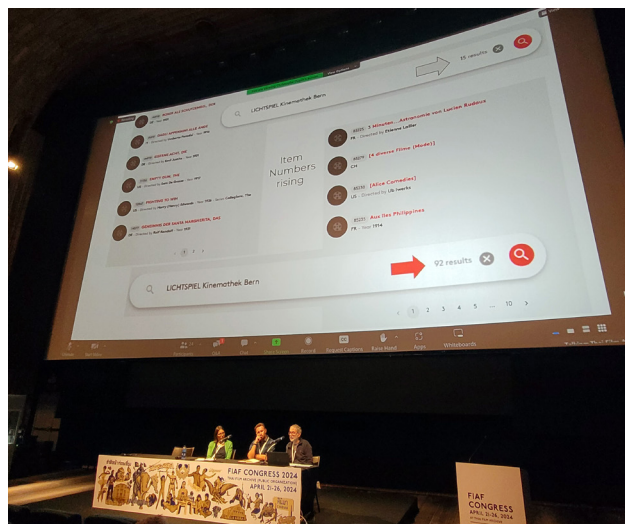
Three more events are planned for 2024: "Detecting and curating harmful language in cultural heritage collections – the DE-BIAS project in theory and practice", "Contributing to the FIAF Treasures from the Film Archives – How to do it yourself", and a workshop/discussion "Green Archiving" – Eco-Friendly Practices in Use in the Film Archives".

Please keep checking the FIAF website for updates!

The CDC is involved in the 3rd edition of the **Summer School "Digital Archives"** at the Film University Babelsberg KONRAD WOLF and the Bundesarchiv between 23 to 27 September 2024. Paul Duchesne (CDC member) will be teaching and Adelheid Heftberger (Head of the CDC) is responsible for the content.

#### New Resources

The Task Force on Film-Related Materials (Mats Skärstrand and Murchana Borah) has worked on **Best Practices for the Cataloguing of Film-Related Materials**, which is available on the [FIAF website](#).



Presentation of the new Treasures database at the Bangkok Congress.

#### Projects

The CDC will dedicate a substantial amount of time to the **revision of the FIAF Cataloguing Manual** and will approach our loyal corresponding members and an extended group of people to participate in our joint effort to expand it specifically on digital media and events. If you are interested in working with us/reading drafts or being involved in another capacity, please let us know!

Updates on some of the other projects:

##### a) *FIAF Knowledge Graph*

Progress on the FIAF Knowledge Graph project was presented at the CDC Workshop during the most recent FIAF Congress. This included the launch of the Knowledge Graph itself, currently a GraphDB instance running on FIAF-managed servers, populated with data drawn from the Bundesarchiv and FIAF itself. There were also

demonstrations of a range of query options, including natural language querying via AI and federated querying using geospatial data from Wikidata.

The next steps will be to further streamline the integration of incoming data from providers, seek out a second significant archival dataset, and prototype transformation of the entity documentation into a browsable resource.

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

To help researchers to access film-related documents and special collections, FIAF first produced several paper editions of the *International Directory of Film and TV Documentation Collections*, and then updated the *Directory* in electronic form until 2008. In 2018 the FIAF Cataloguing and Documentation Commission decided to update and enrich the information present in the *Directory* by creating a simple tool, allowing students, researchers, and archivists to identify where Special Collections are preserved and how to access them. After the official launch in June 2023, the *Directory* has now collected information about 132 institutions: 1,666 Special Collections were identified, thanks to the support of 46 active contributors/colleagues from the documentation centres of FIAF affiliates. We wish to go on updating the contents about all collections present in FIAF documentation centres and make them accessible to all before April 2025. Your support is essential for the success of this project. For further information: [dircoll@fiafnet.org](mailto:dircoll@fiafnet.org)

c) *Treasures from the Film Archives*

The new version of the *Treasures* database was officially presented at the CDC Workshop during the FIAF Congress in Bangkok. Drawing on examples provided by five FIAF archives (including the BFI National Archive, Bundesarchiv, DFF, Lichtspiel, and the Cineteca del Friuli) the new import and search capabilities of the system were demonstrated. Archives will be contacted individually over the upcoming months

to discuss new contributions. Members of the FIAF community will be able to access the new system through the Member area of the FIAF website. The Treasures Team now consists of Rutger Penne (Coordinator), Adelheid Heftberger (Editor), Paul Duchesne (Database Developer), and Julia Welter (Data Editor & Archive Support Agent).

**Members of the CDC:**

Adelheid Heftberger, Bundesarchiv, Berlin (Head); Anna Fiaccharini, Fondazione Cineteca di Bologna, Bologna (Deputy Head); Murchana Borah, Film Heritage Foundation, Mumbai; Paul Duchesne, National Film and Sound Archive of Australia, Canberra; Natasha Fairbairn, BFI National Archive, London; Rutger Penne, FIAF – Periodicals Indexing Project, Brussels (ex-officio); Circe Itzel Sánchez González, independent researcher, Mexico City; Mats Skärstrand, Swedish Film Institute, Stockholm; Elżbieta Wysocka, independent researcher, Berlin/Warsaw.



> **Technical Commission (TC)**

The TC is preparing a workshop for Bologna:

**“Preserving Born Digital,  
Perpetuating Photochemical”**

In this two-part workshop on the current state of digital film preservation and the survival of analog film laboratories offered by the FIAF Technical Commission, we first discuss the state of born-digital film preser-



vation, from possible starting points for beginners to exemplary, high-end workflows. Then we shall evaluate the 'ecosystem' of analog film laboratories (the economic and archival maintenance of photochemical laboratories, as well as alternate, small artist-run labs). Both sections will include short videos from various laboratories and workflow introductions and allow for discussion with attendees to further explore the archival laboratory and preservation situation at the analog/digital threshold.

Anne Gant, Head of the Technical Commission

#### Members of the TC:

##### Full members:

Anne Gant, Eye Filmmuseum, Amsterdam (Head); Tiago Ganhão, Cinemateca Portuguesa/Museu do Cinema, Lisbon (Deputy Head); Caroline Fournier, Cinémathèque suisse, Lausanne; Camille Blot-Wellens, independent film archivist and historian, Stockholm; Kieron Webb, BFI National Archive, London/Berkhamsted; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Ulrich Ruedel, HTW- University of Applied Sciences, Berlin.

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

### PACC Surveys

In the first half of 2024, PACC continued gathering and soliciting responses for two ongoing surveys: the Screening Fee Survey (launched in January 2024) and the Rule 96 Implementation Survey (launched in October 2023). The interim results of these surveys were presented at the 2024 FIAF Congress in Bangkok by their respective PIs, Stefan Ramstedt and Otto Kylmälä. The aim of the presentations was to argue for the surveys' usability and to gather more responses from the FIAF community. Unfortunately, this plea was only partially successful. Therefore, we have decided to keep both surveys open until the end of August to ensure everyone has had a chance to contribute.

To ensure a greater response rate and to make the relevant communication clearer, we have set up a [dedicated link for all currently running surveys](#). This link also recaps the ongoing calls for access documents and collection policies. Closing and evaluating the

aforementioned surveys, which were both initiated in response to specific needs and issues articulated within the FIAF community, will also enable PACC to move forward with its agenda. This will include, among other tasks, addressing issues related to the public domain, for which we have begun pooling interested individuals and parties. Anyone interested in participating in the preparation of workshops and further activities connected to this topic is encouraged to reach out to the Commission.



PACC Open Meeting during the Congress in Bangkok.

### PACC Open Meeting in Bangkok

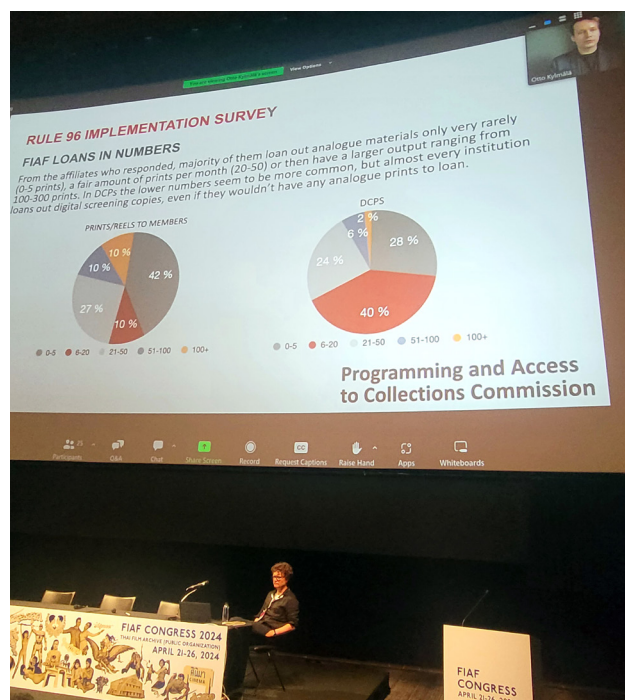
With the invaluable assistance of the Thai Film Archive, we have successfully held another of PACC's open meetings. Following the model set up in 2023 in Mexico City, we reached out to all FIAF affiliates from the region where the Congress was taking place and set up an informal meeting before the official opening of the Congress proper. For Bangkok, we reached out to FIAF affiliates from the South-East Asia and Pacific regions, and were able to set up a meeting with representatives of the Taiwan Film & Audiovisual Institute, National Film and Sound Archive of Australia (NFSA), China Film Archive, Thai Film Archive, and the Bophana Center. PACC Head Matěj Strnad and PACC corresponding member Nicholas Andueza provided an overview of the Commission's activities and then mostly listened and learned about the PACC-related issues and realities of the represented archives. We're deeply grateful for this exchange.

This and many other meetings at the Congress, inspired by the exceptional Symposium, also admittedly initiated some thinking within PACC about how we could contribute to furthering the availability and exchange of the global film heritage, especially that of Majority World (also known as Global South) countries. Anyone available and willing to help us is very much encouraged to reach out.

Matěj Strnad  
Head of PACC  
pacc@fiafnet.org

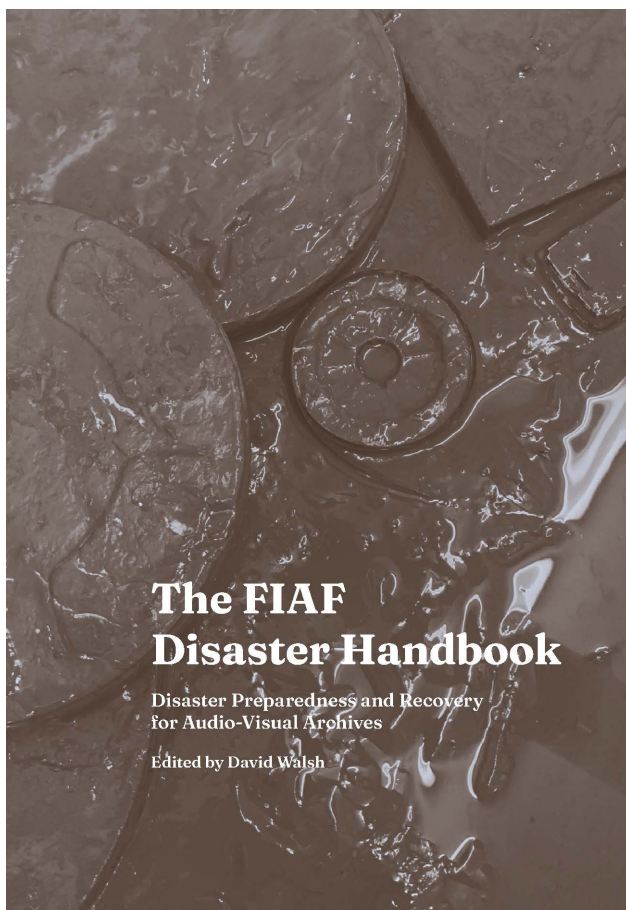
#### Members of PACC:

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



PACC Workshop at the Bangkok Congress.

## 08 Training & Outreach



proving collection care, increasing staff engagement, and leading to better involvement from managers.

Should a disaster happen, the steps needed to achieve the best possible outcome are carefully set out, with clear instructions for the most urgent actions needed to stabilize disaster-affected items – especially those exposed to water – such as videotapes rescued from floodwater, or documents soaked by a leaking pipe. A series of case studies are included which vividly illustrate the diversity of disastrous events and the level of success of the affected collections' preparedness and recovery efforts.

The authors, gathered from around the world, are all experts in their fields, and it is anticipated that this *Handbook* will greatly reduce the vulnerability of the world's audio-visual heritage to external threats, large and small.

The print version of the *Handbook* will be available for purchase via the FIAF website at a price of 25.00€. The free PDF file will be downloadable on the FIAF website from 29 June.

David Walsh (ed.), *FIAF Disaster Handbook: Disaster Preparedness and Recovery for Audio-Visual Archives*, FIAF: 2024. 175 pages, ISBN: 9780906973882.

### > A New Publication: The *FIAF Disaster Handbook*

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

The *FIAF Disaster Handbook* provides a clear guide to making an audio-visual archive as resilient as possible to disasters of any magnitude, from local events such as fires and water leaks, to region-wide catastrophes such as severe storms and earthquakes, and covers both physical and cyber security. It shows how beneficial disaster preparedness is to an organization, im-



2024 FIAF Programming Winter School group photo.

## > Past and forthcoming training events

### 9th FIAF Programming Winter School, 11–12 March 2024, Paris

FIAF once again joined forces with the Fondation Jérôme Seydoux-Pathé (represented by Samantha Leroy) and the Cinémathèque française (represented by Elise Girard) to organize the 9th edition of this short training course on film heritage programming, aimed at professionals in FIAF archives and beyond. The course was taught by programming experts from the global network of FIAF archives and other distinguished professionals in a relevant field – this year, a total of 20 speakers from 10 different countries. This 9th edition of the Winter School took place at the Fondation Jérôme Seydoux-Pathé (11 March) and the Cinémathèque (12 March), once again just before the Cinémathèque française Festival (13–17 March 2024). We welcomed 49 participants from 20 different countries, and, as for previous editions, there was a majority of women among them.

This year, the course included thematic sessions on “The programming work of new cinémathèques”; “The role of filmmakers’ foundations in programming film heritage”; “Programming and screening nitrate films today”; “Curating moving images in film-related exhibitions”; “Programming LGBTQ+ film heritage”; our usual “portrait of a programmer” (this year an interview with senior programmer Antti Alanen), a practical session led by PACC, and finally two feedback sessions on the [FIAF Programming Game](#), which the participants had to play before the Winter School.

The two-day event was once again very successful. As usual, we asked the participants to fill in a feedback form, which helps us assess the event and gives us ideas for new themes to be discussed at [next year’s Winter School](#) (which will be the 10th!). Their feedback was on the whole excellent.



### FIAF Film Restoration Summer School, Bologna 2024

The Cineteca di Bologna, L’Immagine Ritrovata, FIAF, and the Association des cinémathèques européennes (ACE) are once again joining forces to organize the [2024 FIAF Film Restoration Summer School](#) – the 10th one held in Bologna. – during and after the Cinema Ritrovato festival. Almost 130 applications were received, and 46 candidates were selected in mid-March. Five of those got a 1,000€ scholarship from FIAF. FIAF is also covering the teaching fees of Summer School trainer Camille Blot-Wellens.

The film restoration online theory course / distance learning took place from 2 May to 13 June 2024 (on Wednesdays). Theory lectures will take place in Bologna during Il Cinema Ritrovato (22–30 June), and will be followed by restoration practice classes at L’Immagine Ritrovata (1–12 July).



## Programa de Formación “Preservación Digital Audiovisual”, 17–21 June 2024, Bogotá

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

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

The Summer School “Digital Archives. Data Literacy and Presentation Strategies in Audiovisual Archives”, now in its 3rd edition, is a 5-day, practice-oriented course aimed at people working in audiovisual archives as well as at everyone else who is interested in enhancing their knowledge about digital environments and processes related to digital archives. Taught in English, it will take place from 23 to 27 September 2024 in Potsdam and Berlin. It is organized by the Filmuniversität Babelsberg KONRAD WOLF (Filmuni Summer School) in cooperation with the Bundesarchiv and with the support of the FIAF Cataloguing & Documentation Commission (CDC Head Adelheid Heftberger is one of the leaders of that course). The FIAF Training & Outreach Programme has once again offered a few scholarships for this course.

## 2024 Film Restoration & Restoration Workshop India

The FIAF Training & Outreach Programme and Film Heritage Foundation in Mumbai have initiated discussions on the possibility of collaborating on a new Indian workshop to be held in Thiruvananthapuram, Kerala, in November 2024. More information will be available soon.

## Film Projectionists’ Workshops across Europe

FIAF is partnering with the ACE (Association des cinémathèques européennes) on a new initiative to facilitate a series of knowledge-exchange workshops for projectionists in different regions of Europe. The FIAF Training & Outreach Programme has agreed to provide some funding for this project. Several proposals for workshops to be held in the second half of 2024 and hosted by various archives affiliated to both the ACE and FIAF have now been approved. These workshops, which will be announced at the end of June, will serve as pilot ones, and if successful will be models for future ones in other parts of the world.

## Commissions' Thursday Workshops and other Online Masterclasses

The FIAF Training & Outreach Programme hopes to stage some single-topic online masterclasses using the successful model adopted by Adelheid Heftberger and the FIAF Cataloguing and Documentation Commission in the series of [FIAF Thursday Online Workshops](#). We have some topics suggested by the BAVASS 2023 alumni which we are considering, and we invite suggestions at any time from anyone in the FIAF community.



Christoph Etzlsdorfer with Eye Filmmuseum staff during his internship.

## > FIAF Internship Fund

Of those selected for an internship as part of the October 2023 round of funding, Christoph Etzlsdorfer (Österreichisches Filmmuseum) carried out his internship at Eye Filmmuseum at the end of February and Rosen Spasov (Bulgarian National Film Archive) was also welcomed by Eye Filmmuseum in June. As for Sasika Ruwan Marasinghe (National Film Corporation of Sri Lanka) who was meant to be hosted by the Cineteca di Bologna, he has unfortunately had visa issues which have delayed his internship.

A new round of funding took place in April 2024. Four internships were selected for funding: Andres Levinson (Museo del Cine de Buenos Aires) at the Cinemateca Brasileira; Marady Huon (Bophana Audiovisual

Resource Center) at the Thai Film Archive; Anastasiia Voznesenskaia (Gosfilmofond of Russia) at the Jugoslovenska Kinoteka; and Ashley Viviana Camargo Barreiro (Fundación Patrimonio Filmico Colombiano) at the Filmoteca UNAM. These internships must start no later than six months after the funding was awarded.



Rosen Spasov with Eye Filmmuseum colleagues during his internship in Amsterdam.

The next round of funding will be open in October 2024. Members of the FIAF community logged in to the FIAF website can consult the terms and conditions of the Internship Fund [in the member area](#) of the website. The total budget for the FIAF Internship Fund in 2024 is 8,000€, and will remain at that level in 2025. Since it was introduced in October 2018, the FIAF Internship Fund has provided financial assistance to 25 internships hosted by 17 different FIAF affiliates.

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

## 09 FIAF Award



Wim Wenders promoting BAVASS 2023 at Il Cinema Ritrovato in Bologna in June 2023. Courtesy of Valerio Greco.

### > 2024 FIAF Award

At its November 2023 meeting, the FIAF Executive Committee carefully examined the nominations received from members of the FIAF community, and unanimously decided to present the 2024 FIAF Award to Wim Wenders – the first film personality from Germany to be honoured by FIAF.

Mr. Wenders was informed of the FIAF Executive Committee's decision in January and was happy to accept it. FIAF's Senior Administrator Christophe Dupin met his entourage at the Wim Wenders Foundation in Berlin to discuss possible dates and venues where the Award could be presented to him. Eventually, at György Raduly's initiative, it was decided to present the 2024 FIAF Award to Mr. Wenders on 19 September at the beautiful Urania cinema in Budapest, during the [7th Budapest Classics Film Marathon](#), where he will be guest of honour.



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 2025 FIAF Award at its November meeting. At its last meeting, the Executive Committee decided to significantly revise the nomination process. Instead of being open to individual members of the FIAF community as has been the case until now, the nomination process will be open to FIAF affiliates, which 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



2024 FIAF Congress group photo at the Thai Film Archive. Photo Vinai Dithajohn / Thai Film Archive.

### > 2024 FIAF Congress in Bangkok

The 2024 FIAF Congress in Bangkok took place at the Thai Film Archive in Salaya, Phutthamonthon District, just outside Bangkok, from 21 to 26 April. It was the first Congress in Thailand, and only the second one in Southeast Asia, after Hanoi in 2004. It was attended by over 200 delegates from around the world, and the feedback received from many of them has been excellent – the exceptional hosting standards set by our colleagues of the Thai Film Archive will no doubt be difficult to equal.

During one of the most moving moments of the Congress week, Thai Film Archive founder Dome Sukvong explained to those at the Congress that when he attended his first FIAF Congress in Stockholm in 1983, several years before the Thai Film Archive was officially founded, he had two dreams – to establish a proper film archive in Thailand, and for that film archive to one day host the FIAF Congress. Just over 40 years later, he and the Thai Film Archive team showed the world of film archives that both have been achieved in style.

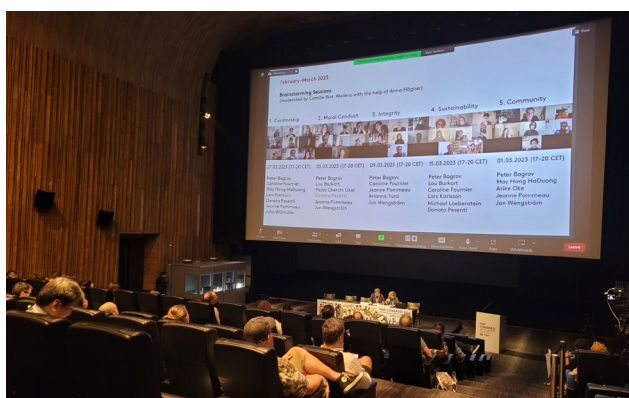
### Symposium on “Film Archives in the Global South”

The two-day Symposium on this very important topic took place on Monday 22 and Tuesday 23 April and welcomed 36 different speakers from all around the world. It was divided into eight thematic sessions (including two roundtable panels) conceived by a scientific committee coordinated by Sanchai Chotirosseranee (Thai Film Archive), and composed of Bliss Cua Lim (University of Toronto), Sudarat Musikawong (Mahidol University, Thailand), Paula Félix-Didier (Museo del Cine Pablo Ducrós Hicken, Buenos Aires), Drika de Oliveira (Cinematheca do Museu de Arte Moderna, Rio de Janeiro), Jon Wengström (Swedish Film Institute), and Chalida Uabumrungjit (Thai Film Archive).

Thanks to generous funding from the FIAF Supporter Prasad, the Thai Film Archive, and FIAF, a number of speakers located in the Global South were able to travel to Bangkok to deliver their presentations.



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 Lausanne Congress](#), the [Budapest Congress](#), and the [Mexico City Congress](#).



## Second Century Forum

The Second Century Forum took place on Wednesday morning 24 April and was split into two separate sessions. The first was dedicated to the current revision of the *FIAF Code of Ethics* and was chaired and moderated by Camille Blot-Wellens (project coordinator) and Peter Bagrov (FIAF President). As a result of 12 meetings held since the Mexico City Congress, the *Code of Ethics* editing group has now completed a first draft of the revised *Code*. During this session, the main differences between the revised version and the original *Code of Ethics* were presented and discussed with the Congress participants. This was the final opportunity to raise our issues and concerns in an open forum. Following revisions from the volunteer contributors and the regional associations, the definitive version of the new *Code of Ethics* should be officially submitted to the FIAF community later in the year and will be voted on at the 2025 Congress in Montreal.

The second session of the Second Century Forum was dedicated to "The Ethics of Film Restoration and Film Exhibition". It was presented by a panel consisting of Caroline Fournier, Giovanna Fossati, Peter Bagrov, and Karen Chan.

Film prints in FIAF collections are getting increasingly difficult to exhibit, due to both their physical condition and the lack of technical skills required for analog projection. Since digital restorations are now screened more

often than vintage prints, and digital interventions can be unnoticeable, the film archive community needs to re-evaluate the boundaries and ethical considerations inherent to digital restoration and exhibition processes. While there is a broad agreement on the importance of respecting restoration and exhibition ethics, the coexistence of diverse practices suggests a lack of consensus on ethical principles. A discussion within our global community was therefore long overdue. The panel delved into these critical questions, with a focus on the film archive community's role in preserving and promoting the knowledge and appreciation of original film versions and of historical and technological exhibition contexts.

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



## FIAF General Assembly

The FIAF General Assembly took place on 25 April. 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 Montreal in April 2025.

For the third year in a row, FIAF was able to offer a fully hybrid meeting, thanks to the hosts' great technical team. Various colleagues unable to be present in Bangkok 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, the GA heard FIAF President Peter Bagrov's first Annual Report to the GA. FIAF's Vice Secretary-General György Raduly then led the session on affiliation issues, as our Secretary-General Tiago Baptista had to return to Lisbon for work reasons.

The Vice Secretary-General announced that the Executive Committee had unanimously approved the admission of the [Archivio Luce – Cinecittà](#) (Rome) as a FIAF Associate at its meeting a few days earlier. The representatives of the three Associates admitted since the last General Assembly (Filmmuseum Potsdam – Filmuniversität Babelsberg KONRAD WOLF; Sinematek/Sinema Evi; Archivio Luce – Cinecittà) then delivered brief live or recorded messages to the GA about their admission to FIAF. The General Assembly also ratified the upgrade of the Asian Film Archive (Singapore) from Associate to Member status, which had been unanimously recommended by the Executive Committee, after hearing its Director Karen Chan explain why her institution was applying for full Membership. The General Assembly then elected José Manuel Costa, former Director of the Cinemateca Portuguesa, as an Honorary Member of FIAF by a unanimous vote of GA delegates. Tributes were also paid to FIAF Honorary Members Wolfgang Klaue and Karen Jones, who passed away earlier this year.

The GA then heard FIAF Treasurer Cecilia Cenciarelli's financial report for 2023, her revised budget for 2024, and her initial 2025 budget. Her 2025 budget included a proposal to increase the FIAF affiliation fees for the first time in 12 years. She explained the rationale behind this proposal:

- There has been no increase of the annual fee between 2013 and 2024.
- In the same period, overall costs have gone up by about 30%.
- Since 2013, FIAF has introduced many new initiatives (Training & Outreach Programme, Christian Dimitriu Fund, Internship Fund, the development of FIAF's historical archive, etc.).
- As a result, FIAF has recorded a deficit every year since 2022, and will continue to do so if nothing is done.

The Treasurer therefore proposed a reasonable increase (less than 10% for all fee-paying categories), as well as a fair one (applied to all fee-paying categories, but in cash terms the increase will be lower for affiliates with the smallest budget).

At the end of the General Assembly, the voting delegates unanimously approved the Treasurer's 2024 and 2025 budgets, thus approving the Treasurer's proposal to update FIAF affiliation in order to ensure FIAF's financial sustainability over the next few years.

The delegates then heard the usual reports from the FIAF Secretariat (in particular about the new office and the likely staffing changes over the next year), 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 and publications. It was announced that the 2024 FIAF Award would be presented to the German film-maker Wim Wenders at a special ceremony during the 2024 Classics Film Marathon in Budapest hosted by our colleagues of the National Film Institute Hungary – Film Archive in September. The FIAF Executive Committee also announced that a new FIAF Award nomination process would be introduced this year, expecting FIAF affiliates proposing nominations to agree to take an active part in the organization of the FIAF Award presentation and the promotion of the event, as well as in FIAF's sustained relationship with the recipient thereafter (see also the FIAF Award section of this *Bulletin*).

The Senior Administrator then briefly reported on the work of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) over the last year and FIAF's role in it, and he welcomed Karen Chan, director of the Asian Film Archive and current Chair of the CCAAA, to say a few words to the FIAF community.

The last topic of the day was the hosting of future FIAF Congresses. Elisabeth Meunier, the representative of the Cinémathèque québécoise, provided a brief update on the preparations for the 2025 Congress, which will take place from 27 April to 2 May 2025, and announced that the theme of the Symposium on 28–29 May 2025 would be "Les Archives du cinéma créent du cinéma" ("Film Archives Beget Films").

FIAF Treasurer Cecilia Cenciarelli then introduced the double topic of the 2026 and 2027 Congresses. She announced that the only proposal received so far regarding the hosting of the 2026 Congress was that of the Bangladesh Film Archive (BFA). She reminded the GA that the BFA had officially proposed Dhaka as the hosting city of the 2026 FIAF Congress at the last two

General Assemblies, but that the Executive Committee had on those two occasions decided not to recommend that proposal to the GA because the project was then considered insufficiently developed. She also said she was aware that a number of European delegates has expressed their concern about having a fourth FIAF Congress in a row outside Europe. She then invited the representative of the Bangladesh Film Archive to deliver a brief presentation about the BFA's proposal to host the 2026 Congress in Dhaka.

Rainer Rother and Elisa Jochum of the Deutsche Kinemathek in Berlin, the sole candidate to host the 2027 FIAF Congress, then took the stage to introduce their proposal.

A motion to vote on these two proposals by secret ballot was unanimously carried by the General Assembly and the voting session took place. The proposal to host the 2026 Congress in Dhaka was rejected by a majority of the voting delegates, while the proposal to host the 2027 Congress in Berlin was approved. FIAF President Peter Bagrov thanked the Bangladesh Film Archive for submitting a proposal and encouraged them to re-submit in the future a more substantial proposal with a symposium topic that resonates with the FIAF community. He then admitted that the situation of having no host for the Congress in 2026 was very unusual, and explained that the Executive Committee would look for possible alternatives to an on-site FIAF Congress in 2026 over the next year.

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



Screenshot of the 2025 Congress teaser video.

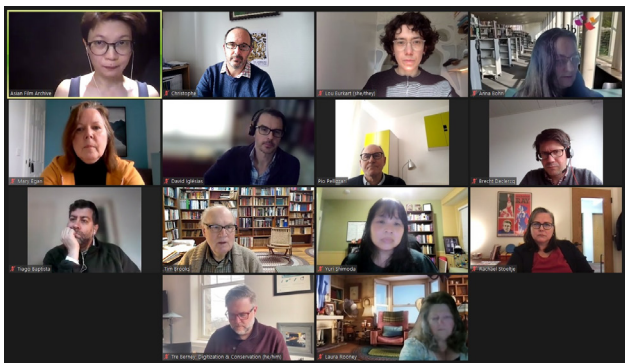
## > 2025 FIAF Congress in Montreal

The 2025 Congress will be hosted by the Cinémathèque québécoise and will take place in Montreal from 27 April to 2 May. The theme of the Symposium on 28–29 April 2025 will be “Les Archives du cinéma créent du cinéma / Film Archives Beget Films”. The call for papers will be published around October as usual. A short teaser video of the 2025 FIAF Congress by the Cinémathèque québécoise is available [on the FIAF website](#).

## > Future Congresses

No definitive decision has yet been made regarding the 2026 FIAF Congress. More information will be posted about it as soon as it becomes available. As for the 2027 Congress, it will be hosted by the Deutsche Kinemathek and will take place in Berlin in the spring of 2027 (exact dates to be determined). The host of the 2028 Congress will be decided at the General Assembly in April 2025.

## 11 CCAA & Partner Associations



Online CCAA Board meeting in March 2024.

### > CCAA

The latest Board meeting of the CCAA took place via videoconference on 28 March 2024. The Board discussed promotional material for this year's World Day for Audiovisual Heritage, the modernization of the CCAA website, the next edition of the Joint Technical Symposium, the possible incorporation of the CCAA as a formal association (perhaps in Belgium), and possible future joint projects by CCAA member associations to be partly funded by the CCAA.

The next online Board meeting will take place in mid-July.



### > ACE

#### *A Season of Classic Films 2024*

The Association des cinémathèques européennes unveiled details of this year's edition of *A Season of Classic Films* on 20 May 2024, during the 77th Cannes film festival. Building on the success of previous years,

*A Season of Classic Films* returns for a 5th edition with free screenings of newly restored films in cinemas and online, to continue to raise awareness about the work of the European film archives and advocate for the significance of film preservation and cinema culture, especially to younger generations. During the first five editions, the programme has supported the restoration and circulation of more than 170 European films.

The restored films of each edition are presented in a [catalogue](#) that includes context and contact information to enable further distribution beyond the end of this programme.

This year's programme is curated by 24 European film heritage institutions. The films range from early silent classics, to sci-fi and noir films, and to works that foster reflection about humanity, slavery and domination, authoritarian regimes, and memory. The film institutions organize free-admission cinema screenings to present their respective restored films between June and December 2024. These special events feature talks by film-makers or archivists, masterclasses, live music, educational activities, or parallel exhibitions. Selected films are also globally accessible online at no charge. All films are available with English subtitles.

In addition to the newly restored films presented by each European archive, a Joint Restoration Grant is awarded as part of *A Season of Classic Films* to support transnational collaboration between film institutions for film preservation and restoration, for at least three European film archives collaborate on a single restoration.

At the Cannes event, ACE also presented the two recipients of this year's Joint Restoration Grant of €60,000, shared between Vulo Radev's humanist film *The Peach Thief* (1964) and a compilation of spectacular stencil-coloured shorts titled *Fantastic Flowers* (1906–1920). The jury selected the winners from applications submitted by Europe's film heritage institutions.



## ArteKino Classics 2024 Programme

With the 3rd edition of this groundbreaking public broadcasting initiative, ARTE and ACE are providing free online access to European cinematic treasures.

The new season of ArteKino Classics opens with two major Italian neorealist films: Federico Fellini's comedy about a group of swindlers, *Il Bidone* (1955), and Roberto Rossellini's documentary-style war film, *Rome, Open City* (1945). Scheduled to become available on 19 and 21 June respectively, these two classics paint a portrait of Italy in the 1940s and 1950s.

Several titles will be included on arte.tv from 1 June, such as seminal works by film-makers such as Dhimitër Anagnosti (Albanian National Film Archive), Harry Kümel (Royal Film Archive of Belgium), Zoltán Fábri (National Film Institute Hungary – Film Archive), Yvonne Scholten (Eye Filmmuseum), Živojin Pavlović (Jugoslovenska Kinoteka), and Ana Mariscal (Filmoteca Española).

More European masterpieces will be added each month – with subtitles in 6 languages – until the end of the year. The digital and analog broadcast collection will include films such as Philippe de Broca's *The King of Hearts* (1966) in August, and Hungarian director Márta Mészáros' *Nine Months* (1976) in October. Younger audiences will be able to discover or rediscover the classics of European cinema online.

Check the full ArteKino Classics 2024 Programme (PDF): [English](#), [Français](#), [Deutsch](#), [Español](#), [Italiano](#), [Polski](#)

Watch the films online with subtitles: [English](#), [Français](#), [Deutsch](#), [Español](#), [Italiano](#), or [Polski](#) (availability varies by region).

Paulina Reizi, [paulina.reizi@ace-film.eu](mailto:paulina.reizi@ace-film.eu)

## > AMIA

AMIA 2024, 4–6 December in Milwaukee, Wisconsin

The 2024 AMIA conference will start on Wednesday morning 4 December, ending on Friday evening 6 December, with pre-conference workshops and the opening reception on Tuesday.

Registration will open in August. In an effort to make the annual conference accessible to as many as possible, AMIA offers conference registration fees on a sliding scale. The AMIA Conference Committee invited proposal submissions for sessions, posters, and workshops until 20 June 2024. As usual, information about the AMIA Conference is available at <https://amiaconference.net/>.



CONFERENCE  
Valencia 23/26 Septiembre

## > IASA

55th Annual Conference

This year's 55th Annual IASA Conference, "Interweaving Disciplines: Connecting Collections and Communities Through Sound & Audiovisual Archives", is not just an event but a platform for inspiration and learning. It will be held from 23 to 26 September 2024 at the La Nau Cultural Center of the University of Valencia, Spain. The preliminary programme and early-bird registration will be open next month in July; we encourage you to watch the conference website for further details: <https://2024.iasa-web.org/>.

## Latest Publication

The IASA Technical Committee and a wide range of experts are working on the latest publication: *IASA-TC 07, the IASA Guidelines for the Preservation of Born-Digital Video*. This is a collaborative authoring effort, and we would like to invite you to participate. To contribute, register via the email address [borndigitalvideo@gmail.com](mailto:borndigitalvideo@gmail.com). Once registered, you can comment on or edit the content, shaping the future of our industry's guidelines.

*IASA-TC 07* will be developed iteratively. Progress will be monitored, and a stage will be reviewed every three months, with the next set of foci identified.

Please find more information on the project [here](#).

Andrew Martin  
IASA Vice President – Communications  
[communications@iasa-web.org](mailto:communications@iasa-web.org)

leaders in exploring the future of media archives and uncovering the stories shaping our strategic decisions.

## In Memoriam Dr. Peter Dusek

FIAT/IFTA mourns the passing of Dr. Peter Dusek, former President (1998–2002), who died at the age of 78. Dusek, born in 1945, was a prominent historian and journalist, pivotal in establishing ORF's "Historical Archives". He led ORF's TV archive from 1988 to 2008, and was active in FIAT/IFTA for over 17 years. An acclaimed opera expert and author, he received numerous accolades, including Vienna's Gold Medal of Honour. FIAT/IFTA extends sincere condolences to his family, friends, and the ORF Archives.

Eva Calvo  
Communications Coordinator  
[network@fiatifta.org](mailto:network@fiatifta.org)



## > FIAT / IFTA

### Upcoming FIAT/IFTA World Conference: "Don't Believe Me, Just Watch!"

This October 2024, Bucharest will host the much-anticipated conference, "Don't Believe Me, Just Watch!" The event will focus on the evolving landscape of media preservation, acquisition, and archiving. Bringing together media managers, archivists, researchers, developers, and strategists, the conference will feature presentations, workshops, and discussions on key industry challenges and opportunities. Topics include ethical considerations in technology, AI integration, ecological responsibility, and access to archives. Join industry



Group photo of SEAPAVAA's 28th Conference and General Assembly in Surakarta, Indonesia, June 2024.

## > SEAPAVAA

### SEAPAVAA's 28th Conference and General Assembly, 9–14 June 2024

The 28th SEAPAVAA Conference and General Assembly were held at the Sunan Hotel in Solo, Surakarta, Indonesia, hosted by the National Archives of the Republic of Indonesia.

The conference kicked off with two one-day workshops: the Nomination of AV Archives on the International MoW Register supported by UNESCO, and a Disaster Recovery Workshop run by the National Film and Sound Archive of Australia.

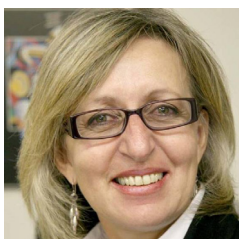
Following the workshops, a two-day symposium explored the theme "Navigating New Horizons in Audiovisual Archiving". This symposium featured presentations, discussions, and networking opportunities on a wide range of issues, methodologies, and advances in audiovisual archiving. Two keynote speakers addressed the conference: Hilmar Farid, Director General of Culture, Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia, and Eppo van Nispen tot Sevenaer, Executive Director of the Netherlands Institute for Sound and Vision. The SEAPAVAA General Assembly was held on 13 June 2024.

Beyond the core conference program, attendees enjoyed a variety of professional and social events, including two institutional visits to Lokananta and the Provincial Archives and Library of Yogyakarta, a welcome dinner featuring a screening of Archival Gems, and an excursion to the Prambanan Temple, culminating in a farewell dinner with a Ramayana ballet performance.

Sanchai Chotirosseranee  
SEAPAVAA Secretary-General  
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## 12 Supporters

### > NEW FIAF SUPPORTERS



ILSE ASSMANN

Ilse Assmann has an M. Com in Information and Knowledge Management, focusing on Broadcast Archives in Southern Africa. She hopes for her muse to find her to follow up with further studies. She founded Apricity Consulting after first managing the SABC Media Libraries and then the SABC TV News Resources, before accepting a position at MNet, Africa's leading subscription Television Broadcaster, to head the Television Archives and Video Library as the Media Information Management department. Ilse successfully led the department towards digitization and a digital workflow.

Apricity Consulting is involved in a variety of projects, mainly focusing on South African and African AV Archiving.

Ilse has served on various local and international archive organization committees, and is a former President of IASA (International Association for Sound and Audiovisual Archives).

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ANTTI ALANEN

Antti Alanen is an independent film historian, critic, and teacher since 2023. He has written books on Marilyn Monroe, the horror film (with his brother Asko Alanen), and the music video (with visual design by Ilppo Pohjola), as well as encyclopedias on major films and film directors. He has edited five volumes on film and psychoanalysis. He has contributed to books including the Encyclopedia of Early Cinema and the Finnish National Filmography, and monographs on Orson Welles, Steven Soderbergh, Valentin Vaala, Teuvo Tulio, Hannu Leminen, Salla Tykkä, Jörn Donner, F. M. Dostoevsky, and Lev Tolstoy. He has also contributed to books about copyright and Amazon. He has translated books by Georg Simmel, Walter Benjamin, and Robin Wood, plus Lindsay Anderson's *About John Ford*, and edited the Finnish translation of Andrei Tarkovsky's *Sculpting in Time*. Peter von Bagh entrusted Alanen to edit his posthumous papers in a series of online publications.

Alanen worked from 1980 to 2023 at the Finnish Film Archive (now the National Audiovisual Institute – KAVI), first as a regional programmer in Tampere, and since 1985 as film programmer, successor to Peter von Bagh. In 2001–2023 he was active in PACC (Programming and Access to Collections Commission), and was also its head in 2006–2011. Alanen was the director of the Finnish Board of Film Classification in 1996–1998, when film censorship was abolished in Finland. Since 2019 Alanen has been a member of the board of the Finnish Film Foundation.

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Blog: [Antti Alanen Film Diary](#)





## LASERGRAPHICS / GALILEO DIGITAL

Galileo Digital, based in the USA, proudly serves as the exclusive global distributor for several leading film archiving technologies. Our product lineup includes Lasergraphics motion picture film scanners and the innovative Cinetech BSF Hydra Film Cleaner.

Lasergraphics, Inc. ([lasergraphics.com](http://lasergraphics.com)), based in Irvine, California, has been a pioneer in film imaging systems since 1981, investing non-stop in R&D for archival and restoration markets. Their film scanners boast features like sprocketless 2D optical pin registration, simultaneous multiple outputs, proprietary warped film handling, and multi-flash HDR for both COLOR and B&W film. Recent additions include VistaVision, 65/70mm, IMAX formats, and lossless JPEG 2000 at up to 60 fps.

The Lasergraphics Director, acclaimed globally since 2005 for its superior scanning, stands out for its high resolution (13K area sensor) and low noise images. Nitrate-compliant, it employs a monochrome area array sensor and diffuse LED light for sequential scanning of each RGB channel. The Director offers 3-flash HDR, I/R dust-busting, native 16-bit outputs, and dMAX above 4.6.

The Lasergraphics ScanStation, used by over 200 archives worldwide, is the fastest and most modern choice for digitizing film assets. It scans all film types at user-selected speeds, generating native outputs like 4K-6K 16-bit DPX or TIFF files, sound-sync'd UHD ProRes movies, HD H.264 proxies, and WAV/BWF audio files without any transcoding, post-processing, or third-party tools.

Cinetech UK Ltd. ([cinetech.uk](http://cinetech.uk)), with over 40 years of experience, has introduced the revolutionary Cinetech BSF Hydra Film Cleaner. Sprocketless and non-immersion, it uses Isopar® G (hydronaptha) solvent, providing efficient cleaning at a fraction of the cost of other solvents. The BSF Hydra features a compact table-top design, digital control via a touchscreen, and quick setup.

Experience top-notch after-sales support from Galileo Digital, Lasergraphics, and Cinetech. Our prompt, customer-friendly approach has earned us trust from over 300 customers worldwide. For more details, contact us anytime by phone or email.

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## SCAN2SCREEN

### Embracing authentic film colors, powered by science

Scan2Screen introduces a radically different approach to the digitization of historical color films and photographs. Its comprehensive workflow consists of a multispectral scanner and visual rendering software for image processing, all of which are based on more than a decade of scientific research into film digitization and historical film colors by Barbara Flueckiger, founder of the [Timeline of Historical Film Colors](#), and the interdisciplinary [Scan2Screen team](#) (see [a selection of publications](#)).

The visual rendering software calculates the colors automatically according to spectral characteristics of historical cinema projectors; thus no time-consuming color grading is necessary and subjective interventions are reduced to the maximum.

Its components are fully modular and thus adjust to future technological innovations and standards.

Currently Scan2Screen has headquarters in Zurich, Switzerland (Scan2Screen Switzerland GmbH), and in Palo Alto, California, USA (Scan2Screen US LLC).

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## > NEWS FROM FIAF SUPPORTERS

### dancan.com

DANCAN CINE FILM SERVICE, SL

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

Dancan Film Cans: We are proud to present our program of stabilized plastic film cans. This is the only truly archival film can in the world.

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DFT – DIGITAL FILM TECHNOLOGY

Bundesarchiv, Berlin, Germany

A great installation with 6 film scanners working in parallel in one place, making sure that valuable content can be scanned and digitized in an appropriate way with a high throughput.

Please find [here](#) a PR from 12/2023 about the installation at the Bundesfilmarchiv in Berlin.



Filmoteka Narodowa, Warsaw, Poland

A high-quality installation including a WetGate that is providing the best scanning conditions for Poland's archive content.

Please find [here](#) a PR from 02/2024 about the installation at the Filmoteka Narodowa in Warsaw.

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## IMAGICA ENTERTAINMENT MEDIA

IMAGICA ENTERTAINMENT MEDIA SERVICES, INC.

Imagica Entertainment Media Services, Inc., provides digital restoration services with high standards, including both picture and sound restoration. We have restored numerous films for highly appreciative customers, both domestic and international, and many are screened at prestigious international festivals. We have package plans for HD, 2K, and 4K. Please contact us for further information. In addition, we have released a webshop where you can purchase CINE KEEP2, whereby acid gas produced by the films can be absorbed and removed, preventing deterioration (<https://imagicaems.stores.jp/>).

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

Please contact: [archiving@imagica-ems.co.jp](mailto:archiving@imagica-ems.co.jp)



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## Locarno Film Festival

LOCARNO FILM FESTIVAL

### Locarno Heritage Monday – Save the Date!

Locarno Pro offers, in the framework of Heritage Online, a full day dedicated to the Heritage Film industry, on Monday 12 August 2024. Panel discussions on the state of heritage film distribution, case studies and presentations of brand-new restored films, as well as industry screenings of classics, will be the core of this day. For more information, please contact:

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Heritage Online

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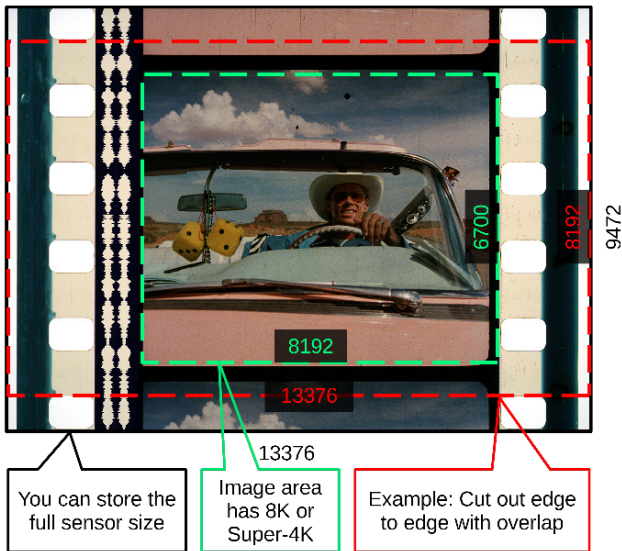
<https://heritage.locarnofestival.ch/>



MWA NOVA GmbH

## 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 plug-in modules.



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SCAN2SCREEN

## Scan2Screen Completes Digitization Project for Academy Museum of Motion Pictures

Scan2Screen has successfully completed a major digitization project for the Academy Museum of Motion Pictures in Los Angeles, CA.

Established in 2023, Scan2Screen is a modular multispectral digitization workflow for historical color films. It consists of a multispectral scanner and corresponding software for image processing, all of which are based on more than a decade of scientific research into film digitization and historical film colors by Barbara Flueckiger, founder of the *Timeline of Historical Film Colors*, and the Scan2Screen team.

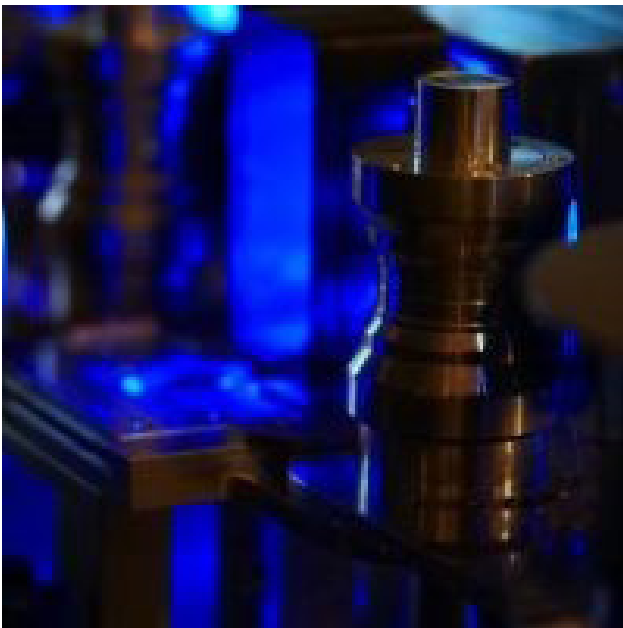
The project with the Academy Museum highlights Scan2Screen's commitment to film preservation and the essential role of digital archiving in safeguarding cinema history for future generations. The company's cutting-edge equipment and skilled technicians played a pivotal role in achieving exceptional results. Scan2Screen's innovative approach to digitization involves using high-resolution scanners that capture every detail of the original film, combined with sophisticated color-rendering software to capture the vibrancy and authenticity of the images. This meticulous process underscores the company's dedication to maintaining the artistic and historical value of the films it preserves.

These digitized films will be the centerpiece of the museum's upcoming exhibition, *Color in Motion: Chromatic Explorations of Cinema*, set to open October 6, 2024 and run through July 13, 2025. The exhibition will showcase historically significant films and color technologies, emphasizing the evolution and artistry of color in cinema. Visitors will have the opportunity to explore the transformative impact of color on the storytelling and visual appeal of films. *Color in Motion* promises to be a

captivating experience, celebrating the rich history and technological advances that have shaped the cinematic landscape. Learn more at [academymuseum.org](https://academymuseum.org).

The successful completion of this project by Scan2Screen not only highlights the company's technological prowess but also its dedication to the cultural and historical preservation of cinematic works. The company welcomes new partnerships and projects.

Dr. Barbara Flueckiger  
Scan2Screen US LLC  
<https://scan2screen.com>



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# fiaf bulletin online

06.2024



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## NON-PROFIT ORGANIZATIONS



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## INDIVIDUALS



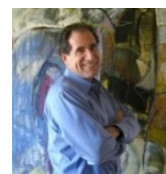
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Chalida Uabumrungjit, Dome Sukvong, Sanchai Chotirosseranee, and delegates of the 2024 FIAF Congress in Bangkok during the closing party.  
Photo: Thai Film Archive.

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